



April 18, 2011

Shoreline Community College (SCC) and Seattle Film Institute (SFI) share a common interest in facilitating the smooth transition of students transferring from SFI to SCC to pursue either an Associate of Applied Sciences –Transfer (AAS-T) in Performance Arts/Digital Filmmaking or Associate of Applied Arts– Direct Transfer Agreement (AA-DTA). The information provided here is intended to eliminate duplication of coursework and better integrate programs to ensure a more efficient pathway to graduation. SCC students wishing to transfer to SFI may also pursue the SFI production cohort.

The purpose of this advising recommendation is to provide students with the SFI Total Immersion program options as transfer students into the Performance Arts/Digital Filmmaking degree program or to choose the AA-DTA at Shoreline Community College.

For students at SFI:

Option 1: Associate of Applied Science -Transfer (AAS-T) 45-54 credits required.

SFI transfer students would need to fulfill all SCC general education requirements (30cr) in addition to non-major electives (15cr) as outlined in the Performance Arts/Digital Filmmaking degree. Additionally, students who complete this degree path with a 2.4 or better GPA may also apply to transfer into Central Washington University's Film & Video Studies program as a junior through an established articulation agreement between the schools with additional noted coursework (CMST 102 and Art 246) to be pursued per the CWU/SCC articulation.

Option 2: Associate of Arts (AA-DTA) 50 credits required.

Students wishing to pursue the AA-DTA would need to fulfill 50 credits to be distributed between general education requirements (20cr), social science distribution (15cr), and math/science distribution (15cr).

Note: Students who plan to transfer to a four-year university should have taken a year of college-level foreign language or at least three years of high school language before they transfer. Other specific distribution requirements may apply to students by the receiving institution.

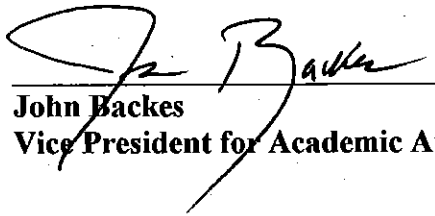
For students at SCC:

SCC Performance Arts/Digital Filmmaking degree students wishing to pursue SFI certification will be required to complete the production cohort at SFI.

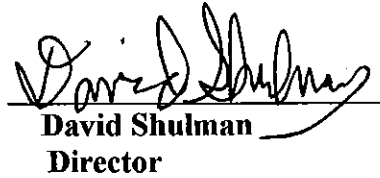
This advising recommendation becomes effective immediately. If changes are made at either institution, the department chairperson or faculty representative is responsible for notifying the other school. The recommendation is subject to review.

The attached document for SFI course equivalencies follows as a rubric for the specific AAS – T, Performance Arts/Digital Filmmaking.

Shoreline Community College

 4.18.11
John Backes Date
Vice President for Academic Affairs

Seattle Film Institute

 4/18/11
David Shulman Date
Director

Seattle Film Institute/Shoreline Community College Curriculum Grid: CERTIFICATE FILMMAKING PROGRAM

Class #	Name	Credits	Full Entry	SCC Equivalency
CPPR—351	Art of Directing	3	CPPR—351: Art of Directing (3) <i>Art of Directing</i> concentrates on two crucial areas of the directing process—working with actors and the technical aspects of directing. First, students concentrate on the professional and emotional relationship between the actor and director. Next, students focus on set issues including lighting, set design, lens selection, and blocking.	DRMA 156 Acting Writing Directing for the Camera I – 5cr
CPPR—121	Production 1	5	CPPR—121: Production 1 (5) <i>Production 1</i> provides an introduction to the basic elements of camera operation and lighting with specific attention to the fundamentals of exposure and control of the image and provides an overview of the entire production process. Students complete two short individual projects and one small group project on Super 8 film. Concurrent Enrollment: CPPR—141.	Film 256 Video Production I – 5 cr.
CPPR—221	Production 2	5	CPPR—221: Production 2 (5) <i>Production 2</i> builds on the principles taught in <i>Production 1</i> and provides an introduction to collaborative production and the crew experience and introduces skills in the areas of pre-production, blocking, directing, and production planning. Students are introduced to lighting and camera operation at the intermediate level with film and HD cameras. Students assume a specific crew position and complete a 16mm MOS group project that melds the creative use of sound and image. Concurrent Enrollment: CPPR—241.	With Production 3 = Film 258 Cinematography and Sound— 5 cr
CPPR—321	Production 3	5	CPPR—321: Production 3 (5) <i>Production 3</i> builds on the principles taught in <i>Production 2</i> in the areas of pre-production, directing and production management. The class provides continued instruction in lighting technique and camera operation as well as an introduction to location audio recording. Students complete a collaborative crew project in HD that highlights the creative, effective use of dialog and visual storytelling. Students assume a specific assigned crew position that is different than the crew position held in <i>Production 1</i> . Concurrent Enrollment: CPPR—341.	With Production 2 = Film 258 Cinematography and Sound -5cr
CPPR—421	Production 4	5	CPPR—421: Production 4 (5) <i>Production 4</i> builds on the principles taught in <i>Production 3</i> and provides advanced instruction in audio, lighting, cinematography, and camera operation. Students complete a capstone collaborative project in Super 16mm or HD crewing in their area of specialization. Field trips and guest lectures highlight the role of the entire structure of film/video production ranging from production houses and soundstages to digital and audio post-production and the film lab. Concurrent Enrollment: CPPR—441.	With Production 1, 2, 3 = Art 246 Documentary Photography— 4 cr
CPPR—231	Non-Fiction Filmmaking 1	2	CPPR—231: Non-Fiction Filmmaking 1 (2) <i>Non-Fiction Filmmaking 1</i> provides an introduction to the theory and practice of documentary filmmaking with class study and analysis of documentary work. Emphasis is on the development of the research, conceptualization, and preproduction skills required for nonfiction filmmaking including interview techniques. Students engage in a collaborative documentary project including research, writing, directing, and shooting. Concurrent Enrollment: CPPR—221, CPPR—241.	With Non Fiction Filmmaking 2 = Film 287 – 5 cr

CPPR—331	Non-Fiction Filmmaking 2	2	CPPR—331: Non-Fiction Filmmaking 2 (2) <i>Non-Fiction Filmmaking 2</i> builds on the principles taught in <i>Non-Fiction Filmmaking 1</i> with specific attention to scripted and non-scripted documentary material and to other forms of non-fiction projects including marketing and promotional pieces. Students work collaboratively as a team in completing a marketing or promotional work. Concurrent Enrollment: CPPR—321, CPPR—341.	With Non Fiction Filmmaking 2 = Film 286 The Documentary 4 cr
CPPR—431	Filmic Expression and the Personal Voice	2	CPPR—431: Filmic Expression and the Personal Voice (2) <i>Filmic Expression and the Personal Voice</i> provides advanced experience in creating individual projects. Students take direct responsibility for projects that highlight cinematic elements to define personal interests, values, and perspectives. Students develop experimental, narrative, or documentary projects that are appropriate to their own sensibility. As a class requirement, all students complete a demo reel that highlights their own personal skill-sets and career interests. Concurrent Enrollment: CPPR—421, CPPR—441.	
CPPR—141	Principles of Editing 1	5	CPPR—141: Principles of Editing 1 (5) <i>Principles of Editing 1</i> provides an introduction to the art, theory, and craft of editing with detailed attention to the entire conceptual process from storyboarding to the final version. Students also gain practical experience and hands-on instruction in editing programs and edit all projects produced in <i>Production 1</i> . Concurrent Enrollment: CPPR—121.	Film 265 or Film 266 Editing I Media Composer or Editing I Final Cut Studio – 5 credits
CPPR—241	Principles of Editing 2	3	CPPR—241: Principles of Editing 2 (3) <i>Principles of Editing 2</i> builds on the principles taught in <i>Principles of Editing 1</i> with specific attention to the relation between visual imagery and sound design and provides the foundation to the techniques and aesthetic principles for editing dialog, music, and sound effects. Students sharpen analytical skills with critiques of all projects completed in <i>Non Fiction Filmmaking 1</i> and <i>Production 2</i> . Concurrent Enrollment: CPPR—221, CPPR—231.	With Principles of Editing 3 and 4 = Film 269 Editing III 5 cr
CPPR—341	Principles of Editing 3	3	CPPR—341: Principles of Editing 3 (3) <i>Principles of Editing 3</i> builds on the principles taught in <i>Principles of Editing 2</i> with advanced instruction in the theory and practice of editing dialog in narrative work and offers both a theoretical and structural overview of the editorial process of both narrative and non-fiction work as material progresses through each successive editorial version. Students edit and critique all material produced in <i>Non-Fiction Filmmaking 2</i> and <i>Production 3</i> . Concurrent Enrollment: CPPR—321, CPPR—331.	With Principles of Editing 2 and 4 = Film 269 Editing III 5 cr
CPPR—441	Principles of Editing 4	3	CPPR—441: Principles of Editing 4 (3) <i>Principles of Editing 4</i> builds on the principles taught in <i>Principles of Editing 3</i> . The class provides advanced instruction in editing workflow, the relation between film, video, and digital formats and conversion issues, technical and creative aspects of electronic imaging, and offers specific attention to advanced editing problems, visual effects, audio, and color correction. Students edit and critique all material produced in <i>Non-Fiction Filmmaking 3</i> and <i>Production 4</i> . Concurrent Enrollment: CPPR—421 and CPPR—431.	With Principles of Editing 2 and 3 = Film 269 Editing III 5 cr

CPPR—499	Special Topics (1-4 credits; a total of 4 “499” credits required)	4	CPPR—499: Special Topics (4) <i>Special Topics</i> focuses on detailed investigations of new or emerging aspects of new media, film/digital production, television, and/or distribution and exhibition with active participation of visiting faculty and specialists.	Mustc 102 Rights and Methods in Multimedia = 2 cr
CPSW—121	Screenwriting 1	5	CPSW—121: Screenwriting 1: Fundamentals and Character Development (5) Students learn story concept development and how to create realistic and empathetic characters, screenplay conventions and format, and characteristics of established genres. The course emphasizes telling a story cinematically in terms of action and character portrayal.	Film 285 Screenwriting = 5 cr
CPSW—221	Screenwriting 2	5	CPSW—221: Screenwriting 2: Structure and Process (5) In <i>Structure and Process</i> , students develop the basic storyline for their screenplay. The class focuses on the specific elements of the screenwriting craft including creating story, structuring the plot and subplots, plot points, ingredients to construct effective opening pages, and the structure of dramatic scenes.	No equivalent
CPSW—321	Screenwriting 3	5	CPSW—321: Screenwriting 3: Creating the First Draft (5) In <i>Creating the First Draft</i> , students begin their screenplays and have individual readings of their pages in class with discussion and analysis. This course deals with the overall structure of screenplays from the individual scene to the rhythms of the complete piece. In addition, the class focuses on effective dialogue, adding “twists” to the story, and the basic techniques of comedy and humor.	No Equivalent
CPSW—421	Screenwriting 4	5	CPSW—421: Screenwriting 4: The Business of Screenwriting (5) In this course students will finish writing the first draft of their screenplay, reading and analyzing pages in class. The class will focus on the tools and elements for creating suspense, finding creative titles, entering festivals and contests, registering scripts, pitching, finding an agent, and rewriting for the next draft.	
CPCS—111	History of Cinema 1: 1894-1929	5	CPCS—111: History of Cinema 1: 1894-1929 (5) <i>History of Cinema 1: 1894-1929</i> provides an introduction to the early history of cinema: its precedents, its origins, and the technological, commercial, artistic, and political factors in its development from “silents” to “talkies”.	CIN 201 Introduction to Cinema History- 5 cr
CPCS—211	History of Cinema 2: 1930-1959	5	CPCS—211: History of Cinema 2: 1930-1959 (5) <i>History of Cinema 2: 1930-1959</i> focuses primarily upon the “Golden Age” of American cinema — the maturation of narrative and genre, refinements in cinematography, and the solidified dominance of Hollywood worldwide. A portion of the course will be dedicated to key individuals working outside of the U.S. and/or outside the Hollywood studio system during the period.	
CPCS—311	History of Cinema 3: 1960-1989	5	CPCS—311: History of Cinema 3: 1960-1989 (5) <i>History of Cinema 3: 1960-1989</i> covers cinema in the wake of the decline in the Hollywood “studio system.” The period spans the emergence of New Wave film, “New Hollywood”, and the return of the blockbuster.	With History 1 and 2 = CIN 202 The Language of Cinema- 5 cr

CPCS— 411	History of Cinema 4: 1990-present	5	CPCS—411: History of Cinema 4: 1990-present (5) <i>History of Cinema 4: 1990-present</i> surveys recent trends in cinema, from new technologies and methods of distribution to the rise of third world cinema.	With History of Cinema 2, 3 and 4 = CMST 102 Introduction to Mass Media - 5 cr
CPPF— 401	Elements of Producing	3	CPPF—401: Elements of Producing (3) <i>Elements of Producing</i> provides an overview of the producing process with specific attention to the areas of producing that are needed to produce projects ranging from commercials to independent feature films.	With Filmic Expression and the Personal Voice = Film 286 Film Production Management 4 cr
CPPR— 489	Professional Internship Program	1-6	CPPR—489: Professional Internship Program (1-6) The <i>Professional Internship Program</i> is open to all students who complete the program requirements. Students are encouraged to use the program as a way of focusing and developing their career in the areas of producing that they are specifically interested in pursuing. The <i>Professional Internship Program</i> is managed through Career Services at Seattle Film Institute. Students, with program permission, may register for CPRP—489.	Film 290 Digital Filmmaking Internship 2-5 credits