Minor in Film and Design

In addition to declaring a major at VCUarts Qatar, students can now choose to minor in Film and Design (FLD), a joint program with Northwestern University in Qatar (NU-Q).

To complete the minor, students must take 18 credits from the approved minor courses - many of which may also count towards a student's major or general education requirements. Six of those credits must be taken from Northwestern University in Qatar's approved FLD program.

The courses offered this semester are listed in the pages below.

To declare the FLD minor, please contact Enrolment and Registration Services.

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Fall 2023 VCUarts Qatar courses approved for the FLD Minor:

Course Registration Number	VCUQ Department	Course Department and Number	Section	Credit	Type	Course Modality (TBD). See Color-Coded Guide below.	Course Title	Instructor(s) - First Name	Instructor(s) - Last Name	Class Room or Studio Room	Sunday	Monday	Tuesday	Wednesday	Thursday	From	To
45468	LAS	DESI 290	Q01	3	Lec		HISTORY OF HOLLYWOOD CINEMA	Jesse	Ulmer	223		M		W		3:30 PM	4:50 PM
45481	LAS	NEXT 240	Q01	3	Lec		READING TECHNOLOGY, MEDIA AND CULTURE	Robert	Bianchi	255		M		W		3:30 PM	4:50 PM
45317	PAPR	PHTO 280	Q01	3	Lec Stu	Online Synchronous (ROND)	MOVING PIXELS	Peter	Welz	268			T		R	2:00 PM	4:00 PM
32874	PAPR	PHTO 281	Q01	3	Lec Stu		DIGITAL IMAGING I	Rola	Khayyat	268		M		W		5:30 PM	7:30 PM
43821	ARTQ	DESI 390	Q01	3	Stu		FILM AND DESIGN STUDIO I	Johan	Granberg	266			T		R	2:00 PM	4:50 PM
45484	ARTQ	DESI 396	Q01	3	Stu		CONTEMPORARY PRACTICE: PORTRAIT AND SELF-PORTRAIT	Jesse	Payne	179		M		W		9:30 AM	11:35 AM

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45318	LIBR IMS	KINE 347	Q01	4	Stu		SOUND DESIGN	Joshua	Rodenberg	254		M		W		2:00 PM	4:30 PM

Fall 2023 NU-Q Courses approved for the FLD Minor

Class Number	Course prefix, number & title	Section	Days	Begin Time	End Time	Room	Professor(s) Name	Course Description
18418	MIT 260-0 Foundations of Screenwriting	70	MW	8:30 AM	9:45 AM	NUQ1-223	Atrach, Dana	Students learn tools to expand and enrich their appreciation of all aspects of screenwriting to prepare for entering the professional world. Through practice, students (1) will learn all the elements of screenwriting; (2) discover how core concepts interact within existing and emerging media forms, and (3) explore films and topics to produce an original script.

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18501	MIT 379-0 Topics in F/V/A Production: Producing NEW	71	MW	5:30 PM	6:45 PM	NUQG-310	TBA	Of all the filmmaking disciplines, producing often seems the most elusive. This course will demystify the work of a producer by taking students through the producer's role during the various phases of filmmaking: development, pre-production, production, post-production, and marketing/distribution. Importantly, students will develop an awareness of their artistic values as well as explore strategies and tools that offer options for team building and financing. Ultimately, students will learn about the myriad decisions that producers must make and the tasks for which they are responsible. By the end of the class, each student should have a greater understanding of how to balance the art with the business of producing.
18423	MIT 382-0 Foundations of Sound Design: Sound Production	70	MW	2:30 PM	3:45 PM	NUQ1-225	Striker, Spencer	Sound design is crucial to the success of visual storytelling and interaction design. While often subtle, skillfully produced sound design immerses the viewer, listener, or product end-user, shaping the emotional landscape of the piece and guiding the audience along. It's an observable phenomenon that people can watch and even enjoy a scratchy, jumpy, low-quality image, (e.g., The Blair Witch Project (1999)), but they cannot bear poorly produced audio. Therefore, artfully crafted sound design is a vital component of effective audio-visual media. This course explores the history of sound design, its theoretical underpinnings, and the core features of a compelling soundscape. We will explore the workflow of a professionally produced soundtrack—including capturing, editing, repairing, mixing, and applying effects. Students will breakdown and analyze soundscapes by listening to examples from different periods and media formats, produced via a variety of methods, (both analog and digital). Students will examine the state of the art and potential futures of sound design, discussing the core concepts of immersive and 3D audio. Finally, students will apply the knowledge and skills developed in the class to produce original sound design projects to strengthen their portfolios, win awards, and attract real-world clients.
18477	MIT 390-0 Directing: Directing Actors	70	UT	8:30 AM	9:45 AM	NUQG-310	Kazkaz, Rana	This course is designed for students who wish to develop directing skills and techniques for working with actors. The course will cover auditioning and casting, but the majority of the time will focus on the actor/director relationship during rehearsal and performance. Through lectures, in-class exercises and assignments, students will be exposed to a variety of methods and then be asked to demonstrate their newfound knowledge by directing actors in a series of scenes. All students in the class will be required to act in one another's directing projects.

| 18517 | MIT 393-0 2D Computer Animation | 70 | MW | 10:00 AM | 11:15 AM | NUQB-207 | Striker, Spencer | In this course, students will learn how to make digital animation and discover how to capture the hearts and minds of audiences with this highly popular and fun-filled art form. It offers a basic comprehensive understanding of integrating motion theory and various digital practices that create the illusion of life and movement on the screen. The course consists of three main components: Theoretical knowledge development to understand the history of animation, basic principles of time and movement, digital production systems and methodologies, sensual values (such as visual, aesthetic, formal, pragmatic) and abstract values (such as emotional, motivational, persuasive); technical knowledge development through in-class workshops, self-guided learning, hands-on practice using computer software and employing different digital production methods and processes. Students will learn how to manage projects and understand various technical terminologies, attributes, and industry-standard specifications. Experimentation and creative exploration by taking the knowledge and skills that were gained in the first two phases and reapplying them using a more personal, creative, and conceptual mind-frame. This phase will reinforce the importance of narrative and creating value and romance for different audiences. |
| 18494 | INTERDIS 202-0 Interdisciplinary Topics: Introduction to Performance Studies | 72 | UT | 10:00 AM | 11:15 AM | NUQG-310 | Tayeb, Leila | Through a broad exploration of performance, both on stage or screen and in everyday life, this course offers an introductory grounding in the (inter)discipline of performance studies. We look at music, theater, dance, sporting events, gender, race, political action, and beyond not as separate domains but rather as related acts of human communication, i.e., performance. In addition to exploring what performance is, the course also explores what performance does. Through a combination of written assignments and staged performance projects, students will engage in embodied and collaborative learning. They will further take up performance as concept, analytic, and method to understand the social world, paying particular attention to Global South contexts. Students should leave the course able to differentiate the key concepts of performance and performativity and apply these to a wide range of phenomena. |