<table>
<thead>
<tr>
<th>Course Time</th>
<th>Instructor</th>
<th>CRN</th>
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<tbody>
<tr>
<td>Tues./Thurs. 2:00 PM - 4:20 PM</td>
<td>J. Grandberg</td>
<td>43821</td>
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<tr>
<td>Tues./Thurs. 2:00 PM - 4:20 PM</td>
<td>J. Rodenberg</td>
<td>45291</td>
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<tr>
<td>Tues./Thurs. 2:00 PM - 4:20 PM</td>
<td>P. Welz</td>
<td>45317</td>
</tr>
<tr>
<td>Mon./Wed. 5:30 PM - 7:30 PM</td>
<td>R. Khayyat</td>
<td>32874</td>
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<tr>
<td>Mon./Wed. 3:30 PM - 4:50 PM</td>
<td>J. Ulmer</td>
<td>47596</td>
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<tr>
<td>Mon./Wed. 3:30 PM - 4:50 PM</td>
<td>J. Grandberg</td>
<td>45318</td>
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</tbody>
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**Film and Design Studio I**

Study of fundamental techniques and processes of digital image-making, including image capture, manipulation and digital printing. Emphasizes professional standards, technical proficiency and individual artistic expression.

**Reading Film**

Introduction to digital video, computer imaging and interactive multimedia as tools of artistic expression and social inquiry.

**Costume Design for Film and Theater**

Students will gain an understanding of the basic principles involved in designing costumes for film. Through class discussions, homework assignments and projects, students will gain an understanding of what defines a costume; how costumes help direct the narrative of performance; how to analyze a script or story for costume needs; what goes into creating a costume from a design perspective; and how costume design is a part of a collaborative effort.

**Sound Design**

A continuation of the creative and conceptual approaches to working with sound and sound technologies, with a focus on sound design, including the art of Foley and soundtracks for audio-visual projects, such as video, animation, gaming, installation, performance, etc.

**Moving Pixels**

Introduction to digital video, computer imaging and interactive multimedia as tools of artistic expression and social inquiry.

**Digital Imaging I**

Study of fundamental techniques and processes of digital image-making, including image capture, manipulation and digital printing. Emphasizes professional standards, technical proficiency and individual artistic expression.
### Digital Imaging I

**Course Time:** Tues./Thurs. 5:30 PM - 7:30 PM  
**Instructor:** K. Al-Obaidi  
**Course Number:** PHTO 281  
**Section:** Q02  
**CRN:** 47527

Study of fundamental techniques and processes of digital image-making, including image capture, manipulation and digital printing. Emphasizes professional standards, technical proficiency and individual artistic expression.

### Reading Technology, Media and Culture

**Course Time:** Mon. 5:30 PM - 8:20 PM  
**Instructor:** P. Paine  
**Course Number:** NEXT 240  
**Section:** Q01  
**CRN:** 45481

This course aims to build a political, philosophical, theoretical and aesthetic understanding of contextual relationships between narrative visual media (cinema, VR, AR) and the extended world from a perspective of design. The course assumes a double take on film and design as both activators and reflectors of social, societal, political and philosophical movements. The course also touches on important theoretical and philosophical frameworks that have informed design and film. Note: Course will not transfer for NUQ FLD students.

### Speculative Design and the Cinematic Narrative

**Course Time:** Tues./Thurs. 2:30 PM - 5:00 PM  
**Instructor:** S. Padmanabhan  
**Course Number:** ARTS 391  
**Section:** Q01  
**CRN:** 48156

Students will access digital fabrication, digital print, textile/fiber arts, and craft techniques to create artifacts. Students will engage in all aspects of the design process: research, analysis, sketching and iterative prototyping, and design development alongside presentation techniques in order to meet the required studio objectives, through both individual and group projects. This course finds impetus in theoretical and philosophical underpinnings derived from speculative design, film realism, and perpetual reality.

### NUQ FLD Courses - Fall 2024

**Two seats reserved per class for VCUarts Qatar FLD students until April 16**

### Acting: Basic Techniques

**Course Time:** Tues. 5:30 PM - 8:30 PM  
**Instructor:** J. Queiroga  
**Course Number:** MIT 143-0  
**Section:** 70  
**Class Nbr:** 10220

This course introduces the process of storytelling through acting exercises grounded in observation, imagination, and improvisation. Coursework focuses on perceiving, studying, and recreating human behavior for the purpose of developing stronger stage presence and becoming a more effective communicator. The basic principles of acting are important for communication, storytelling, and performance skills any career choice, on stage and in life.

### Foundations of Screenwriting

**Course Time:** Mon./Wed. 5:30 PM - 6:45 PM  
**Instructor:** D. Atrach  
**Course Number:** MIT 260-0  
**Section:** 70  
**Class Nbr:** 10135

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) 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.
This course surveys the history of animation from the 1900s to the present to understand its pervasive presence in contemporary visual culture. It covers influential cultural institutions from the silent era to the present to understand animation history and its connection to folklore in Africa, the Middle East, North America, and South Asia.

Directed: Directing the Camera

Directing the Camera is a workshop-based course designed to explore the expressive potential of the camera in dramatic filmmaking. The goal is to explore the relationship between the actor, the setting, and the frame in order to create a clear, powerful experience for viewers. Through the filming/taping of assigned scenes, and the screening of film and television clips, the course explores directorial choices, including: staging actors for the camera, visual grammar, framing and movement, coverage, mise-en-scene, editing, and genres.

Documentary Production

In two lectures per week and outside field work, this course will cover the basics of documentary production with an emphasis on the creation of short documentaries, as well as the history of the genre. Using advanced cameras, professional location audio recording equipment, and Adobe Premiere Pro computer editing, you will create engaging, meaningful, creative non-fiction media. Concurrently throughout the semester, your inquiry, discovery, and mastery will be firmly grounded in the history and scholarship of American and international documentaries from the early part of the 20th century to today.

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