Seattle Film Institute

Catalog 2026-2027

MESSAGE FROM THE PRESIDENT

Welcome to SFI

It is a pleasure to welcome our SFI community for the new academic year and SFI's 32nd year. Students come to Seattle Film Institute because they have a passion for film. SFI takes full advantage of its location in the heart of Seattle and is proud to be the only accredited film school in the Northwest, and that it has prepared students for successful careers for almost three decades. SFI's programs feature a hands-on education where students learn real-world skills as they are guided by a mentor-based faculty anchored by experienced and working professional filmmakers who provide the foundation necessary to launch careers in today's fast-paced film environment.

At SFI, all of its diverse programs and its robust curriculum live together in one space. Everyone at Seattle Film Institute is not only learning the specifics of their individual craft, but they are also learning and collaborating together—literally from their very first minute at Seattle Film Institute. This, then is SFI's "secret" ingredient—a film school where the filmmakers, the actors, the producers, the animators and game designers, are all learning and working in an intensely collaborative and hands-on environment together at a school large enough to house a film studio, but where everyone is together all in one building.

The bedrock of the student experience and the success of their education are directly related to their engagement with fellow students, faculty, and the staff and administration of the school. That foundation is built on a collaborative experience—the same collaborative experience that is at the center of most of the careers that they will follow after graduation. The ability to work together is something that is essential to the SFI education.

Yet, for now, it is time to plunge into an intense, rigorous, and exciting education—one that every student will find invigorating (and at times, I am sure exhausting), an education that is not just geared to the future, but starts right now.

David J. Shulman
President

The Online Catalog (OC) is the official Seattle Film Institute compilation for all certificate and degree programs. The OC is available at https://www.sfi.edu/admissions/catalog. The OC will serve as the basis for all graduate, undergraduate, and non-degree certificate program requirements for the academic year. Students must follow the catalog that was current at the time of their admittance for all program-related requirements. For current policy and curriculum requirements refer to the SFI online catalog. The production of a printed catalog will take place following the freezing of the OC for that year. The Online Catalog is issued on an annual basis. Current students (or any other individual) may obtain a printed copy of this catalog at the main administrative offices of the Seattle Film Institute.

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About SFI

Seattle Film Institute
3210 16th Ave. W.
Seattle, WA 98119
206-568-4387
www.sfi.edu

History

Seattle Film Institute, founded over 30 years ago in 1994, began by offering a comprehensive program of community-based filmmaking courses and is now the region's largest independent film school and offers the only graduate programs in film in the Northwest. SFI provides its programs within the context of building a foundation for collaboration and the development of professional careers in the areas of Filmmaking; Producing; Acting for Film; Digital Arts, Animation, and Game Design; and Film Composition. All of SFI's programs provide an accelerated pathway to the BA or graduate degree. SFI's BA program embeds contextualized general education within its cohort-based structure and SFI's graduate degrees provide flexible frameworks with on-ground and online/low-residency options.

Mission and Supporting Objectives

The Mission of the Seattle Film Institute is to serve students, employers, and the community through education for filmmaking careers by providing students with the knowledge, skills, tools, and hands-on experience that are needed:

- To pursue a professional career
- To follow their own creative path
- To furnish a foundation in filmmaking for individual and collaborative work in the visual realm and the world of media.

The Supporting Objectives of the Seattle Film Institute:

To Serve the Student:

- By providing education focused on both technical and conceptual skills.
- By providing faculty with field-specific and professional experience.
- By providing a career-oriented curriculum that develops a culture of collaboration.
- By providing assistance with the transition to employment in their chosen career fields.

To Serve the Employer:

- By providing graduates who have the skills necessary to establish careers and perform the tasks required in the workplace and understand the professional and career responsibilities of their chosen field.

To Serve the Community:

- By providing access to educational choices in areas that are underserved or unavailable in the community.
- By providing the community access to the educational resources of Seattle Film Institute through continuing education classes and workshops and access to the facility and its resources.

LICENSES AND APPROVALS

Seattle Film Institute is accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC) to award certificates, bachelor'sdegrees and master's degrees. ACCSC is recognized by the United States Department of Education as the designated institutional accrediting body for over 650 post-secondary institutions that provide education to over 150,000 students including those granting baccalaureate and master's degrees that are predominantly organized to educate students for technical and occupational careers including institutions that offer programs via distance education. ACCSC is located at 2101 Wilson Boulevard, Suite 302, Arlington, VA 22201, and can be contacted at 703-247-4212. Learn more about ACCSC accreditation at www.accsc.org.

Seattle Film Institute is authorized by the *Washington Student Achievement Council* and meets the requirements and minimum educational standards established for degree-granting institutions under the Degree-Granting Institutions Act. This authorization is subject to periodic review and authorizes Seattle Film Institute to offer specific degree programs. The Council may be contacted for a list of currently authorized programs. Authorization by the Council does not carry with it an endorsement by the Council of the institution or its programs. Any person desiring information about requirements of the act or applicability of those requirements to the institution may contact the Council at:

Washington Student Achievement Council
P.O. Box 43430,
Olympia, WA 98504-3430. Or by email: degreeauthorization@wsac.wa.gov

The Washington Student Achievement Council (WSAC) has authority to investigate student complaints against specific schools. WSAC may not be able to investigate every student complaint. Visit http://www.wsac.wa.gov/student-complaints for information regarding the WSAC complaint process.

Seattle Film Institute is licensed by the *Washington State Workforce Training and Education Coordinating Board* (under Chapter 28C.10 RCW) for its non-degree certificate programs. Inquiries or complaints regarding this or any other private vocational school may be made to:

Washington State Workforce Training and Education Coordinating Board
128 10th Ave. Southwest
Olympia, WA 98501
Phone: (360) 709-4600
Email: workforce@wtb.wa.gov Website: www.wtb.wa.gov

Seattle Film Institute is listed as an *Eligible Training Provider* enabling eligible students to apply for funding from a variety of State and Federal funding programs, including but not limited to Workforce Retraining and Trade Adjustment Act (TAA) funding.

Seattle Film Institute is authorized under federal law to enroll non-immigrant alien students.
The Seattle Film Institute is approved for the training of veterans and eligible persons under the provisions of the GI Bill® (Title 38, United States Code).

Selected programs of study at Seattle Film Institute are approved by the Workforce Training and Education Coordinating Board's State Approving Agency (WTECB/SAA) for enrollment of those eligible to receive benefits under Title 38 and Title 10, USC.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at https://www.benefits.va.gov/gibill.

Ownership

Seattle Film Institute is owned and controlled by Seattle Film Institute, Inc., a Washington corporation. The Officers and Directors of Seattle Film Institute Inc. are:
David Shulman: President
Smadar Friedlander: Vice-president
Diane Panteleakos: Secretary

Administrative Officers

President: David Shulman
Director: Chris Blanchett
Director of Education: Steve Kramer
Registrar: Bethany Ary
Academic Operations Officer: Bethany Ary
Business Office Manager: Danielle Foster
Interim Director of Admissions and Career Services: Chris Blanchett
Admissions Representative—Student Services: Michael Philpott
Director of Financial Aid: Ted Haase

Facilities

Seattle Film Institute is located in Interbay, a stone's throw from downtown, in an area of Seattle that is ideal for meeting both educational and student needs. The Seattle Film Institute is within easy access of housing as well as production services and facilities that provide both educational and employment opportunities for the SFI community. The immediate neighborhood offers amenities attractive to students such as coffee shops, restaurants, and supermarkets. Students benefit from the location as it provides convenient access to housing opportunities and an incredible wealth of location opportunities within walking distance of the Institute.

The Seattle Film Institute is located in a purpose-driven 10,000 sq. ft. building. The overall design of the space promotes the institute's educational objectives in terms of the teaching needs of specific programs and also facilitates the interaction and collaboration between students enrolled in different programs. The Institute's list of equipment available for student use includes a variety of cameras, HD cameras including Cannon and Black Magic, professional lighting and sound equipment, Steadycam, dollies, and computer stations for editing and music composition.

The facility includes:

- Student Lounge: room 101
- Equipment Room: room 103
- Production Stage: room 104
- Editing Lab: room 102
- Audio Mix Room: room 106
- Administrative Offices: rooms 201A-201E
- Business Office room 201A
- Registrar: room 201B
- Career Services: room 201C
- Admissions: room 201B
- President's Office: room 201E
- Library/Resource Center: room 202
- Theater: room 204
- Additional Classrooms: 105, 203, 205

Hours of Operation

Seattle Film Institute Administrative Offices and the Resource Center are open from 9:00 a.m. to 5:00 p.m. Monday through Friday. Computer labs and access to the online library are available from 9:00am to 5:00pm Monday through Friday. Weekend hours for Computer labs, the Resource Center, and the online library as well as for project-related activities such as auditions and shoots will be posted at the Institute or by pre-arranged reservation.

Class Times

The schedule received for each term will indicate the days and hours classes meet. Classes meet Monday through Friday unless otherwise indicated. Classes will begin promptly at their assigned start times and remain in session until the established end-of-class time. Standard breaks may be given as appropriate for class time. Scheduled times are as follows and apply to all classes in all programs:
Day Classes Commence: Between 9:00 a.m. to 7:00 p.m. Monday – Friday;
Evening Classes: Between 5:00 p.m. to 11:00 p.m.

SEATTLE FILM INSTITUTE LIBRARY AND LEARNING RESOURCE CENTER

The role of the Seattle Film Institute library is to provide access to the world of knowledge and information to the institution's community of students, faculty, and staff. The library fills its role through the combination of its physical collection, the online library, and interlibrary loan services that cumulatively meet the needs of Seattle Film Institute's educational program.

Learning Resource Center

The campus has a Learning Resource Center (LRC) located in its facility, which provides materials to support Seattle Film Institute's mission and curriculum and helps each student attain his or her educational goals. The collection includes books (circulating, reference, and reserve), screenplays, all format Videos (DVDs, etc.), CDs, and a specific Sound FX and Music collection for production work. Students also have access to the Online Library, an electronic library system specially designed to support the programs and students of Seattle Film Institute. A staff librarian works with the Institute to manage the Learning Center and Online Library resources and to provide support to SFI students through scheduled hours and the "ask-a librarian" support system.

The LRC provides access to field-specific works in the areas for which Seattle Film Institute provides training. The physical collection of Seattle Film Institute is located in its own dedicated space—the LRC (Room 206) and in various classrooms. For example, books, scripts, and material related to screenwriting are located in Room 203 where many screenwriting classes are taught. The specific distribution of material is posted in the Resource Center. Access to the LRC is through the administrative area, which allows student access and checkout to occur during all normal building hours and allows for maximum flexibility and efficiency in terms of staffing and student use. The LRC is open during normal building hours of operation.

Students can access the Seattle Film Institute online catalog through a computer located in the Resource Center (206) as well as in the primary computer labs—Room 103 and 202 during all hours in which the building is open for use.

ADMISSIONS

NOTICE OF NON-DISCRIMINATION

In the recruitment and admission of students, Seattle Film Institute does not discriminate on the basis of race, creed, color, national origin, gender, sexual orientation, veteran or military status, age, or the presence of any sensory, mental, or physical disability or the use of a trained guide dog or service animal by a person with a disability.

Religious Accommodation:

In accordance with WA Senate Bill 5166, student absences at a postsecondary school for reasons of faith or conscience, or for an organized activity conducted under the auspices of a religious denomination, church, or religious organization, may be taken **after written notice** to the school. Seattle Film Institute will reasonably accommodate excused student absences due to observance of religious holidays.

1. Any student seeking reasonable accommodations under this section must provide **written notice** to the Registrar or Associate Director within the first two weeks of the beginning of the course, of the specific dates the student requests accommodations regarding examinations or other activities.
2. SFI faculty will work with students to reasonably accommodate students who, due to the observance of religious holidays, expect to be absent or endure a significant hardship during certain days of the course or program. "Reasonably accommodate" means coordinating with the student on scheduling examinations or other activities necessary for completion of the program and includes rescheduling examinations or activities or offering different times for the student to complete examinations or activities.
3. SFI students are not required to pay a fee for seeking reasonable accommodation under this section.

Student Recruiting and Admission Activities

Seattle Film Institute does not and will not provide any commission, bonus, or other incentive payment based directly or indirectly on success in securing enrollment or financial aid to any persons or entities engaged in any student recruiting or admissions activities or in making decisions regarding the award of student financial assistance.

CERTIFICATE IN FILM PROGRAM ADMISSION AND APPLICATION REQUIREMENTS

For admission to Seattle Film Institute Certificate in Film program, applicants must have graduated from high school with a minimum 2.0 GPA, or have passed the GED or an equivalent.

Application Requirements:

- Application
- Application essay
- Official transcript or documentation demonstrating completion of high school or a transcript from an accredited post-secondary institution.

BACHELOR OF ARTS IN FILM PROGRAM ADMISSION AND APPLICATION REQUIREMENTS

Application Requirements:

- Application
- Application essay
- Official transcript, diploma, or documentation demonstrating completion of high school or a transcript from an accredited post-secondary institution.

Master Programs Admission and Application Requirements

- **Master of Arts in Producing for Film**
- **Masters in Music in Film Composition**
- **Master of Fine Arts in Filmmaking and Producing**

Admission requires a bachelor's degree from an accredited college or university with at least a 2.0 (on a 4.00 scale) grade point average.

Application Requirements for all Masters Programs:

- Application
- Application essay
- Official Transcript demonstrating completion of B.A. degree
- Optional Work Sample

Additional Application Requirement for the Masters in Music in Film Composition Program: Two letters of recommendation and portfolio of composition work that demonstrates competence in writing in a variety of music genres. Complete scores and live or midi recordings are required.

International Student Admissions

An international student is defined as one whose country of permanent residence is not the United States. Foreign transcripts (if not in English) must be accompanied by an English translation. Additional information, beyond the original submission, may be required before SFI can determine a student's final admissions status. International students whose first language is not English must demonstrate proficiency in written and spoken English to assure the ability to successfully complete the chosen program of study. Proficiency will be determined by an interview with the program director or academic affairs officer, or applicants must demonstrate English language competency through TOEFL (Test of English as a Foreign Language). Under specific circumstance, the program director may choose to waive TOEFL requirements based on a personal interview and/or a field-specific assessment of language competency. A minimum paper-based TOEFL score of 550, a minimum internet-based TOEFL score of 79, or a minimum computer-based TOEFL score of 213 is required. If accepted for admission, international applicants will be asked to provide documentation that demonstrates the ability to meet educational costs and living expenses while at the Institute. Upon confirmation of enrollment the Certificate of Eligibility for Non-Immigrant Student Status (Form I-20) will be issued. International students are ineligible for the state and federal financial aid programs in which the Institute participates. Seattle Film Institute does not provide visa or language services. To maintain U.S. Customs & Immigration Service status, all international students are required to be enrolled as full-time students.

TUITION AND FEES

Undergraduate:

Program Title: Bachelor of Arts (BA) in Film

Option A shows tuition for students who enroll at SFI for the entire 180 credit program.

Option B shows tuition for students who are enrolling in 90 credits. This option is for transfer students with an Associate of Arts degree or its equivalent or for students who are eligible for the Certificate in Film.

Option C shows tuition for students who enroll in an individualized course of study.

Undergraduate:

A. Bachelor of Arts (BA) in Film—180 credits

Next Program Dates & Length:	September 28, 2026 - March 9, 2029; 28 months; 10 quarters
Cost per credit & program credits:	$495.00 per credit; 180 credits
Total Program Tuition:	$89,100.00 (180 credits @ $495.00 per credit)
Cost per quarter:	$8,910.00*

**Quarterly (cohort) tuition is calculated by dividing the total cost of the program by the 10 quarters of attendance.*

B. Degree Completion for Transfer Students and Certificate in Film—90 credits

Next Program Dates & Length:	September 28, 2026 - March 10, 2028; 18 months; 6 quarters
	March 23, 2026 - August 13, 2027; 18 months; 6 quarters
Cost per credit & program credits:	$495.00 per credit; 90 Credits
Total Program Tuition:	$44,550.00 (90 credits @ $495.00 per credit)
Cost per quarter:	$7,425.00*

**Quarterly (cohort) tuition is calculated by dividing the total cost of the program by the 6 quarters of attendance.*

C. Individualized Course of Study: $495.00 per credit

Tuition includes access to required equipment for scheduled assignments.

Estimated educational expenses not included in tuition:
laptop computer, books, and related educational materials. $2,160.00

Graduate:

Program Title: Master of Fine Arts (MFA) in Filmmaking and Producing—100 credits
Program Dates & Length: September 28, 2026 - August 11, 2028; 22 Months; 8 quarters
Cost per credit & program credits: $680.00 per credit; 100 credits
Total Program Tuition: $68,000.00
Cost per quarter: $8,500.00*
**Quarterly (cohort) tuition is calculated by dividing the total cost of the program by the 8 quarters of attendance.*
Individualized Course of Study: $680.00 per credit

Tuition includes access to required equipment for scheduled assignments.
Estimated educational expenses not included in tuition:
laptop computer, books, and related educational materials. $2,160.00

Program Title: Master of Arts (MA) in Producing for Film—60 credits
Program Dates & Length: September 28, 2026 - August 13, 2027; 10 Months; 4 quarters
Cost per credit & program credit $680.00 per credit; 60 credits
Total Program Tuition: $40,800.00
Cost per quarter: $10,200.00*
**Quarterly (cohort) tuition is calculated by dividing the total cost of the program by the 4 quarters of attendance.*
Individualized Course of Study: $680.00 per credit

Tuition includes access to required equipment for scheduled assignments.
Estimated educational expenses not included in tuition:
laptop computer, books, and related educational materials. $1,200.00

Program Title: Master of Music (MM) in Film Composition—56 credits
Program Dates & Length: September 28, 2026 - August 13, 2027; 10 Months; 4 quarters
Cost per credit & program credits: $715.00 per credit; 56 credits
Total Program Tuition: $40,040.00
Cost per quarter: $10,010.00*
**Quarterly (cohort) tuition is calculated by dividing the total cost of the program by the 4 quarters of attendance.*
Individualized Course of Study: $715.00 per credit

Tuition includes access to required equipment for scheduled assignments.
Estimated educational expenses not included in tuition:
books, and related educational materials. $1,435.00

For purposes of financial aid, an academic year for full-time students in Undergraduate Film programs is considered to be 36 credits for three quarters (12 credits per quarter).

Graduate students must be enrolled for a minimum of 18 credits for three quarters (6 credits per quarter) to be considered full-time.

Tuition includes access to all basic equipment needed to complete the assigned projects.

Tuition and fees are due no later than the first day of the quarter (see academic calendar below). All tuition, fees, and other charges are payable in U.S. dollars ($US). Students who fail to pay their account in full or who fail to make scheduled Installment Plan payments will have a late fee assessed to their account. Students with past-due account balances will not be permitted to register for future quarters, obtain an official academic transcript, or receive a diploma. Students also may be completely withdrawn from current classes.

Tuition and fees are subject to change without notice. Tuition is set at the time of enrollment in the program. If a student withdraws before the end of the program, and re-enrolls in a later session, the tuition rate will be pro-rated for time completed, and the remainder of the tuition will be based on the tuition in effect for the balance of the new program.

Refund and Cancellation Policy

The Institute adheres to the refund policy in the Enrollment Agreement and Student Contract provided to the student at registration.

1. The Seattle Film Institute will refund all money paid if the applicant is not accepted. This includes instances where a starting class may be canceled by the Institute.

2. The Seattle Film Institute will refund all money paid if the applicant cancels within five business days (excluding Sundays and holidays) after the day the contract is signed or an initial payment is made, as long as the applicant has not begun training.

3. If training is terminated after the student enters classes, the Seattle Film Institute retains a percentage of the total tuition as described in the following table:

   Schedule of Tuition Refunds

   - **First week** of the quarter: 100%
   - **Second week** of the quarter: 75%
   - **Third week** of the quarter: 50%
   - **Fourth and fifth weeks** of the quarter: 25%
   - **Sixth and following weeks** of the quarter: 0%

   Note: A week is defined as five business days beginning on the first day of each quarter. Specific dates for refunds are available on the Academic Calendar that appears below.

4. When calculating refunds, the official date of a student's termination is the last day of recorded attendance if that date can be determined or:
   a. When the Institute receives notice of the student's intention to discontinue the training program; or,
   b. When the student is terminated for a violation of a published Institute policy which provides for termination; or,
   c. When a student, without notice, fails to attend classes for thirty calendar days or,
   d. the date the school was notified or learns of the student's non-attendance

5. The date from which refunds will be determined is the last date of the notification by a student of official withdrawal. In the absence of an official withdrawal, the date for determination of withdrawal for a student who without notice fails to attend class will be thirty calendar days after the last class has been attended, or 30 days after the last class engagement. If this cannot be determined, the date of withdrawal will be considered to be the last day of the quarter for which

the student is enrolled. Credit balances and funds due to Washington State Grant programs and Federal programs will be governed by the terms of state and federal policies. All other credit balances due to the student will be due no later than 45 days after the first day of the next quarter following withdrawal.

Effect on Financial Aid
Dropping courses may affect your current and continued eligibility for financial aid. Please refer to the Satisfactory Academic Progress (SAP) section below. It is recommended that you discuss the impact of dropping below 12 credits with the Seattle Film Institute Financial Aid Officer prior to completing the drop or withdrawal process.

Complete Withdrawal
If, during a quarter, a student who receives financial aid completely withdraws from Seattle Film Institute, the tuition refund is calculated as described above.

However, if the student received, or was entitled to receive, any federal (Title IV) funds, the return of the Title IV funds will be calculated by determining the percentage earned and applying this percentage to the total amount of Title IV assistance disbursed (and that could have been disbursed) to the student for the period of enrollment as of the student's withdrawal date. The percentage of Title IV funds earned is equal to the percentage of the period of enrollment that the student completed as of the withdrawal date if it occurs on or before the completion of 60 percent of the period of enrollment. The percentage of Title IV funds that have not been earned by the student is determined by taking the complement of the percentage of Title IV funds earned. The unearned Title IV funds will be returned to financial aid sources based on federal guidelines in the following order:

- Unsubsidized federal Direct loan
- Subsidized federal Direct loan
- Federal PLUS loan
- Federal Pell grants
- Other federal, state, or private aid

Veterans Refund Policy
Seattle Film Institute's Veterans Refund Policy complies with CFR 21.4255. In the event the veteran or eligible person fails to enter the course, withdraws, or is dismissed at any time prior to completion, any unused portion of tuition, fees, and other charges is refunded. Any amount in excess of $10 of the application/registration fee is subject to proration. The amount charged will not exceed the exact prorata portion of total charges. The length of the completed portion of the course will be prorated over its total length, and the exact proration will be determined by the ratio of the number of days of instruction completed by the student, to the total number of instructional days in the course. Refunds are made within 40 days of the last date of the student's attendance.

Financial Aid

Information and assistance with financial aid is available through the financial aid office at the Seattle Film Institute: (800) 882-4734 or 206-568-4387. Financial aid opportunities include Federal and State grants; institutional grants. The Federal financial aid includes Pell Grants; FSEOG grants; Federal Direct Student Loans, Federal Direct PLUS Loans; Federal Work-Study; and Veterans benefits. Washington State financial aid includes the College Bound Scholarship. Additional information about financial aid and the options listed below is available at https://www.sfi.edu/admissions/tuition-financial-aid.

Federal Loans

Federal Student Loans are funds that you must repay. The Federal Student Loan programs offer a secure, government regulated, and reasonably affordable way to invest in yourself and your goal of a higher education. Even though some loans are based on financial need, there are programs available to all federally eligible students regardless of income. Types of loans include Direct Subsidized and Unsubsidized Student Loans and Direct Parent PLUS Loans for Dependent Undergraduate Students.

For Washington State residents seeking information and resources about student loan repayment or seeking to submit a complaint relating to your student loans or student loan servicer, please visit www.wsac.wa.gov/loan-advocacy or contact the Student Loan Advocate at loanadvocate@wsac.wa.gov.

Grants

Grants are available on the basis of financial need as determined by the Federal FAFSA, WA State WASFA and the Financial Aid process. Grants do not have to be repaid. Grant funds are available through Federal and Washington State funding. Grants are awarded to students who demonstrate the greatest financial need and include Federal Pell grant; Federal Supplemental Educational Opportunity Grant (FSEOG); Washington College Bound Scholarship.

Federal Work Study

Federal Work Study provides part-time job opportunities for undergraduate and graduate students with financial need, allowing a student to earn money to help pay educational expenses.

Outside Scholarships

Scholarships are usually monetary awards given to students by an organization or donor to help pay for the students' education. Students must meet the organization or donor's criteria, which may entail pursuing a certain program of study, demonstrating financial need, or being an exemplary student. You do not have to repay scholarship funds. Each scholarship usually requires a separate application through the donor.

Institutional Grants

Seattle Film Institute may award a Seattle Film Institute Grant to students seeking to complete an undergraduate or a graduate program. Funding is limited and is awarded based on financial need. Once all funds have been exhausted, no additional awards will be made during that award period. The Seattle Film Institute Grant is available for up to 10 quarters of academic study for undergraduates, up to 4 quarters for Master of Arts and Master of Music students and up to 10 quarters for Master of Fine Arts students. Institutional grants are credited directly to tuition and are available only if there is an outstanding balance not covered by other forms of financial aid

Application Procedures

- Students who apply for admission to Seattle Film Institute and file a FAFSA or WASFA are automatically considered for a Seattle Film Institute Grant. A separate application is not required for this grant.

Selection Criteria

To qualify for a Seattle Film Institute Grant, students must:

- Demonstrate sufficient financial need; and
- Complete verification, if selected.

Merit Tuition Awards for the Master of Music in Film Composition Program

1. All students accepted into the Master of Music in Film Composition Program are considered for a tuition discount award based on the application material submitted for entrance into the program. No further application for an award is required.
2. Awards generally range from $1,500.00 - $4,500.00. The amount of the award is based on the creative strength of the student portfolio of works as well as the level of classwork in music courses taken in their undergraduate programs. For students with previous career experience) their professional experience is also taken into consideration.
3. Awards are applied directly to student tuition.

Other Institutional Grants

- Seattle Film Institute may award additional institutional grants in certain circumstances to students seeking to complete an undergraduate or graduate program. Funding is limited and is awarded based on financial need. Award amounts vary and are subject to annual evaluation. A FAFSA or WASFA is required to be considered for institutional grants.

VETERANS EDUCATIONAL ASSISTANCE PROGRAMS

Most programs offered at Seattle Film Institute are approved for the GI Bill® and the Veterans Rehabilitation Program. SFI is a participant in the U.S. Department of Veterans Affairs (VA) Yellow Ribbon Program. Veteran's benefits depend upon the time and period of military service. For assistance, contact the Veterans Affairs Officer at the Seattle Film Institute, Ted Haase, 206-568-3287, email: ted@sfi.edu. Information can also be obtained at www.benefits.va.gov/gibill.

In accordance with the VA's 85/15 Rule (USC 3680A(d)(1)), Seattle Film Institute limits student enrollment to 85% veteran enrollment per cohort. In the event that a veteran wishes to enroll in a class that has already reached the 85% cap, he or she may do that but will not be eligible for VA funding. Chapter 35 and 31 students may still enroll even if the 85 percent has been realized.

In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation and Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee;
- Require student secure alternative or additional funding;
- Deny their access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students may be required to:

- Produce the Certificate of Eligibility by the first day of class;
- Provide written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies.

SFI is a participant in the veterans benefits "Principles of Excellence Program." For more information refer to the website https://www.va.gov/education/choosing-a-school/principles-of-excellence.

Seattle Film Institute has a two-week holiday break at the end of December. VA students attending programs commencing in the Fall who are receiving GI Bill® benefits will not be able to be paid Basic Allowance for Housing during the break. The VA does not provide these benefits during breaks lasting longer than 5 days.

**GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at www.benefits.va.gov/gibill.*

Academic Policies and Information

Academic Credit and Definition of a Credit Hour

Academic Credit

Seattle Film Institute operates on a quarterly academic calendar (10 weeks). All course work for certificate, undergraduate and graduate degree programs at the Seattle Film Institute is measured in quarter credit hours.

Seattle Film Institute awards quarter credit hours to reflect the successful completion of predetermined course learning objectives and requirements. A credit hour represents an institutionally established equivalency of work or learning corresponding to intended learning outcomes and verified by evidence of student achievement. Seattle Film Institute has established equivalencies that reasonably approximate expected learning outcomes resulting from the following time commitments:

One quarter credit hour equals, at a minimum, 10 classroom hours of lecture, 20 hours of laboratory, and 30 hours of practicum. The formula for calculating the number of quarter credit hours for each course is: (hours of lecture/10) + (hours of lab/20) + (hours of practicum/30) or, for all of these categories, the equivalent amount of work over a different amount of time.

Hybrid Education

Seattle Film Institute offers hybrid education for certain courses and/or programs. All existing Seattle Film Institute policies, such as grading, course evaluation, and admission criteria, apply to all activities bearing Seattle Film Institute academic credit, including hybrid education. Seattle Film Institute is committed to providing a quality educational experience for all students regardless of mode of delivery. In advance of registering for a hybrid education course, all students will be given an assessment to ensure that they have the requisite technical skills and capability to participate in a hybrid education course.

Students enrolled in hybrid programs or participating in instruction or field experiences in locations other than Seattle have access to the same services as residential students.

In advance of registering for a hybrid education course, students will be informed if a course requires specific equipment or skills, and students will be made aware of information about any hardware and software requirements and prerequisite skill level.

What follows is a summary of policies, resources, and services that are of particular note to hybrid education students. Hybrid education students are strongly encouraged to review the information below as well as that available within the program-specific portion of the catalog.

Definitions

Seattle Film Institute uses the following definitions related to distance education as set forth by the National Council for State Authorization Reciprocity Agreements (NC-SARA, a voluntary regional approach to state oversight of distance education):

- "Hybrid" (blended) means: an educational program or course that includes both face-to-face and distance education.

- "Synchronous" means: instruction, lecture, class activities that are happening on main campus in a scheduled room location and are web broadcast at the same time.
- "Asynchronous" means: activities, assessments, readings, homework and other lessons that students do on their own outside the regularly scheduled classroom time. Often such material is used to prep students for assessments and projects.

Access to Student Services for Hybrid Education Students
Seattle Film Institute provides the same services for hybrid education students as it does for residential/campus-based students. Services include assistance with enrollment and registration, orientation, financial aid, counseling, veteran's affairs, career services and placement, and access to the Learning Resource Center. The following guide provides a summary of available services.

Academic Advising
Academic advising is provided via the faculty advisor assigned by the Director of Education and/or the Academic Affairs Officer. To contact the Academic Affairs Officer, please call 206-568-4387.

Career Services and Placement
Career Services provides career advising, counseling, and placement services to students, alumni, employers, and other members of the Seattle Film Institute community. Contact with Career Services takes place through any combination of the following: phone, Zoom (or equivalent service), email, the dedicated Seattle Film Institute LMS system. To contact Chris Blanchett at career services, please call 206-568-4387 or email: chris@sfi.edu.

Financial Aid
For students who are eligible, Seattle Film Institute offers Federal Financial Aid, Veterans Benefits, and other institutional support for our hybrid education programs. The financial aid director assists hybrid education students with all aspects of the financial aid process, including application processing, budget preparation and management of education loans. The financial aid director is available by phone or by email. You may also schedule an appointment for one-on-one consultations as needed. To contact Ted Haase, the Financial Aid Director or to schedule an appointment, please call 206-568-4387 or email: ted@sfi.edu.

- **Library and Learning Resource Center**
  Hybrid Education students have access to learning resources that are equivalent to those available to students in residential programs as follows:
- **Direct Borrowing**
  The student is allowed to borrow materials from the Seattle Film Institute Learning Resource Center through direct checkout.
- **Electronic Databases**
  Hybrid Education students have the same access to all electronic databases and full text sources provided by Seattle Film Institute to its residential students.
- **Reserve Materials**
  The student has access to reserve materials associated with the class he or she is taking. If the materials are not available online or directly from Seattle Film Institute, special arrangements may be made by the Learning Resource Center to provide the materials at a host location.
- **Reference Services & Collections**
  Hybrid Education students have access to reference services from the Seattle Film Institute Learning Resource Center via phone and email.
- **Library and Learning Resource Center Assistance**
  For assistance with any of the above services or any other Library and Learning Resource Center

assistance, please call Michael Philpott at 206-568-4387 or email: michael@sfi.edu.

New Student Orientation
Student Orientation is offered on-campus and online. For more information on when and where to attend face-to-face or how to access the online orientation, please call Michael Philpott at 206-568-4387 or email: michael@sfi.edu.

Online Moodle Orientation
Moodle is the primary online learning platform Seattle Film Institute uses to deliver residential and hybrid education. After registration all students will participate in the Moodle orientation. For more information on how to access the online orientation, please call Bethany Ary at 206-568-4387 or email: bethany.ary@sfi.edu.

SFI Cross-Listed Courses
SFI occasionally offers cross-listed courses that can be taken for credit towards degree completion. Cross-listing a course means that a single course is offered for registration under two or more disciplines or programs. In most cases, the course is identical for everyone participating. However, in some cases, the requirements of the course differ according to the listing. Cross-listing is designed to provide interdisciplinary curriculum and allow more choice for students. Class rosters will remain separate for each course listed, so faculty must submit attendance and grade records separately at the end of the course session and not on a common form. For further information regarding cross-listed classes please contact the SFI Registrar.

Technical Support and General Support, Assistance, and Questions
Technical support services, i.e., Help Desk are available Monday –Friday during regular school terms from 9:00 am until 5:00 pm. Please call Cas Smith at 206-568-4387. Email requests for assistance should be sent to: casara.smith@sfi.edu. For any needed support involved with distance education, requests will be responded to as soon as possible.

Class Size and Ratio
Classes at Seattle Film Institute range from 2-40 students. The maximum class size in a lecture-only class is 40 students. The maximum class size in all other classes is 22 students. The teacher to student ratio is an average of 1:15.

Course Prerequisites
A prerequisite is a condition of enrollment that students are required to meet to demonstrate readiness for enrollment in a course or program. For classes which require either a prerequisite or successful completion of a proficiency test, the proficiency test does not substitute for completion of any class and no course credit or class waiver is given for the successful completion of the proficiency test.

Where course prerequisites have been set, instructors may require that any student who has not taken the specified prerequisites for the course must withdraw. Instructors may, however, grant permission, on an individual basis, for a student to take a course without having taken the prerequisite(s).

Course Challenge and Prior Learning Experience
Under certain circumstances, the Institute may award credit or waive requirements based on course challenges or prior learning experience. Students must obtain permission from the program director and/or a faculty committee to receive credits or waive requirements. Assessments will be made by examination and/or an analysis of a combination of previous class equivalencies, of portfolio work

and/or work experience. In cases where students are awarded credit or have requirements waived, candidates must complete a minimum of 46 credits at the Seattle Film Institute.

Program Revisions and Course Substitutions

Seattle Film Institute reserves the right to change its curricula, course content, subject matter, tuition, fees, academic policy, administrative policies, and other aspects of the education provided or of the institution itself. In all cases, appropriate notice shall be given to concerned parties and regulatory agencies. Curriculum revisions and other academic changes are ongoing. Revisions are made for the benefit of the student, ensuring he or she receives the most current information and material possible. Course substitutions and adjustments to the requirements of published curricula can be made at the discretion of the Director of Academic Operations for individual students as long as the intent and overall content of the program of study are not significantly altered. For substitution of courses, students can petition to the Director of Academic Operations, who must approve a course substitution.

Course or Program Cancellation

Students who are enrolled in a course or courses required for completion of a program, which is canceled by Seattle Film Institute, will be allowed to take a comparable course that fulfills the degree or program requirement with no additional tuition payment. If SFI cancels the entire program, students are entitled to 1) a refund for the portion of the program that is not completed or 2) participate in an approved teach-out for the remainder of the program.

Course Numbering System

Course Numbering:

Credits for Seattle Film Institute classes are given on a quarter basis. Course numbers are alphanumeric with a two or four-letter prefix which reflect the area of emphasis and/or program and a three digit number which reflects the level or placement within the program.

Certificate in Film and BA in Film Programs:

300-499: Upper division core classes and classes in a specific area of concentration.

Master Degree Programs:

500-above: Master Program Courses

GRADING SYSTEM

The grading system incorporates letter grades which have the following numeric equivalencies:

Letter Grade	GPA Credit	Transcript Explanation	Definition of letter grade/Policy statement
A A-	4.0 3.7	Excellent	Meets all objectives of the course and fulfills all requirements; performs at a level that reflects excellence
B+ B B-	3.4 3.0 2.7	Good	Meets all objectives of the course and fulfills all requirements; performs at a high level
C+ C C-	2.4 2.0 1.7	Satisfactory	Meets all objectives of the course and fulfills all requirements; performs at a satisfactory level
D+ D D-	1.4 1.0 0.7	Marginal Pass	Makes progress toward meeting the course objectives; fulfills course requirements at a substandard level
F	0	Failure	Fails to meet the course objectives; does not fulfill course requirements

Additional Letter Codes (no "grade-point" is assigned):

- CR=Credit
- P=(Pass) Passing mark for a non-lettered graded class; passing mark for a letter-graded class if a student elects to take it on a Pass/No Pass basis when applicable; indicates passing mark for transfer credit; no effect on GPA.
- S= Suspension from Course
- T=Termination from Institute
- W=Withdrawal from Course
- I=Incomplete
- IP=(In-Progress) The In-Progress ("IP") grade is issued when the student was not able to be evaluated by the end of the grading period and is used for special circumstances within a particular class. For graduate students, "IP" is generally used for projects that may extend beyond a single quarter. All uses of the "IP" grade must be submitted to and approved by the registrar. Upon completion of the class, a letter grade is issued. The registrar records the grade upon receipt of the Change of Grade form submitted by the instructor. If a grade is not submitted to the registrar within one calendar year, the grade of "IP" will automatically be changed to the grade of "F" by the registrar.

Academic Performance Measures:

Student academic performance is recorded, reported and monitored by the Registrar on a quarterly basis using the following measurements:

Grade Point Computation:
The grade point for an individual course is computed using the equivalent grade points shown above. The total grade points for the individual course are determined by multiplying the letter grade point times the credit hours for the course.

Quarterly Grade Point Average:
The quarterly grade point average (GPA) is computed by dividing the total grade points earned for all courses attempted in the quarter by the total credits attempted for that quarter.

Cumulative Grade Point Average:
The cumulative grade point average (CGPA) is computed by dividing the total grade points earned for all courses attempted at the Institute by the total credits attempted. The resulting CGPA is expressed as a whole number and a tenth, i.e. 2.2, 3.8. The CGPA is used in all evaluations of student academic progress and standing.

Non-punitive Grades and non-credit classes:
Non-punitive grades such as "I" or "IP" and grades for non-credit classes are not factored into the GPA or CPGA and do not affect progress standards for graduation (the Satisfactory Academic Progress section appears below).

Course Withdrawals

A course from which a student has withdrawn and received a "W" grade will not affect the student's CGPA. The course hours will, however, be added into the hours attempted for the purposes of evaluating the student's maximum time frame for completion and successful program completion (the Satisfactory Academic Progress section appears later under the Undergraduate and Graduate catalog sections).

Withdrawal from Seattle Film Institute Courses

A student will be considered withdrawn from a course by their request in writing or a withdrawal may be determined by the instructor or academic advisor because of the following:

a. Student never attended the class, online or on-ground;
b. Student stopped attending class;
c. Student completed less than 25% of required course work

Course Incompletes

The grade of Incomplete (I) is given at the discretion of the instructor and can only be given if a student has already completed 80% of the required coursework. The "I" is only given if the work required for completion of the class can be completed by the end of the next grading period. Incomplete work that is not completed by the next grading period, (or in the case of final grading period within 10 weeks of the last day of class) will be automatically converted to the grade of "F".

The period in which the student has received an "I" grade will not affect the student's CGPA. The course hours will, however, be added into the hours attempted for the purposes of evaluating the student's maximum time frame for completion and successful program completion. When the "I" is replaced with the final grade, the final grade will affect the student's CGPA as well as their maximum time for completion and successful program completion (the Satisfactory Academic Progress section appears later in the Undergraduate and Graduate sections).

Course Repetitions

An undergraduate student making grades of "D" or higher has made full credit but may repeat a course(s) if desired. A grade of "F" is a failure, and the course must be repeated to earn credit. For graduate students, making grades of "C" or higher has made full credit. A course with a grade below "C" must be repeated to earn credit. Credits for repeated course(s) can be used only one time when determining enrollment status for federal financial aid purposes. However, courses that are taken and then retaken are both counted towards attempted hours for the purpose of the student's maximum time frame for completion and successful program completion (the Satisfactory Academic Progress section appears later in the Undergraduate and Graduate sections). The highest grade will be calculated into the grade point average.

Grade Reports

Grades are made available to students no later than three weeks after the last day of each quarter/and or each final grading period. Grade Reports are emailed to students or mailed via U.S. Postal Service.

Statute of Limitation on Grade Changes

Grade changes may be filed until the end of the grading period following the one in which they were recorded.

Grade Appeal

Students who have concerns with their final course grade and feel they have been improperly graded should try to resolve the grading issue with the instructor. If discussions with the instructor fail to resolve the issue, students should follow the steps in the Academic Appeals Policy.

Academic Appeals Policy

Student academic appeals or complaints can be addressed to the Academic Affairs Officer of the Seattle Film Institute, 3210 16th Ave. W. Seattle WA 98119, phone 206-568-4387. A student has the right to appeal any change in status determined by grades, attendance, or conduct. This includes appeals of suspension and termination. The Institute's appeals panel consists of the Academic Affairs Officer and one faculty member and/or a designee assigned by the Academic Affairs Officer to serve on the panel. Other Institute officials may be included on the appeals panel for specific students as deemed appropriate by the Academic Affairs Officer.

It is at the discretion of the Seattle Film Institute whether the decision being appealed shall be enforced pending the outcome of the appeal.

Academic Appeals Procedure

(1) The student must request the appeal in writing (3210 16th Ave. W. Seattle WA 98119) or email to the Academic Affairs Officer within three business days of being informed of the action to be taken. The student must provide a complete explanation of the basis for the appeal and must attach appropriate documentation which provides evidence, justification, or reason for the student's situation. This includes documentation to support medical and/or family emergencies.

(2) The Academic Affairs Officer upon receipt of the appeal may choose to decide based on the provided evidence or may choose to convene an appeals panel.

(a) If the Academic Affairs Officer decides based on information provided, the student will be informed within one week of the action to be taken.

(b) If the Academic Affairs Officer chooses to convene a panel the student will be informed within one week that their appeal will be reviewed by a panel.

(3) The panel may request the appearance of the student to clarify any materials or statements presented by the student.

(4) The panel is responsible for reviewing all materials presented by the student and available from the Institute and renders a final decision regarding the student's enrollment, academic status and or grade change.

(5) The student will be notified of the determination of the appeal within one week of the convening of the panel.

(6) In case of suspension where the panel elects to reinstate the student in classes, the Academic Affairs Officer reserves the right to establish any conditions that apply to the student's continued enrollment at the Institute.89

Application and Appeal of Standards

These satisfactory progress standards apply to all students whether part-time or full-time. Students who do not meet the requirements of the Satisfactory Academic Progress (SAP) policy may appeal their status according to the procedures in the Academic Appeals Process. If the student's appeal for mitigating circumstances is granted, the student will be placed on probation for a specified period of time and considered to be making regular satisfactory progress. While a student is on probation, the student may be required to fulfill specific terms and conditions such as taking a reduced course load or enrolling in specific courses. If a student is not making SAP, the institution may place the student in an extended enrollment status. However, all credits attempted count toward the 150% of the normal program length for financial aid. Grades may be replaced in accordance with the institution's Course Substitution Policy.

A student with an approved appeal who exceeds the applicable time frame as defined in the Satisfactory Academic Progress Policy, either as a regular student or in an extended enrollment status, may receive the original academic credential for which he or she enrolled, provided that there are no additional financial obligations from the student. A student on probation may receive federal or Washington state financial aid funds for one payment period. At the end of one payment period on probation, the student must meet the satisfactory academic progress standards or meet the requirements of the academic plan developed for the student for the student to qualify for further federal or state financial aid funds. A student placed in an extended enrollment status is not eligible for financial aid.

Class Attendance

Attendance Policies and Procedures:

A student is expected to attend all classes as scheduled, on time and prepared, and to remain in the classes for the full duration. It is recognized that a student may be absent from a class due to illness or a family emergency with the understanding that the following policy accounts for those events. The Academic Affairs Officer has the discretionary authority to address each student's attendance situation in a manner deemed to be in the best interests of the student and the Institute.

Regular classroom attendance is a crucial building block for academic achievement. All programs at Seattle Film Institute view class attendance as an essential part of the educational experience. Seattle Film Institute does not set a school wide attendance policy and each course will have unique attendance requirements. Students should read through their course syllabus to insure they are aware of the attendance requirements for each class they are enrolled in. In addition to the specific requirements of

each class, the following attendance policy applies to all classes:

(1) Absence for each individual class can only apply to the quarter in which the class is taken.
(2) A pattern of tardiness, and/or leaving class early, may be recorded as an absence.
(3) No grade will be reduced below a D based on attendance only.
(4) Students who have missed more than 50% of a class due to attendance may need to retake the class for credit.

Registration

Upon completion of enrollment at Seattle Film Institute, students are registered for their first classes at Seattle Film Institute. As a cohort program, students are automatically enrolled in courses in their subsequent terms according to their initial academic plan (full-time or part-time). Students may change their status by contacting the Academic Affairs Officer.

Leave of Absence

An approved Leave of Absence (LOA) is a temporary interruption in a student's academic attendance for a specific period of time in an ongoing program.

Leave of Absence Conditions:

- A student may be eligible for a Leave of Absence if one of the following conditions applies:
- Medical Leave (including pregnancy)
- Family Care (childcare issues, loss of family member, or medical care of family)
- Military Duty
- Jury Duty

The following requirements apply:

- A student may be granted a Leave of Absence (LOA) if a signed LOA request that includes the reason for the request is submitted in writing within 5 calendar days of the student's last date of attendance.
- If extenuating circumstances prevent the student from providing a written request within 5 calendar days of the student's last day of attendance, the institution may still be able to grant the student's request. A signed LOA request must be provided by the last day in the school's attendance policy (see attendance policy section) along with documentation explaining the extenuating circumstance(s) that prevented submitting the request within 5 calendar days of the last date of attendance. Extenuating circumstances are typically unexpected events, such as premature delivery of a child, illness, a medical condition that deteriorates, an accident or injury or a sudden change in childcare arrangements. Students may request multiple LOAs, but the total number of days the student remains on LOA may not exceed 180 days during a consecutive 12 month time frame.
- There may be limitations on LOA eligibility for a student enrolled in term-based programs due to scheduling requirements associated with the student's return to school.
- The student must have successfully completed a minimum of one grading period before being eligible to apply for a LOA. One grading period is defined as ten weeks.
    - Prior to applying for an LOA, the student must have successfully completed at least one quarter and received an academic grade or grades (A-F, P) for that quarter. Failure to return from an approved leave of absence or failure to return within the 180 day timeframe will result in the student being administratively withdrawn from the school and may have an impact on the financial aid a student receives, loan repayment and exhaustion of the loan grace period. A student in an LOA status will not receive further financial aid disbursements (if eligible) until returning to active status. Contact the

financial aid office for more information about the impact of a LOA on financial aid.

Withdrawal from Seattle Film Institute

A student withdraws from the Seattle Film Institute:

a. When the Seattle Film Institute receives notice of the student's intention to discontinue the Seattle Film Institute program.
b. When Seattle Film Institute is able to determine a date of withdrawal for a student (i.e. for non-attendance or due to illness, accident, grievous personal loss, or other circumstances beyond the student's control).
c. When the student is terminated for a violation of a published Institute policy which provides for termination.

Transcript Requests

It is the student's responsibility to confirm receipt of transcripts. Transcripts show all work completed at the Seattle Film Institute. You must have completed one quarter to order. Transcripts are maintained for a minimum of fifty years.

Request a transcript:

Official transcripts can be ordered in person at the Administrative Office, by mail, by email. All requests will be processed within three business days. An official transcript form is available as a PDF at the Seattle Film Institute website. When ordering a transcript(s) via mail or email, you may use the PDF form mentioned above, or include the following in a letter:

- Your full name and any previous name
- Your social security number
- Your address and phone number
- Your signature
- Address to which the transcript(s) is/are to be sent

Mail requests to:

Seattle Film Institute
Attention: Registrar
3210 16th Ave. W.
Seattle, Washington 98119

Email requests to:

registrar@sfi.edu

Student Services Information

Academic Advising

All Students enrolled will be assigned an advisor. A student may request a change in advisors by contacting the Academic Affairs Officer. In addition to meeting with the assigned advisor, students should feel welcome to discuss their academic progress, career goals, or other questions with any of their instructors, the staff, or the Director of the Seattle Film Institute at any time.

Career Services

During the admissions interview, prospective students are introduced to career paths that may be available to them upon graduation. The Career Services Office is the liaison between students and employers, and serves the students by promoting Seattle Film Institute to prospective employers. Career guidance and assistance is also provided through instructional components of the curriculum and through one-on-one contact with the Career Services Office. Career Services provides students and graduates with resources for resume writing, interviewing skills, and professional networking techniques. Several local and nationally recognized organizations employ our graduates. Some entrepreneurial graduates use their education and talents to start businesses of their own. Employment and internship decisions are outside the control of Seattle Film Institute. Seattle Film Institute does not guarantee employment or salary. Graduates may return to Seattle Film Institute for assistance in advancing within their career paths.

Internships & Career Opportunities

Students in our BA, graduate degree programs and non-degree professional certificate programs are eligible to participate in SFI's internship program**,** designed to bridge the gap between film student and working professional. Through the internship program, SFI students have gained valuable professional experience and contacts, working at some of the finest production companies, post-production facilities, and media-related firms in the country. In turn, the companies benefit from our students' superb training, knowledge, wide-ranging skill sets, and professional attitudes. Career guidance and assistance is also provided through instructional components of the curriculum and through one-on-one contact with the Career Services Office.

Student Support Services

Student Support Services at Seattle Film Institute either directly provides or facilitates counseling that deals with personal, social, vocational, and financial issues. Contact information is available from the Student Affairs Officer for school and outside resources such as free clinics, crisis clinics and hotlines, and contact information for dentists, medical resources, and counseling services.

Housing

Seattle Film Institute does not provide on-campus housing, but does assist students in locating suitable housing off campus.

Community Engagement

The curriculum of Seattle Film Institute is actively supported with guest-speakers, fieldtrips, and fieldwork. Seattle Film Institute hosts a robust series of events for the benefit of the Seattle filmmaking community. There is no admission charge and everyone is welcome. These events provide a platform to connect SFI students with the local film community.

2026/2027 Academic Calendar

ALL PROGRAMS: Undergraduate, MA, MFA, and MM degree programs

Fall Cohorts Next Start Date: *September 28, 2026*

Spring Cohorts Next Start Date: *March 22, 2027*

Quarter/Year: 2026-27	Instruction Begins *Tuition Due*	Last Day of Instruction	Quarter Breaks	Last day to drop classes with full refund	Last day to drop classes for non-punitive grades
Fall 2026	Sept. 28, 2026	Dec. 11, 2026	Dec. 12 - Jan. 3	Oct. 9, 2026	Nov. 13, 2026
Winter 2027	Jan. 4, 2027	Mar. 12, 2027	Mar. 13 - Mar. 21	Jan. 15, 2027	Feb. 19, 2027
Spring 2027	Mar. 22, 2027	May 28, 2027	May 29 - June 6	April 2, 2027	May 7, 2027
Summer 2027	June 7, 2027	Aug. 13, 2027	Aug. 14 - Sept. 26	June 21, 2027	July 23, 2027

Annual Financial Aid Priority Date for all Enrolled Students: Friday, Dec. 4, 2026 (unless otherwise notified)
Completion of 2026-27 FAFSA is required to receive financial aid.

Quarter/Year: 2027-28	Instruction Begins *Tuition Due*	Last Day of Instruction	Quarter Breaks	Last day to drop classes with full refund	Last day to drop classes for non-punitive grades
Fall 2027	Sept. 27, 2027	Dec. 10, 2027	Dec. 11- Jan. 2	Oct. 8, 2027	Nov. 12, 2027
Winter 2028	Jan. 3, 2028	Mar. 10, 2028	Mar. 11 - Mar. 19	Jan. 14, 2028	Feb. 18, 2028
Spring 2028	Mar. 20, 2028	May 26, 2028	May 27 - June 4	Mar. 31, 2028	May 5, 2028
Summer 2028	June 5, 2028	Aug. 11, 2028	Aug. 12 - Sept. 24	June 16, 2028	July 21, 2028

Annual Financial Aid Priority Date for all Enrolled Students: Friday, Dec. 3, 2027 (unless otherwise notified)
Completion of 2027-28 FAFSA is required to receive financial aid.

Quarter/Year: 2028-29	Instruction Begins *Tuition Due*	Last Day of Instruction	Quarter Breaks	Last day to drop classes with full refund	Last day to drop classes for non-punitive grades
Fall 2028	Sept. 25, 2028	Dec. 8, 2028	Dec. 9- Jan. 1	Oct. 6, 2028	Nov. 10, 2028
Winter 2029	Jan. 2, 2029	Mar. 9, 2029	Mar. 10 - Mar. 18	Jan. 12, 2029	Feb. 16, 2029
Spring 2029	Mar. 19, 2029	May 25, 2029	May 26 - June 3	Mar. 30, 2029	May 4, 2029
Summer 2029	June 4, 2029	Aug. 10, 2029	Aug. 11 - Sept. 23	June 15, 2029	July 20, 2029

Annual Financial Aid Priority Date for all Enrolled Students: Friday, Dec. 1, 2028 (unless otherwise notified)
Completion of 2028-29 FAFSA is required to receive financial aid.

2026-27 Holiday Schedule

Holiday	Date observed	Day of week
Labor Day	9/7/26	Monday
Veterans Day	11/11/26	Wednesday
Thanksgiving Week break	11/23/26 -11/27/26	5 days
Christmas Day	12/25/26	Friday
New Year's Day	1/1/27	Friday
Martin Luther King Jr. Day	1/18/27	Monday
Presidents Day	2/15/27	Monday
Memorial Day	5/31/27	Monday
Juneteenth	6/18/27	Friday (in observance)
Independence Day-Off	7/5/27	Monday
Independence Day	7/4/27	Sunday

FACULTY

Kim Adelman (Screenwriting), began her film producing career with the indie feature "Just Friends." She then launched the Fox Movie Channel's short film program, where the 19 shorts she produced won 30+ awards and played over 150 film festivals worldwide, including the Sundance Film Festival four years in a row. In addition to Seattle Film Institute, Ms. Adelman has taught at Cal State Los Angeles, UC Fullerton, Mount St. Mary's University, and UCLA Extension, where she was named Entertainment Studies Instructor of the Year in 2014 and won its Distinguished Instructor Award in 2016.

Ryan Boudinot (Screenwriting), MFA, Creative Writing, Bennington College BA, Liberal Arts, The Evergreen State College. Ryan Boudinot is the author of three novels, two collections of short stories, and a collection of essays. His novel Blueprints of the Afterlife (Grove Atlantic, 2012) was a finalist for the Philip K Dick Award, and his novel Misconception (Grove Atlantic, 2009) was nominated for the PEN/USA Literary Award. Additionally, Ryan was responsible for editorial content related to the Criterion Collection, 20th Century Fox, Lionsgate, and numerous independent movie studios. His editorial work in the technology industry has included positions or contracts with Microsoft, Expedia, Google, and Netflix.

Jess Burgess (Filmmaking), Jess Burgess is a director, film professor, writer, and artist who eats and breathes stories. They have directed work for MoMA, including the acclaimed docu-series Modern Art and Ideas, multiple docu-series for BBC Storyworks, and the short film The Graveyard Shift, which screened at 15 film festivals nationwide. As an educator, Jess teaches filmmaking at CUNY's Feirstein Graduate School of Cinema and NYU Tisch School of the Arts.
An accomplished writer, Jess placed in the Austin Film Festival's 2024 Writer's Competition for their original pilot Open and spent three years developing work in Craig T. Williams's exclusive writing group, Writer's Den.

Susanna Burney (Acting for Film), *BA in Acting* (Boston University), is a professional voice over artist, actress, director, and teacher. For over 20 years, her voice has been heard on radio, TV, promotional and training films, and the web. Her talent has also been featured on video games including *Hoyle Casino and Kids Games*, and she is the character Jin in *F.E.A.R*. (Monolith, Sierra, and Warner Bros.). Her stage work has taken her to New York, Los Angeles, New England, Florida, and Scotland. Film credits include *The Beans of Egypt, Maine* and John Carpenter's *The Ward.*

Chris Blanchett (Producing), *MA in Producing for Film* (Seattle Film Institute) has worked on several feature-films including Freedom's Path, Traveling Light, and Hunting Bigfoot. Prior to that Chris was Producer of Marketing & Distribution at ShadowCatcher Entertainment where the feature-films he worked on include Burkholder, The God Four, Old Goats, A Not So Still Life, and Outsourced. Chris is an alumnus of the Seattle Film Institute and the American Academy of Dramatic Arts.

Shannon Davis (General Studies), *Master in Science* (University of Massachusetts) is a PhD candidate in Marine Science and Technology and will be completing her dissertation in 2023. Shannon developed a sensor that collects real time data in the field and developed lesson plans to help explain the complexities of climate change. The past two years she has been a lead teaching assistant and associate lecturer in the School for the Environment at University of Massachusetts. Shannon also has experience working on diversity initiatives as one of the founding members of the School for the Environment Graduate Student Anti-Racism Task Force (SEGART).

Sue Ennis (Film Composition), *MA* (UC Berkley), is a nationally recognized songwriter, best known for her work co-writing over 70 songs with the platinum-selling Seattle rock band Heart. She has also written award-winning jingles, children's songs for a puppet theatre, and songs to accompany everything from fireworks to fund raisers for ladies' groups. She has earned 10 gold, 4 platinum, 1 triple platinum and 1 quintuple platinum albums. Her songs have also been included in the feature films "The Golden Child" starring Eddie Murphy and that blockbuster film for the four year old set, "Thomas and The Magic Railroad."

Cynthia Grace (Producing), *JD* (Washington and Lee, Lexington, VA), *BA in Sociology* (Brandeis University, Waltham, MA), is an accomplished educator, attorney, leader, and manager of people, systems, and events with a wide range of experience in the higher education, publishing, and nonprofit sectors. She blends a life-long commitment to Humanities, Liberal Arts, and Fine Arts with expertise in Law and technology. Cynthia has taught Copyright Law, Contracts, Business Law as well as Live Audio, Concert Promotion, and Production.

Robert Horton (Filmmaking), *BA in Cinema Studies (University of Washington),* is a member of the National Society of Film Critics and "Historian-Programmer in Residence" at the nonprofit Scarecrow Video Project. He hosts the weekly radio program "The Music and the Movies" and for many years was film critic for *Seattle Weekly*. He has been a Fulbright Specialist (Romania, 2016), adjunct professor at Seattle University, and an instructor at the Architectural Association in London. His film books include *Frankenstein* (Columbia University Press) and *Billy Wilder: Interviews* (U. Press of Mississippi).

Kimberlea Kressal (Screenwriting) Kimberlea is an LA-based TV writer and filmmaker who has sold and developed TV projects with ABC Signature, Automatik, Danny Rose Media, DiGa Studios, Dynamic Television, Escape Artists, Milojo, MGM-Orion, Gavin Polone's Pariah, and UCP. She was the Resident Director for the theatre company Wreckio Ensemble creating devised theatre. She serves on the faculties of Western Colorado University's Graduate Program in Creative Writing, Stephens College MFA in TV and Screenwriting, and the Seattle Film Institute's MFA in Filmmaking and Producing. Kim received her BFA in Drama from NYU Tisch School of the Arts and MFA in TV and Screenwriting from Stephens College.

Renzi Li, (Filmmaking) Savannah College of Art and Design (SCAD), MA in Film and Television Production, MFA in Sound Design, Renzi Li is a sound recordist, sound designer, and filmmaker. She holds dual master's degrees in Film and Television Production and Sound Design from the Savannah College of Art and Design, and is an Avid Certified Pro Tools Operator and Media Composer User. Her professional practice focuses on post-production sound for independent films and vertical dramas, including sound recording, sound editing, and sound design. She brings industry-standard workflows and real-world production experience into the classroom.

Tim Lightell (Filmmaking) Tim Lightell is a Seattle-based independent producer, filmmaker, writer, and director best known for his feature film Manbaby (2022), a surreal dark comedy exploring identity, sexuality, and relationships which was made possible through the generous assistance of SFI students and alumni . Tim is an advocate for fiercely independent filmmaking. He is the founder of Seattle Video Marketing and produces the daily video livestream for KISW's comedy talk show The Mens Room. Tim holds an MFA from Chapman University and a BFA from New York University.

Ryan Malloy (Screenwriting), Ryan Malloy is a writer, director, and producer whose work spans documentary and narrative filmmaking. His short films have screened at festivals around the world. Originally trained as a documentarian, he now brings the same curiosity about the world around him to his narrative projects. Through his production company, Subjectively True, he works across production

and post-production on documentary, narrative, and branded projects. He is drawn to the classroom as a place to help emerging filmmakers connect technical craft to the stories they want to tell. MFA in Documentary Film and Video from Stanford University.

Iveliz Martel (Acting for Film), Iveliz Martel is an actor, teaching artist, and journalist from Chile. She holds an MFA in Acting from the University of Washington School of Drama and an MS in Science Journalism from Texas A&M University. She also created and performed her original clown solo show, Tutti Frutti, co-developed with Bradley Wrenn and staged at 18th & Union in Seattle and CoHo Theatre in Portland. Iveliz has taught at various schools in Seattle, including UW School of Drama, Seattle Film Institute, Cornish College of the Arts, Freehold, and The Studio Seattle. She is also a vocal coach at the Jack Straw Cultural Center. Iveliz has also built a career as a radio reporter in Chile and is a Fulbright alumna.

Todd Kovell, (Film Composition), *MM in Film Composition* (Seattle Film Institute), has been teaching music theory and composition for twenty years. He conducts three community orchestras, has an online sheet publishing company and is an active free-lance composer.

Steven Kramer (Digital Arts), *Ph.D* (Walden, Art Education), *MFA* (UCLA, Film and TV-Animation), is a 3D artist specializing in modeling, visual effects, and motion graphics. With a background in film and video games, he is a long-time instructor, most recently having taught at Art Institute of Seattle.

Leslie Meisel-Ellis (Acting for Film), *BA in Theater (University of Florida)*, has appeared on the NBC show RISE, Difficult People, Broad City, Netflix's The Characters, and the feature film Bachelorette (w/Rebel Wilson & Kirsten Dunst). As a director, she has worked on many shows at the UCB Theatre, including AzN Pop!: Live in Concert!, All In Favor, Stone Cold Fox: co-director/writer of He Said She Said with Kate Riley-Zelensky (MTV, Two Guys Named Josh) and a long list of other projects.

Trevor Murray, (Filmmaking), *BFA in Theatre (Texas State University),* is a location Sound Mixer and Boom Operator who boasts a diverse and extensive understanding of the entertainment industry. He continues his professional career by capturing audio on a wide range of projects ranging from corporate and commercial work to documentaries, short and feature films, and web series, including work for notable companies such as Amazon, Microsoft, and Nike Diamond

Stephanie Platter (Filmmaking), *Masters in Teaching* (Northwest University) is a caffeinated Seattle local with 15+ years teaching experience under her belt. Creating courses for English studies, screenwriting & filmmaking, film studies, as well as MIT courses at her alma mater Northwest U., where she brought the first Film Festival to her school and has kept the tradition alive. Writing since childhood, it was a pastime turned passion when she pursued screenwriting, training under mentors like Stewart Stern and Tom Skerritt. Now she's written features and produced and directed an original short, which is now in post-production.

Vaun Raymond (Digital Arts), *MA in Digital Media* (University of Washington), specializes in documentary and non-fiction filmmaking. He produces educational, promotional and fund-raising films for government, corporate and non-profit organizations including the U.S. Army Corps of Engineers, King County, Port of Seattle and City of Hope cancer research hospital.

Miha Sarani (Filmmaking), Miha Sarani is a visual artist, art historian, curator and an art educator. Born and raised in Ljubljana, Slovenia, he moved permanently to the US in 2007. Miha attended University of Washington, where he earned both BFA and MA degrees and received the Husky 100 award in 2019. He was nominated for the Mayor's Arts Award in 2020, and appointed as one of the Washington State Arts Commission Curators in 2022. His large "Koncentrik Painting" series is owned

by the University of Washington and on permanent display at the Mary Gates Hall. Miha currently teaches at the Seattle Film Institute, as well as Seattle University. Miha has released a couple of music albums – including "Emona Au Revoir" in 2016, which was included in the Seattle Public Library's PlayBack program the following year.

Phan Tran (Filmmaking), *MFA in Cinema Arts* (University of Southern California) is a filmmaker, photographer, and writer. He ran a production service business focused on independent filmmaking in Los Angeles and has worked in grip and lighting, the camera department, as a cinematographer, and as an editor. Phan is currently working on documentary, motion graphic short film, and writing projects. He is also an adjunct instructor at Cornish College of the Arts teaching film production and believes that teaching and mentoring the next generation of filmmakers and storytellers is a privilege he cherishes as part of his own artistic growth.

David Trees (Filmmaking), *BS in Film Production & TV* (Montana State University); *MFA in Filmmaking* (Seattle Film Institute), has had many adventures with the pen, including scripting film documentaries, writing for television, and a newspaper writing career as reporter, editor, and columnist. He was awarded the national Writer's Digest grand prize for his screenplay *Under High Woods*. He studied both screenwriting and fiction writing at the University of Washington.

Dean Tunberg (Screenwriting), BS in Digital Media Production (Kent State University)
Dean served in United States Navy as a meteorologist and oceanographer, supporting operations in Kosovo, the Horn of Africa, Iraq, Afghanistan, and Libya. He also collaborated on NASA launches and oversaw annual refresher training for the National Hurricane Center. Dean is an award-winning landscape photographer whose work has appeared in 11 galleries around the world and has been published in multiple magazines. He was recently selected as a participant in the Writers Guild Foundation's 2026–27 Veterans Writing Project.

Heidi Walker (Acting for Film), *BFA in Communications* (Pacific Lutheran University), is half of one of Seattle's major casting houses, along with partner Jodi Rothfield. Their company, Big Pants Casting, handles a majority of casting for film and television in the Puget Sound area. Heidi's extensive casting credits include work on *The Hand That Rocks The Cradle*, *Assassins*, *Life or Something Like It*, *Stephen King's Rose Red* miniseries, and television series including *Northern Exposure*, *Twin Peaks*, and *The Fugitive*. Her career also includes casting searches for a long list of features including *Jerry Maguire, Forrest Gump, Honey I Blew Up the Kids, This Boy's Life, Ferris Bueller*, and many others.

Noah Weisel (Filmmaking), *MFA in Cinema* (San Francisco State University) is a filmmaker and content creator experienced in long and short form production including writing, directing, shooting and editing. Garnering accolades for screenwriting, editing and sound design, he has created narrative short films that play regularly at festivals and also helmed a low-budget feature. An awarded one-man-band creative in broadcast TV promotions, he has provided client-focused commercial production, as well as post-production services to the theatrical movie trailer industry. Noah has worked on projects for numerous production companies including Mocean, Drum Channel, Bandito Brothers, Moving Canvas Media, and MPH Entertainment.

Jacob Winkler (Film Composition), *MM in Instrumental Conducting* (University of Washington) is the Artistic Director for the Seattle Girls' Choir and the conductor of the Prime Voci. He has also written and produced soundtracks to several video games on the Nintendo DS and Apple iOS platforms including The Simpsons Game and Iron Man 2.

Copyright Policy

Copyright Infringement and Peer-to-Peer File Sharing:
SFI prohibits copyright infringement in any form, including the illegal downloading and uploading of copyrighted works through peer-to-peer file sharing as defined by Title 17 of the United States Code. Copyright infringement may result in civil and criminal penalties, including damages of up to $150,000 per infringed work, imprisonment of up to five years, and fines of up to $250,000 per offense. For more information, please see the website of the U.S. Copyright Office at www.copyright.gov, especially the FAQs at www.copyright.gov/help/faq. In addition to the civil and criminal penalties outlined above, students who engage in illegal downloading or unauthorized distribution of copyrighted materials using SFI's network will also be referred to the Academic Affairs Officer and be subject to disciplinary sanctions, up to and including suspension from the Institute. These and other policies are part of SFI's "Student Handbook" provided during mandatory orientation.

Copyright of Productions

All productions created at the Seattle Film Institute must bear the copyright of the Seattle Film Institute and a title-card acknowledging that the project was produced at and by the Seattle Film Institute. Students retain complete control over the creative portions for which they are responsible, and may use any concepts, dialogue or stories they have created for any purpose they choose. Students may use copies of any production for which they have a credit for self-promotion, festivals, concept presentations and any other nonprofit use the projects may have. Any commercial use of the project requires the written consent of the Seattle Film Institute.

Student Conduct and Suspensions Policy

Student Conduct Policy:
Violations of the Student Conduct Policy can result in disciplinary action including suspension or termination from Seattle Film Institute. Please refer to the *Student Complaint and Academic Appeals Procedure* section of this catalog for specific details. Nothing in the policy prevents the student from contacting the Workforce Board at 360-709-4600 at any time with a concern or complaint. The following is a list of behaviors that violate the Seattle Film Institute's Student Conduct Policy. Although not exhaustive, this list provides examples of unacceptable student behaviors:

1. Persistent or gross acts of willful disobedience or defiance toward school personnel.
2. Assault, battery, or any other form of physical abuse of a student or school employee.
3. Fighting.
4. Verbal abuse of a student or school employee.
5. Conveyance of threats by any means of communication including, but not limited to, threats of physical abuse and threats to damage or destroy school property or the property of other students or school employees.
6. Any conduct that threatens the health or safety of another individual.
7. Harassment by any means of any individual, including coercion and personal abuse. Harassment includes but is not limited to, written or verbal acts or uses of technology, which have the effect of harassing or intimidating a person.
8. Any form of unwanted sexual attention or unwanted sexual contact.
9. Violations by a guest of a student on school property. Students are responsible for the actions of their guests.
10. Theft, attempted theft, vandalism/ damage, or defacing of school property or the property of another student, faculty or staff member.

11. Interference with the normal operations of the school (i.e., disruption of teaching and administrative functions, disciplinary procedures, pedestrian or vehicular traffic, or other school activities).
12. Use of cell phones and pagers during scheduled classroom times.
13. Unauthorized entry into and/or use of school facilities.
14. Forgery, falsification, alteration or misuse of school documents, records or identification.
15. Dishonesty, including but not limited to cheating, plagiarism, or knowingly supplying false information or deceiving the school and/or its officials.
16. Disorderly, lewd, indecent, or obscene conduct. This would include but is not limited to any type of clothing or materials worn or brought onto the premises by any student or guest deemed to be lewd, indecent or obscene as determined by school officials.
17. Extortion.
18. Violation of school safety regulations, including but not limited to setting fires, tampering with fire safety and/or fire fighting equipment, failure to exit during fire drill, turning in false fire alarms and bomb threats.
19. Breach of peace on school property or at any school-sponsored or supervised program.
20. Use, sale, possession or distribution of illegal or controlled substances, drug or drug paraphernalia on school property, or at any function sponsored or supervised by the school.
21. While on SFI premises and while conducting school related activities off SFI premises (including but not limited to all shoots and filmmaking activity), no student may use, possess, distribute, sell, or be under the influence of alcohol, cannabis, or illegal drugs. The legal use of prescribed drugs is permitted only if it does not impair a student's ability to perform essential functions in a safe manner that does not endanger other individuals in the classroom or on the set.
22. Possession or use of firearms, explosives, dangerous chemicals, or other weapons on school property or at school related activities off SFI premises, including but not limited to shoot locations and filmmaking activity.
23. Smoking in classrooms or other school buildings or areas unless designated as a smoking area.
24. Failure to satisfy school financial obligations.
25. Failure to comply with direction of school officials, faculty, staff or security officers who are acting in the performance of their duties.
26. Violation of federal, state or local laws and school rules and regulations on school property or at school sanctioned or school sponsored functions.
    Any violation of the institutions policies on the responsible use of technology including but not limited to:
    - The theft or abuse of computer, email, Internet or Intranet resources.
    - Unauthorized entry into a file, to use, read, or change the contents, or for any other purpose.
    - Unauthorized transfer of a file.
    - Unauthorized downloading of copyrighted materials in violation of law.
    - Unauthorized use of another individual's identification and/or password.
    - Use of computing facilities to interfere with the work of another student, faculty member, or school official.
    - Use of computing facilities to send obscene or abusive messages.
    - Use of computing facilities to interfere with normal operation of the school's computing system.
27. Harassment based on gender, race, color, national origin, religion, sexual orientation, age, disability or any other criteria protected by state, federal or local law.

Interim Suspension:
The Seattle Film Institute may immediately remove or suspend a student from the Institute when, in the Seattle Film Institute's sole judgment, the student poses a threat of harm to himself, to others, or to property of the Seattle Film Institute or a member of the SFI community. During the interim suspension, students shall be denied access to the school (including classes, labs, library) and/or all other school activities or privileges for which the student might otherwise be eligible, as the Academic Affairs Officer or designee may determine to be appropriate.

Search of Student's Property:
The Seattle Film Institute reserves the right to search the contents of students' personal property or belongings when there is reasonable suspicion on the part of the Seattle Film Institute staff that a serious risk to the health, safety and welfare of students, and/or the school community exists.

Violations of Law:
If a student is charged with a violation of federal, state or local laws or regulations occurring away from the school, disciplinary action may be instituted and sanctions imposed against the student when the school has a reasonable belief that the health, safety or welfare of the Seattle Film Institute community is threatened. Disciplinary procedures may be instituted against a student charged with violation of a law that is also a violation of the student conduct policy. Proceedings under this policy may be carried out prior to, simultaneously with, or following civil or criminal proceedings off campus. The Seattle Film Institute will cooperate fully with law enforcement and other agencies in the enforcement of criminal laws on school property.

SEATTLE FILM INSTITUTE CODE OF ETHICAL CONDUCT

Overview
This *Code of Ethical Conduct* forms part of the Institute's accountability framework and provides direction to you on a range of ethical issues that you may confront in your day-to-day work or study. Agreement to abide by this Code is an integral component of the Institute's contract of employment with its employees. The Seattle Film Institute is committed to complying with all applicable laws and standards, promoting a culture of fair and ethical behavior, and encouraging the reporting of violations of the law and matters detrimental to the Institute or its reputation.

This *Code of Ethical Conduct* is not intended to address every situation, but to make each individual aware of the general scope of ethics and accountability expected from him or her as a member of the Seattle Film Institute community.

Introduction
This *Code of Ethical Conduct* is a statement of the ethical principles, values and behaviors expected of the board of directors, administration, staff, faculty, and students at the Seattle Film Institute. The Institute fosters the values of openness, honesty, tolerance, fairness and responsibility in social and moral, as well as academic matters. We are individually responsible to each other for exhibiting in our own actions the highest ethical standards and for avoiding any impropriety or appearance of improper behavior that might reflect negatively upon our community. We value highly the mutual support that assists us in behaving in ways that are ethically exemplary. In complex situations, ethical principles may be in conflict with each other—both may be legal and moral—and the chosen course of action may be difficult to determine. Thus, we at Seattle Film Institute openly discuss ethical matters, make ethical choices without prejudice, and show appreciation for ethical behavior. We seek to promote adherence to the codes of conduct included in Institute policies so that the Institute will be better able to achieve its educational mission.

Core Values and Principles

The identity of Seattle Film Institute as an institution is rooted in a set of core values from which flow broad principles that provide general guidelines for acting ethically in the often ambiguous realities of daily life. The standards of conduct articulated in Institute policies reflect the application of these core values and principles.

Equity and Justice

People are to be treated fairly – not discriminated against, abused or exploited. Justice is concerned with power sharing and preventing the abuse of power. In a just community all members can access opportunities that allow for their full participation locally within the Institute community, in the neighborhoods that surround us, and globally, for the just treatment of others and the natural world.

Respect for People

People should be treated as individuals with rights to be honored and defended. Respect empowers others to claim their rights and to achieve their potential. Respect for the rights of other people is the basis on which individuals become members of a community and accept their social responsibilities to behave with integrity. Membership of a community means that individuals not only have rights but also duties and responsibilities to others to act openly and honestly. Demonstrating respect for persons requires, for example, dealing with disagreements by reasoned argument rather than by using language (words, style and tone) that have the effect of inappropriately attacking or demeaning the listener.

Personal Integrity and Professional Responsibility

The principle of taking personal and professional responsibility requires that all members of the Institute community act honestly and responsibly, holding ourselves accountable to others for our actions. And, not only that people avoid doing harm to others but that they exhibit courteous behavior upholding the standards expected of all members of the Institute community as part of achieving a common good. In so doing they are expected to protect the rights of others and respect the diversity of cultures and peoples. Those well-positioned to assert their rights have a reciprocal duty to exercise care towards those who depend on them for their well-being. This principle involves stewardship of assets, resources and the environment.

Academic Freedom

The members of the SFI community strive to advance intellectual and creative inquiry and use the work of others responsibly in this endeavor. Seattle Film Institute is committed to the maintenance and protection of academic freedom and freedom of speech which are essential to the pursuit of knowledge.

Academic Honesty, Cheating, and Plagiarism

The highest standards of academic honesty characterize the learning, research, scholarly and creative activities in which members of the Seattle Film Institute community are engaged. Dishonest activities include presenting the work of others as one's own, fabricating data, cheating on examinations and sabotaging the work of others:

Cheating – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, or electronic or other devices not authorized by the instructor; using or borrowing information from another person, or submitting someone else's work as one's own work; using work previously submitted for another purpose, without the instructor's permission, is prohibited; and duplicated use of copyrighted material in violation of U.S. federal copyright laws will not be tolerated.

Plagiarism – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism also includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source;

submitting work that resembles someone else's beyond what would be considered a tolerable coincidence; ideas, conclusions, or information found on a student paper that the student cannot explain, amplify, or demonstrate knowledge of upon questioning.

It is the policy of Seattle Film Institute to impose sanctions on students who cheat or plagiarize. Students are expected to be honest in meeting the requirements of courses in which they are enrolled. Cheating or plagiarism is dishonest, undermines the necessary trust upon which relations between students and faculty are based, and is unacceptable conduct. Students who engage in cheating or plagiarism will be subject to academic sanctions, including a lowered or failing grade in a course; and the possibility of an additional administrative sanction, including probation, suspension, or expulsion.

Research, Scholarship and Creative Activity

Seattle Film Institute safeguards the rights and welfare of those who participate in research, including studies using surveys or interviews and any research involving children or others who are vulnerable.

Hiring and Admissions Practices

The Institute takes affirmative steps and makes good faith efforts toward achieving non-discrimination and equality of opportunity in employment and in academic and non-academic programs. These practices include, for example, student admissions and employee recruitment, compensation and benefits. The employment of relatives within the Institute is monitored in order to minimize potential conflicts of interest.

Relationships

The members of the Seattle Film Institute community place a high value on relationships built on reason, mutual trust, respect, dignity and equality. Harassment of any sort is not tolerated, including such behaviors as violence, intimidation, sexual advances, exploitation and derogatory conduct that reflect bias. In relationships where there is unequal power, such as those between faculty and their students, the person in the position of authority is obligated to avoid potential conflicts of interest, abuse of power, sexual or romantic relationships, or exploitation of any type of those they supervise, teach, coach or advise.

Confidentiality

The work of many at Seattle Film Institute requires knowledge of sensitive, privileged information involving students' academic, psychological or disciplinary records, salaries of employees and records regarding the Institute's finances or business planning. Confidentiality by those with such knowledge is essential and contributes to the mutual trust and respect that characterize Seattle Film Institute.

Conflicts of Interest and Commitment

Situations may arise that make it difficult for us to act in the best interests of the Institute. All of us are obligated to avoid placing ourselves in any positions or situations in which there may be a conflict, or the appearance thereof, between personal interests and our duty to Seattle Film Institute. Areas of potential conflict include the use of confidential information, institutional purchases not subject to competitive bids, the acceptance of gifts and, under certain conditions, outside employment.

Admissions and Recruitment

All those engaged in admissions or recruitment activities are obligated to communicate current and accurate information and every employee shall be transparent in the communication of that information. All statements made to students or prospective students, either in person or through marketing, promotional material, or other communications must be accurate and designed to not leave any false or

misleading impressions with respect to the institution, its program offerings, services provided, personnel or the career opportunities for graduates.

Financial Transactions

All financial matters, including cash receipts, contracts, purchase orders and reimbursements for travel and entertainment expenses are transacted according to policies that have been established so that the Institute upholds the laws and the principles underlying them.

Use of Institute Resources

Institute services, staff time, supplies, equipment and travel budgets are used solely for Institute-related business and not for the personal advantage of an individual.

Impact on the Environment

Seattle Film Institute seeks to protect the natural environment by appropriately using and recycling resources and by avoiding conditions that may result in creating environmental hazards.

Electronic Communication

Information systems are used in accordance with all laws and are not used for commercial purposes or non-Institute, personal or solicitous activities. Computer programs, electronic mail, voice mail and electronic files are presumed to be private and confidential unless misuse is suspected. Loopholes in security systems should not be used to damage information systems, obtain extra resources or gain access to systems without authorization.

Implementation Seeking Clarification

Members of the Seattle Film Institute community value their reputation for behaving ethically and therefore reflect before acting, especially in complex situations. Simple questions such as the following offer guidance in deciding if an act is consistent with the Institute's core values:

- How would my action appear to others at Seattle Film Institute?
- Could it harm Seattle Film Institute’s reputation?
- Is it ethical and legal?
- What does my conscience tell me?
- Should I check before acting?

In instances where policies appear ambiguous or questions arise about personal responsibility in adhering to this *Code of Ethical Conduct*, clarification can be sought from staff and administration, supervisors, directors, or the office responsible for the policy in question.

Reporting an Alleged Violation

All members of the board of directors, faculty, administrators, staff and students have an obligation to bring suspected violations to the attention of appropriate supervisory personnel in a responsible manner. Generally the first person to be informed should be either one's immediate supervisor in the case of employees, or the director of the Institute office concerned. In those instances in which the immediate supervisor is involved in the alleged violation, the report should be made to the person at the next highest supervisory level. When a conflict arises between a staff member’s or student’s self-interest and duty to the Institute, the issue should be disclosed to an appropriate official of the Institute. Wherever feasible the staff member or student should not play a role in decision-making that might be associated with that issue.

The process for reporting suspected violations of specific policies, such as sexual harassment, is usually explained as part of the policy itself. The Business Office should be contacted in instances of financial irregularity. Complaints about financial matters, such as accounting, internal accounting controls and

audits, and about other matters relating to the conduct of business, such as relationships with vendors and government officials, may be submitted confidentially and/or anonymously.
The Seattle Film Institute community expects that those who report violations in good faith and in an appropriate manner, whether or not further investigation substantiates the claim, will be free from retaliation in any form. The identity of complainants will be protected, within legal limits, and those who retaliate against them will be disciplined.

Enforcing Ethical Standards

All reported violations will be investigated promptly in accordance with procedures detailed in the relevant policy. Those accused are not assumed to be responsible for the reported behavior until the appropriate process has reached a conclusion. Fundamental fairness is accorded to all individuals.

Refraining from Abuse of This Code

No one will falsely report misconduct of any sort by another individual for the purpose of discrediting or otherwise harming the reputation of that individual. Any complainant guilty of such abuse will be subject to disciplinary action.

Responsibilities

All members of the Seattle Film Institute community are responsible for conducting Institute-related activities ethically and for making the Seattle Film Institute a place known by the excellent character of all associated with it. Those in supervisory positions have the dual responsibilities of encouraging ethical behavior as well as dealing appropriately with suspected violations reported to them. The board of directors, faculty, administrators and staff are influential models for Seattle Film Institute students.

Policy Statement

The foundations of ethical behavior at Seattle Film Institute are a commitment to respecting the rights and dignity of all persons and a commitment to discharging our obligations to others in a fair and honest manner. Each person in the Seattle Film Institute community plays an important role in keeping these commitments by demonstrating integrity and respect in his or her daily activities and in the performance of their responsibilities. This *Code of Ethical Conduct* establishes a statement of principles to guide the activities of the entire community including the board of directors, administration, faculty, staff, and students. The policies in the *Code of Ethical Conduct* do not and cannot cover every possible situation but are meant to illustrate the broad spectrum of activities, many of which are complex, in which ethical concerns may arise at the Seattle Film Institute.

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

Notice to Students of Privacy Rights Release of Information Form:

The Family Educational Rights and Privacy Act (FERPA) of 1974 is a federal law that states: (a) that a written institutional policy must be established; and (b) that a statement of adopted procedures covering the privacy rights of students must be made available. The law provides that the institution will maintain the confidentiality of student education records. Seattle Film Institute (SFI) accords all the rights under this law to students who are declared independent. No one outside of the institution shall be permitted access to—nor will the institution disclose any information from—a student's educational records without his or her written consent.

FERPA permits information to be released from education records without written consent of the student to the following officials and agencies:

- Officials of other institutions to which students are applying to enroll
  Persons or organizations providing financial aid
- Individuals and organizations charged with oversight of the Institute, or of federal or state programs in which the university participates, accrediting agencies
- Parents of any student under the age of 21, regardless of the student's dependency status in cases where the student has violated laws or institution rules governing alcohol or controlled substances
- Persons as directed by a judicial order or lawfully issued subpoena, provided the Institute makes a reasonable attempt to notify the student in advance of compliance (unless directed by judicial authorities not to disclose the existence of an order or subpoena)
- Persons in an emergency to protect the health or safety of students or other persons
- The Immigration and Naturalization Service under the terms and provisions of immigration law

With the exception of alcohol and drug violations, SFI does not release information from student education records to parents without the written consent of students. FERPA permits the institution to release information concerning violent crimes and non-forcible sex offenses (statutory rape or incest) committed by its students. Victims of an alleged violent crime or non-forcible sex offense may be informed of the final results of university disciplinary hearings concerning the allegation. When a student is an alleged perpetrator of a violent crime or a non-forcible sex offense and the institution concludes with respect to that allegation that the student has violated university rules, the institution may release to the public the name of the student, the offense committed, and the sanction the institution imposes against the student.

FERPA further allows student education records to be released to individuals or organizations performing research on behalf of, or in cooperation with, the institute. When education records are released for research purposes, FERPA requires the institute and its research partners to implement procedures to safeguard their confidentiality. In addition, records released for research must be returned or destroyed when the research is completed, and research findings may not be presented in a manner that makes it possible to identify confidential data from an individual's education record. SFI releases information from student education records to outside researchers only under the conditions specified by FERPA and only to those that agree in writing to safeguard the confidential information contained therein.

Within the SFI community, only those members (individually or collectively) acting in the student's educational interest(s) are allowed access to student educational records. These members include personnel in offices defined by the institution, e.g., offices of Admissions, Career Services, Financial

Aid and Registrar Services, along with specific academic personnel within their need-to-know limitations.

At its discretion, the institution may provide directory information in accordance with the FERPA provisions including: student name, current and permanent home address and telephone number, e-mail address, a photograph, date of birth, dates of attendance, class, major fields of study, previous institutions attended, awards and honors, and degrees conferred (including dates. Students may stipulate the withholding of their directory information by notifying the registrar in writing.

The law provides students with the right to inspect and review information contained in their educational records, to challenge the content and accuracy of those records, to have a hearing if the outcome of the challenge is unsatisfactory and, if they believe the decisions of the hearing panel are unacceptable, to submit explanatory statements for inclusion in their files. The Institute's Registrar has been designated by the institution to coordinate inspection and review procedures for student educational records, which include admission, personal, academic and placement records. Students wishing to review their educational records must make written requests to the registrar listing the item or items of interest. Only records covered by FERPA will be made available within forty-five (45) days of the request. Students may have copies made of their records with certain exceptions (e.g., a copy of the academic record for which a financial hold exists or a transcript of an original or source document which exists elsewhere).

Educational records do not include records of instructional, administrative, and educational personnel, which are the sole possession of the maker and are not accessible or revealed to any individual except a temporary substitute; employment records that relate exclusively to individuals in their capacities as employees; and alumni or other post-attendance records. FERPA regulations apply only to records held for institutional use concerning students who enroll at the institute; they do not govern records of applicants who are denied admission or who choose not to attend the institute. Nor do they govern records kept by an institute official that are the sole possession of the maker and are not normally revealed to anyone else except a temporary substitute (e.g., temporary reminder notes).

Students may not inspect or review the following as outlined by FERPA: financial information submitted by their parents, confidential letters and recommendations associated with admission, employment or job placement, honors to which they have waived their rights of inspection and review, or education records containing information about more than one student, in which case the institution will permit access only to the part of the record which pertains to the inquiring student.

Students who believe that their education records contain information that is inaccurate or misleading, or are otherwise in violation of their privacy or other rights, may discuss their problems informally with the Registrar. If the decisions are in agreement with the student's requests, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended and they will then be informed by the Registrar. Student requests for a formal hearing must be made in writing to the Registrar, which, within a reasonable period of time after receiving such requests, will inform the student of the date, place and time of the hearing. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearings by one or more persons of their choice, including attorneys, at the student's expense. The Director will appoint the panel, which will adjudicate such challenges.

The decision of the hearing panel will be final. It will be based solely on the evidence presented at the hearing and will consist of written statements summarizing the evidence and state the reasons for the decision, and will be delivered to all parties concerned. The educational records will be corrected or amended in accordance with the decision of the hearing panel, if the decision is in favor of the student. If the decision is unsatisfactory to the student, the student may place within his or her educational

records comments on the information in the records, or statements setting forth any reasons for disagreement with the decision(s) of the hearing panel. The statement will be placed in the educational records and maintained as part of the student's records. It will be released whenever the records in questions are disclosed.

A student who believes the adjudication of his or her challenge was unfair, or not in keeping with FERPA provisions, may request in writing assistance from the Institute's director (or designee). Students who believe their FERPA rights have been violated may also file complaints with the Family Policy Compliance Office, U. S. Department of Education, 400 Maryland Avenue S.W., Washington, DC 20202-4605 www.ed.gov/offices/OM/fpco.

Equal Opportunity, Affirmative Action & Nondiscrimination Policy

Affirmative Action & Nondiscrimination Policy

The Seattle Film Institute as an educational institution values equality of opportunity, human dignity, and racial/ethnic and cultural diversity. Accordingly, SFI prohibits and will not engage in discrimination or harassment on the basis of race, creed, color, religion, national origin, ancestry, gender, age, marital status, familial status, sexual orientation, veteran or military status, or the presence of any sensory, mental, or physical disability or the use of a trained guide dog or service animal by a person with a disability, or any other factor prohibited by law. Further, SFI will continue to take affirmative steps to support and advance these values consistent with SFI's mission. This policy applies to admissions, employment, and access to and treatment in SFI programs and activities. This is a commitment made by SFI and is in accordance with federal, state, and/or local laws and regulations.

Americans with Disabilities Act (ADA) Policy

It is SFI's policy not to discriminate against qualified students with a documented disability in the educational programs, activities, or services. If you have a disability-related need for reasonable accommodations in this class, contact the Academic Affairs Officer.

Unlawful Harassment Policy

The Seattle Film Institute is committed to providing an environment that is free of discrimination and unlawful harassment. Actions, words, jokes, or comments based on an individual's gender, race, ethnicity, age, religion, or any other legally protected characteristic will not be tolerated. Harassment can take many forms, and can include slurs, comments, jokes, innuendoes, unwelcome compliments, pictures, cartoons, pranks and/or other verbal or physical conduct which create an intimidating, hostile or offensive environment.

In the educational setting within SFI, there exists latitude for a faculty member's professional judgment in determining the appropriate content and presentation of academic material. Academic curriculum and pedagogical goals that serve legitimate and reasonable educational purposes do not, in and of themselves, constitute sexual harassment or other unlawful discrimination. Those participating in the educational setting bear a responsibility to balance their professional academic responsibilities and academic freedoms with a consideration of the reasonable sensitivities of other participants. Nothing contained in this policy shall be construed to limit the legitimate and reasonable academic responsibilities and academic freedoms of SFI's professional educators.

Sexual Misconduct Policy

Seattle Film Institute is committed to maintaining an environment free of sexual harassment, sexual assault, and other forms of sexual misconduct. This Sexual Misconduct Policy is intended to educate students and provide an equitable means of recourse for those who believe they have been a victim of sexual misconduct. Sexual misconduct is a violation of SFI policy and may also be illegal. SFI will

promptly investigate and pursue the resolution of any complaint of sexual misconduct. Seattle Film Institute reserves the right to respond with whatever measures it deems appropriate to prevent sexual misconduct and preserve the safety and well-being of its students, faculty, staff, and visitors.

For purposes of this Sexual Misconduct Policy, the term "sexual misconduct" means any unwelcome behavior of a sexual nature that is committed without consent or by force, intimidation, coercion, or manipulation. Sexual misconduct includes, but is not limited to, sexual harassment, gender-based harassment, sexual assault, sexual exploitation, domestic violence, dating violence, and stalking. Sexual misconduct can occur among persons of the same or different genders. Complaints of sex-based discrimination that do not involve sexual misconduct as defined above will be handled pursuant to the Nondiscrimination Policy.

Any sexual encounter requires affirmative consent. "Affirmative consent" means affirmative, conscious, and voluntary agreement to engage in sexual activity. It is the responsibility of each person involved in the sexual activity to ensure that he or she has the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time. The existence of a dating relationship between the persons involved, or the fact of past sexual relations between them, should never by itself be assumed to be an indicator of consent. Nor will the person(s) accused of a sexual offense be excused on the grounds of recklessness, being under the influence of alcohol or drugs, or that the accused did not take reasonable steps, in the circumstances known to the accused at the time, to ascertain whether the complainant affirmatively consented. Furthermore, it shall not be a valid excuse that the accused believed that the complainant affirmatively consented to the sexual activity if the accused knew or reasonably should have known that the complainant was unable to consent to the sexual activity under any of the following circumstances: (A) The complainant was asleep or unconscious. (B) The complainant was incapacitated due to the influence of drugs, alcohol, or medication, so that the complainant could not understand the fact, nature, or extent of the sexual activity. (C) The complainant was unable to communicate due to a mental or physical condition. The sexual assault policy applies to SFI faculty, staff, and students involved in any employment or academic relationship (or both) at SFI. This policy is enforced by internal disciplinary procedures with sanctions up to and including termination for employees or expulsion for students.

What to Do if You Are a Victim of Sexual Misconduct
If you are a victim of sexual misconduct, then depending on the severity of the misconduct you should take some or all of the following actions:

- **Do not assume it is your fault:** No one deserves to be mistreated. It is not your fault if someone else has abused or assaulted you. You have choices, and you can get help.
- **Seek safety:** If you may still be in danger, get to a safe place as soon as you can.
- **Obtain medical treatment:** Get medical attention as soon as possible to treat any injuries, and document relevant evidence. You can receive a sexual assault exam at the Harborview Center for Sexual Assault & Traumatic Stress: 206-744-1600. The Washington State Crime Victims Compensation Program (CVCP) will pay for the initial sexual assault exam by a Sexual Assault Nurse Examiner (SANE).
- **Preserve evidence:** Try to preserve all physical evidence. It is important to preserve evidence to prove a criminal offense, press civil charges, or obtain a protective order.
- **Report the incident to Seattle Film Institute:** Any student, employee, or visitor who believes he or she has been the victim of sexual misconduct, or has concerns about the appropriateness of the behavior of a student or employee, should report the behavior as soon as possible after the offense occurs. During regular business hours (M–F, 9 a.m.–5 p.m.), students should report sex

offenses to any of the following sexual misconduct report receivers: David Trees, the Academic Affairs Officer, or to Michael Philpott, Safety Officer, or to Monique Anair in the main administrative office. The phone number for the Seattle Film Institute is 206-568-4387. During evenings, nights, or weekends, sexual offenses should be reported to any SFI personnel that are on campus and you have the option to notify law enforcement. The phone number for the Seattle Police Department (SPD) is 911.

Victims are encouraged to notify local law enforcement authorities. At the victim's request, Seattle Film Institute officials will assist the victim with the report to local law enforcement authorities. It is important to understand that reporting the incident does not obligate the victim to press charges. Victims are encouraged to not dispose of evidence that may be necessary to prove criminal sexual assault.

On-Campus Resources:
Seattle Film Institute—206-568-4387. Bethany Ary, the Academic Affairs Officer, or Timo Tulafono, Safety Officer, or Casara Smith in the main administrative office can supply on-campus guidance and referrals.

Off-campus resources:

- King County Sexual Assault 24-Hour Resource Center: 888-998-6423, http://ksarc.orgwww.kcsarc.org.
- Rape Abuse and Incest National Network (RAINN): 800-656-HOPE, rainn.org.
- Harborview Center for Sexual Assault & Traumatic Stress: 206-744-1600, depts.washington.edu/hcsats.

Under the Violence Against Women Act (VAWA), schools are required to report incidents of domestic violence, dating violence, and stalking, according to the following definitions:

1. "Domestic violence" includes asserted violent misdemeanor and felony offenses committed by the victim's current or former spouse, current or former cohabitant, person similarly situated under domestic or family violence law, or anyone else protected under domestic or family violence law.
2. "Dating violence" means violence by a person who has been in a romantic or intimate relationship with the victim. Whether there was such relationship will be gauged by its length, type, and frequency of interaction.
3. "Stalking" means a course of conduct directed at a specific person that would cause a reasonable person to fear for her, his, or others' safety, or to suffer substantial emotional distress.

Informal Complaint Procedure

a. The complainant has up to 180 days after the alleged incident(s) to make a complaint.
b. The complainant may meet informally with any of the sexual misconduct report receivers listed above, or,
c. The complainant may choose to discuss the complaint with the person accused, with the option of having the Academic Affairs Officer or the Facilities Manager present, or,
d. At the request of the complainant, any of the sexual misconduct report receivers listed above may choose to discuss the complaint with the accused, or,
e. The complainant may file a formal complaint.

Formal Complaint Procedure

a. A complainant's formal complaint of unlawful sexual harassment/assault must be submitted in writing to the Academic Affairs Officer or any of the sexual misconduct report receivers listed above within 190 days of the alleged incident(s). A notice that a complaint has been received will be given to the appropriate program director. A copy of the complaint will be given to the

accused. Personal information about the victim and alleged perpetrator will remain confidential, insofar as it does not interfere with Seattle Film Institute's right to investigate allegations of misconduct and take corrective action where necessary.

b. Following the filing of the formal complaint, the Academic Affairs Officer will conduct a formal investigation. The Academic Affairs Officer shall disclose any real or apparent conflict of interest or biases related to the parties to the Executive Director. If the Academic Affairs Officer is unable to fulfill the duties of investigator, the director will appoint a new investigator.
c. To the extent possible, the proceedings will be conducted in such a way as to protect the confidentiality of all parties while affording the accused a full opportunity to respond to the allegations.
d. Within 60 working days of the filing of a formal complaint, the investigator will issue findings and a recommendation to the appropriate program director. The recommendation may include disciplinary or dismissal action.
e. The appropriate program director will inform the parties promptly
f. In the event that the investigation's findings do not support the complainant's accusations and no
g. sanctions are recommended, the investigator will retain files but they will not enter any student or personnel records—nor will any reference to the investigation appear in any other permanent record.
h. Should violation of Seattle Film Institute's sexual assault policy be found and sanctions imposed, a record of such sanctions or disciplinary action taken as a result of such findings shall be made part of the accused's permanent files.
i. If the decision is unacceptable to the accused or the complainant, each may appeal. An appeal to the decisions resulting from a formal complaint of sexual harassment or assault shall be conducted in accordance with the "Student Conduct Policy" that are hereby incorporated as part of the Sexual Assault Policy by reference. Both the complainant and the accused shall be notified of the outcome of any campus disciplinary proceedings pursuant to an alleged incidence of sexual assault. Just as the rights of those who experience sexual harassment or assault must be protected, Seattle Film Institute protects the rights of those accused of sexual harassment or assault, and all parties to the investigation will be treated with discretion and respect, in accordance with Seattle Film Institute's policy on privacy and confidentiality. An individual who participates as a complainant or witness in an investigation of sexual assault, domestic violence, dating violence, or stalking will not be subject to disciplinary sanctions for a violation of the institution's student conduct policy at or near the time of the incident, unless the institution determines that the violation was egregious, including, but not limited to, an action that places the health or safety of any other person at risk or involves plagiarism, cheating, or academic dishonesty.

Students who are victims of sexual assault are strongly encouraged to seek counseling from a mental health professional suggested by SFI or other community resources as listed above. Seattle Film Institute shall endeavor to make alternate academic arrangements for victims of sexual offenses if the need for alternate academic arrangements is precipitated by the sexual offense. Such requests should be directed to the Academic Affairs Officer, who takes them to the program director in order to determine whether the alternate academic arrangements are reasonably available.

Seattle Film Institute Drug and Alcohol Policy

I. Statement of Policy: The Drug-Free Schools and Communities Act of 1989 (Public Law 101-226) requires institutions receiving federal financial assistance to implement and enforce drug prevention programs and policies. As a matter of policy, Seattle Film Institute prohibits the unlawful manufacture, possession, use, sale, dispensation, or distribution of controlled substances and the possession or use of alcohol by students and employees on its property and at any school activity. Students at Seattle Film Institute have the responsibility to conduct themselves in a lawful and appropriate manner consistent with the mission of the school. Every student should know the risks associated with the use and abuse of alcohol and other drugs and should assist the school in creating an environment that promotes health-enhancing attitudes and activities. The misuse of alcohol and other drugs subverts the school's ability to achieve its central mission: the academic and social development of its students.

II. Applicable Legal Sanctions: Illicit drug purchase, possession and use are crimes under state (RCW 69.50) and federal law. Washington law prohibits a variety of alcohol related conduct, including the purchase or possession of alcohol by anyone under 21 years of age (RCW 66.44). Violations of law are punishable by fines, imprisonment, or both.

III. Health Risks: Numerous health risks are associated with the use of illicit drugs or the abuse of alcohol. Repeated use of either drugs or alcohol can lead to dependence. Use of illicit drugs and abuse of alcohol cause a substantial number of health problems and can be fatal.

Employees, students, and volunteers should be aware that:

- It can be dangerous to use and abuse alcohol and other drugs; and
- Many illnesses and deaths have been medically related to the use and abuse of illegal drugs and alcohol; and
- Seattle Film Institute has declared itself to be a drug-free work and educational environment; and
- Employees and students who are found to be in violation of federal, state, or local law prohibiting the use or possession of illegal drugs may be subject to arrest and conviction under the applicable criminal laws of local municipalities, the state of Washington, or the United States. Conviction can result in sanctions including probation, fines, and imprisonment.

IV. Available Services: Students or employees may be referred to abuse help centers. If such a referral is made, continued enrollment or employment will be subject to successful completion of any prescribed counseling or treatment program. Students and employees seeking additional information about the effects of drug or alcohol use or seeking assistance for alcohol or drug-related problems should contact the Alcohol and Drug Help Line (http://www.adhl.org) at (800) 562-1240.

Emergency Numbers

Alcohol and Drug 24-hour Helpline **(206) 722-3700 / 1-800-562-1240** (Washington state) **This number also a resource for other self-help group**	Alcohol/Drug Teen Line **(206) 722-4222** 24-hour line	WA State HIV/AIDS Hotline **1-800-272-2437** Information line
24-Hour Crisis Line **(206) 461-3222 / 1-800-621-4636** (Washington state)	Domestic Violence Hotline **1-800-562-6025** 24-hour line	King County Sexual Assault Resource Center **(425) 226-5062 (office)1-888-998-6423** 24-hour line

Local Self-Help Groups

Alcoholics Anonymous (AA) **(206) 587-2838**	Al-Anon/Alateen **(206) 625-0000**	Narcotics Anonymous **(206) 790-8888** Information line

Marijuana Anonymous **(206) 548-9034**	Nar-Anon **(206) 626-7171** Information line	

Alcohol and Drug Treatment Resources Greater Seattle

Alcohol & Drug 24-hr Helpline **(206) 722-3700 / (800) 562-1240** Crisis Intervention/Referral Information	Addiction Recovery Services Swedish Medical Center/Ballard 5300 Tallman Ave. Seattle, WA 98107 **(206) 781-6209** Inpatient	Catholic Community Services 100 23rd Ave. South Seattle, WA 98144 **(206) 328-5774** Outpatient
Recovery Center of King County 464 12th Avenue Suite 300 Seattle, WA 98122 **(206) 322-2970** Outpatient	Central Youth & Family Services 1901 Martin Luther King Jr. Way South Seattle, WA 98144 **(206) 322-7676 / 24hr: (206) 461-3222** Outpatient	Consejo Counseling and Referral 3808 South Angeline Seattle, WA 98118 **(206) 461-4880** Outpatient, Bilingual
Group Health Cooperative 1730 Minor Ave, Suite 1600 Seattle, WA 98101-1448 **1-800-562-6300 /** **(206)-326-3000** Outpatient/Inpatient	Residence XII (women only) 12029 113th Ave. NE Kirkland, WA 98034 **(425)-823-8844I** Inpatient/Outpatient	Seattle Indian Health Board 611 12th Ave South Seattle, WA 98144 **(206) 324-9360, ext 4201** Outpatient/Inpatient
A Positive Alternative (men) 4649 Sunnyside Ave N, Suite 200 Seattle, WA 98103 **(206) 547-1955** Outpatient www.apositivealternative.com	Therapeutic Health Services (also serves Asian communities) 1116 Summit Ave E Seattle, WA 98101 **(206) 323-0930** Outpatient	Veterans Administration Medical Center 1660 S. Columbian Way Seattle, WA 98108 **(206) 762-1010 / 1-800-329-8387** Assessment/Evaluation **Only if NOT court ordered**
Women's Recovery Center 4649 Sunnyside Ave. N., Suite 200 Seattle, WA 98103 **(206) 547-1955** Outpatient		

East Side

Eastside Recovery Center Inc. And Therapeutic Health Services 1412 140th Place NE Bellevue, WA 98005 **(425) 747-7892** Outpatient	Lakeside Milan Recovery Center Inc. 10322 NE 132nd St. Kirkland, WA 98034 **(425) 823-3116** Inpatient and Outpatient

South King County

Auburn Youth Resources 816 F St. SE Auburn, WA 98002 **(253) 939-2202** Outpatient

Snohomish County

Providence Behavioral HealthServices 916 Pacific Ave Everett, WA 98206 **(425) 258-7390** Detox Intensive Outpatient 24-hour line	Valley General Hospital the Chemical Dependency Treatment Center 14701 179th Ave SE Monroe, WA 98272 **(360) 794-1405 / 1-800-533-3046** Inpatient/Outpatient

Pierce County

MOMS / Women's Recovery Center Tacoma Pierce County Health Department 2367 Tacoma Avenue South Tacoma, WA 98402 **(253) 798-6655** Outpatient	The Center Metropolitan Development Council 721 South Fawcett, Suite 203 Tacoma, WA 98402 **(253) 593-2740** Outpatient chemical dependency treatment

These treatment centers have not been screened by Seattle Film Institute and therefore no specific endorsement or recommendations can be made to any one program.

V. Sanctions: Disciplinary sanctions will be imposed on students and employees for violations of SFI's policy governing illicit drugs and alcohol. Sanctions may include referral for rehabilitation, expulsion, termination of employment, and referral for prosecution.

VI. Further Information:

Legal and Health Risks of Substance Abuse
A. Summary of Applicable Laws

Following is a summary of certain Washington State laws relating to the unlawful use of alcohol and drugs [RCW 66.44, 69.50].

1. Persons under age 21 may not acquire, possess, or consume alcohol. Nor may other persons furnish alcohol to anyone under 21 or permit under-aged consumption on premises within their control. Penalty: Maximum $500 fine, 2 months imprisonment, or both.
   (2) Persons under 21 may not be in a public place or in a vehicle in public while exhibiting the effects of having consumed alcohol. A public place includes city streets and any buildings and grounds used for SFI purposes. Penalty: Same as (1) above.
2. Persons under 21 may not purchase or attempt to purchase alcohol. Penalty: maximum $1,000 fine, 90 days imprisonment or both.
3. Alcohol may not be opened or consumed in a public place. Penalty: Maximum $100 fine.
4. It is unlawful to manufacture, deliver, or possess an illicit drug. Penalty: Maximum $10,000 fine, 5 years imprisonment, or both. It is unlawful to possess or use drug paraphernalia for purposes relating to the manufacture, delivery, possession, or use of an illicit drug. Penalty: Minimum $250 fine and not less than 24 hours in jail.

This summary is intended to apprise students, faculty, and staff of the conduct generally prohibited by state law. The unlawful possession, use, or distribution of illicit drugs may subject the offender to federal as well as state penalties, including imprisonment, fines, or both. Members of the SFI community are expected to observe all applicable federal and state laws while on Institute premises or in connection with any SFI activity.

B. Substance Abuse Health Risks

Medical research has demonstrated the following health risks associated with the abuse of alcohol or drugs: (1) liver disease, including hepatitis and cirrhosis of the liver, (2) digestion and nutrition problems, including pancreatitis, peptic ulcer, and vitamin deficiencies, (3) memory lapses, blackouts, loss of problem-solving abilities, and other serious neurological disorders, (4) congestive heart failure, hypertension, and stroke, (5) numerous forms of cancer, and (6) birth defects. Additional information about the health risks of alcohol and drug abuse may be obtained from the Alcohol and Drug Help Line (http://www.adhl.org) at (800) 562-1240.

Safety and Security

The safety of students, faculty, staff, and visitors of Seattle Film Institute is a high priority. All members of the SFI community and guests are encouraged to report emergencies and suspected criminal activity to Timo Tulafono, Facilities and Operations, immediately at 206-568-4387 or in-person. If you are a victim, a witness to a crime, or wish to report an emergency, you are encouraged to call the Seattle Police Department at 9-1-1. The Seattle Fire Department responds to all medical emergencies, fires, fire alarms, and hazardous materials incidents reported to 9-1-1.

When reporting a crime or emergency:

1. **Remain calm.**
2. **Give the location of the incident**.
3. **Identify yourself** and give a **callback telephone number**. Your identity will remain confidential if you wish; however, it is important we be able to contact you if we need additional information.
4. **State the incident you are reporting** i.e. theft, medical emergency, fire.
5. **Describe the scene** - who and how many people are there, if medical treatment is being given, description of subjects, and other information.
6. **State the subject's direction of flight**, if applicable.
7. **Stay on the phone** until the dispatcher has recorded all of the information.

SEATTLE FILM
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Undergraduate Programs

Undergraduate Programs

Seattle Film Institute policies, regulations, and information that apply to admissions, tuition and fees, refunds, and financial aid are found elsewhere in this catalog.

Satisfactory Academic Progress

To be eligible for financial aid at the Seattle Film Institute, Certificate in Film and BA in Film program students must maintain Satisfactory Academic Progress (SAP), based on federal, state, and institutional requirements. All students will be monitored for financial aid SAP, whether or not financial aid was applied for or received during any academic period in which the student was previously enrolled. Students who do not meet SAP requirements may not be able to receive federal and/or private aid funds until their progress is satisfactory. In order to maintain SAP for financial aid eligibility, students must meet four standards that are both qualitative and quantitative:

- A minimum cumulative grade point average (CGPA) as established by Seattle Film Institute
- Rate of Progress (ROP) for completion of the program
- Annual Credit Requirements
- Maximum time frame for completion of the program

A student who is not maintaining Satisfactory Academic Progress will be placed on warning status and/or academic probation. To re-establish SAP, a student must meet the SAP requirements below or meet the requirements of the academic plan developed for the student.

Cumulative Grade Point Average (CGPA) Requirements (Qualitative)

Students must achieve the following CGPA in order to be considered making Satisfactory Academic Progress. The CGPA will be reviewed at the end of each g rading period after grades have been posted to determine if the student's CGPA is in compliance.

- Up to 25% of program completion, achieve an CGPA of 1.0
- Between 25 and 50% of program completion, achieve a CGPA of 1.5
- Between 50 and 75% of program completion, achieve a CGPA of 1.75
- Between 75 and 100% of program completion, achieve a CGPA of 2.0.

Rate of Progress Toward Completion Requirements (Quantitative)

Students must maintain the minimum rate of progress (ROP) in order to be considered to be making satisfactory academic progress. The rate of progress percentage is calculated by dividing the credits earned by the credits attempted. For example, 67 earned/120 attempted=55.8%. Credits attempted are defined as those credits required in the student's program of study including credits that were transferred from other approved institutions and proficiency credits earned. Students must complete at least 50% of credits attempted each quarter to achieve the minimum quarterly credit completion percentage and must also achieve the following ROP:

- Up to 25% of program completion, achieve an ROP of 50%
- Between 25 and 50% of program completion, achieve an ROP of 55%
- Between 50 and 75% of program completion, achieve an ROP of 60%
- Between 75 and 100% of program completion, achieve an ROP of 66.67%

As with the determination of CGPA, the completion requirements will be reviewed at the end of each grading period after grades have been posted to determine if the student is progressing satisfactorily. Students who receive Washington state financial aid who complete at least 50% but less than 100% of the credits upon which the award was based will be placed on Warning Status and all students who do not meet the benchmarks listed above will be placed on academic warning and/or probation. When on Warning Status, students must complete 100% of the credits they attempt in their next quarter to receive

state aid.

Maximum Time in Which to Complete

A student is not allowed to attempt more than 1.5 times, or 150%, of the number of credits in his/her program of study to remain eligible for federal financial aid and 1.25 times or 125% of the number of credits in his/her program of study to remain eligible for Washington state financial aid. The requirements for rate of progress are to assure that students are progressing at a rate at which they will complete their programs within the maximum timeframe.

Annual Credit Requirement

To remain eligible for financial aid, undergraduate students must complete at least 36 credits for full-time aid received during the academic year of three quarters (12 credits per term); 27 credits for three-quarter students (9 credits per term) and 18 credits for half-time students (6 credits per term).

Academic Probation and SAP Warning Status

A student will be placed on academic probation whenever their quarterly CGPA or ROP is less than the benchmarks listed above. A student placed on academic probation will be required to initiate an academic improvement plan. Students will not be allowed to take classes and are subject to immediate termination once it becomes mathematically impossible to achieve the CGPA and/or ROP benchmarks. The Registrar provides written notification to the students on probation or termination. A student may be assigned to SAP warning status without an appeal or other action by the student. A student who receives federal or state financial aid may continue to receive assistance for one payment period despite a determination that the student is not making Satisfactory Academic Progress. However, students must complete 100% of the credits upon which the state financial aid award was based during the warning/probationary quarter in order to return to good standing in the following quarter for state financial aid eligibility purposes.

Leave of Absence

A leave of absence has no effect on the student's standards of progress. However, a leave of absence will have an effect on financial assistance and will extend the program completion time.

Transfer of Credit

Courses taken prior to admission to a Seattle Film Institute degree program may be considered for transfer to a SFI degree program provided that the following criteria are met:

Undergraduate Admission

Undergraduate students who previously attended a nationally or regionally accredited college or university may be granted transfer credit if the courses taken are applicable to their program of study at Seattle Film Institute. All students must complete a minimum of 90 credit hours at Seattle Film Institute to receive an undergraduate degree. Under specific circumstances, a waiver to this requirement can be requested from the Academic Affairs Officer. No more than 135 credits may be accepted for transfer.

In determining Satisfactory Academic Progress, transfer credits affect Rate of Progress and Maximum Time in which to complete but do not affect GPA or CGPA (the Satisfactory Academic Progress appears elsewhere in this catalog).

- Only grades of D (1.0) or above will be considered for transfer.
- Students seeking transfer credit from institutions who do not assign grades will have courses evaluated on a case-by-case basis.

- Students seeking to transfer credit to Seattle Film Institute are responsible for having official transcripts forwarded for review. All official transcripts sent to Seattle Film Institute become the property of Seattle Film Institute.
- Seattle Film Institute reserves the right to ask to review syllabi, course descriptions, textbooks, student work or tests to document level of coursework taken.
- When a student elects to change a program at Seattle Film Institute, the student's attempted and earned credits and grades will be transferred into the new program as applicable, including transfer credit. Credits earned at the school in the original program of study that apply to the new program of study will be used when computing grade point average, rate of progress and maximum timeframe.
- Seattle Film Institute reserves the right to determine if a course is appropriate and meets the goals and objectives of the Seattle Film Institute curriculum.

Transfer of Credits from Seattle Film Institute to other institutions:
The transferability of credits earned at Seattle Film Institute is determined by the receiving college, university, or other educational institution. Students considering transferring to any institution should not assume that credits earned in any program of study at Seattle Film Institute will be accepted by the receiving institution. Similarly, the ability of a degree, certificate, diploma, or other academic credential earned at Seattle Film Institute to satisfy an admission requirement of another institution is at the discretion of the receiving institution. Accreditation does not guarantee credentials or credits earned at Seattle Film Institute will be accepted by or transferred to another institution. To minimize the risk of repeating coursework, students should contact the receiving institution in advance for evaluation and determination of transferability of credits and acceptability of degrees, diplomas, or certificates earned.

Graduation Requirements

In order to graduate, an undergraduate student must successfully complete 100% of the total required credits and shall obtain a minimum overall CGPA of 2.0. The course graduation requirements are set forth in connection with each program offered by Seattle Film Institute and are listed elsewhere in the catalog. Students must also satisfy all financial obligations to the Seattle Film Institute.

CERTIFICATE IN FILM PROGRAM OF STUDY

OVERVIEW

Certificate in Film Program (90 Credits)
The Certificate in Film Program offers a comprehensive and well-rounded education as it prepares students for fields and careers connected with film including all areas of film production, digital arts, animation, and game design, audio production and sound design, and acting and emerging media focusing on the world of visual storytelling. Field-specific coursework establishes the foundation for implementing technical and conceptual skills in a collaborative environment. The development of professional and best practices, the understanding of the business of film and its related fields, and the completion of a capstone project provide preparation for a professional career or further academic studies. SFI's certificate in film program provides undergraduate credits from the SFI Bachelor of Arts (BA) in Film program with a total of 90 quarter credits.

COURSE REQUIREMENTS

Required Courses: 90 credits.
The Certificate in Film Program consists of a total of 90 credits that are provided by field-specific coursework. The Certificate in Film Program provides coursework in areas including Film Production (PROD; FILM), Screenwriting (SCWR), Cinema Studies and Film Arts (CSFA), Acting for Film (ACTF), Digital Arts (DART), Animation (ANIM), and Game Design (GAME) as listed below.

Upon completion of the program students are awarded a Certificate in Film.

Certificate in Film Program Course List
Total credits required: 90

An academic advisor will provide each Certificate student with a course plan specific to their chosen career pathway. The focused schedule will provide 90 credits from the following course list:

ACTF-321 Basic Acting-1 - 5 credits
ACTF-322 Acting for Camera-1 - 5 credits
ACTF-331 Voice & Speech-1 - 2.5 credits
ACTF-332 Voice & Speech-2 - 2.5 credits
ACTF-341 Movement-1 - 2.5 credits
ACTF-342 Movement-2- 2.5 credits
ACTF-351 Improvisation-1 - 5 credits
ACTF-357 Voiceover-1 - 5 credits
ACTF-358 Voiceover-2 - 5 credits
ACTF-361 Text Analysis for Film & TV - 5 credits
ACTF-400 Acting for Camera: Performance Workshop - 5 credits
ACTF-423 Acting for Camera-2 - 5 credits
ACTF-424 Acting for Camera 3 - 5 credits
ACTF-433 Voice & Speech-3 - 2.5 credits
ACTF-443 Movement Practicum – 5 credits
ACTF-443 Movement-3 - 2.5 credits
ACTF-463 Acting for Film Capstone - 5 credits

ACTF-475 Auditioning Process - 5 credits
ACTF-489 Professional Practices - 5 credits
CSFA 311 Art of Directing (3)
CSFA 321 Language of Film: History of Hollywood (3)
CSFA 331 International Cinema (3)
CSFA-301 Language of Film (5)
DART 351 Digital Arts Seminar 1 (5)
DART 352 Digital Arts Seminar 2 (5)
DART 453 Digital Arts Seminar 3 (5)
DART 454 Digital Arts Seminar 4 (5)
DART 455 Digital Arts Seminar 5 (5)
DART 456 Digital Arts Seminar 6 (5)
DART 489 Independent Study in Digital Arts (1-5)
FILM 331 Production-1 (5)
FILM 332 Production-2 (4)
FILM 351 Post production-1 (3-5)
FILM 352 Post Production-2 (3-5)
FILM 377 Audio Field Production & Sound Mixing (4)
FILM 433 Production-3 (5)
FILM 434 Production-4 (5)
FILM 446 Advanced Location Sound (3)
FILM 453 Post-Production 3 (5)
FILM 460 Capstone Development (3)
FILM 461 Capstone 1 (2.5)
FILM 462 Capstone 2 (2.5)
FILM 465 Introduction to Motion Graphics & Visual Fx (4)
FILM 468 Experimental Filmmaking (5)
PROD 312 Directing the Actor (4)
PROD 451 Non-Fiction Filmmaking (5)
PROD 476 Introduction to Producing (2.5)
PROD 490A Professional Practices-1 (2.5)
PROD 490B Professional Practices-2 (2.5)
SCWR 331 Screenwriting-1 (3-5)
SCWR 332 Screenwriting-2 (3-5)
SCWR 433 Screenwriting-3 (3)

Bachelor of Arts (BA) in Film Program of Study

Program Mission and Description

The Bachelor of Arts (BA) in Film Program offers a comprehensive and well-rounded education as it prepares students for fields and careers connected with all aspects of filmmaking, acting, digital arts, animation, and game design, screenwriting, audio production and sound design, and emerging media. SFI's accelerated BA in Film program provides a total-immersion educational experience that revolves around a project-based and collaborative framework that is so crucial in the world of film. Students can complete the program in just 28 months as a cohort working and learning together for the entire program. The BA in Film Program provides two foundational sections—general education and applied arts and the field-specific concentration (similar to a major).

The general education and applied arts (GEAA) curriculum focuses on the liberal arts blended with career and technical education outcomes. This approach offers students an exciting and engaging pathway to apply the general education experience directly to field-specific interests in the concentration/major or to provide the foundation for choosing a desired concentration. This coursework provides 50% of the credits needed for the BA in Film degree.

The concentration/major represents the student's chosen area of study. Students focus on one of the following areas: Filmmaking; Acting for Film; Digital Arts, Animation, & Game Design; Screenwriting; Audio Production & Sound Design, or Interdisciplinary Arts. All concentrations share a focus on field-specific skills, professional practices, and individual and collaborative work that provide preparation for a professional career. The coursework in the concentration provides 50% of the credits needed for the BA in Film degree.

Upon completion of the program students are awarded a Bachelor of Arts (BA) in Film degree.

Course Requirements

Required Courses: 180 credits; Program Length: 10 quarters (28 months)

The 180 credits required for the Seattle Film Institute Bachelor of Arts (BA) in Film Program consists of a comprehensive curriculum that includes general education and applied arts (GEAA) and field-related coursework. The general education and applied arts (GEAA) curriculum provides a foundation for written and oral communication, quantitative principles and offers a balance of natural and physical sciences; social and behavioral sciences; humanities and fine arts; and a foundation in conceptual and technical skills that apply to all of the concentrations offered at Seattle Film Institute. Field-related coursework is provided in the student's chosen concentration: Filmmaking; Acting for Film; Digital Arts, Animation, & Game Design; Audio Production & Sound Design, or Interdisciplinary Arts. The 180 credits for the BA in Film Program are distributed as follows:

General Education:	
Communications Skills	10 Credits
Humanities, Quantitative Symbolic Reasoning, Social Science, and Natural Science	35 Credits
Additional Courses in any of the following:	
General Education and Applied Arts (GEAA) or Field Related Courses:	45 Credits
Concentration/Field-Related Courses:	90 Credits

- *Filmmaking*
- *Acting for Film*

- *Audio Production & Sound Design*
- *Digital Arts, Animation, & Game Design*
- *Interdisciplinary Arts*

As part of the BA in Film program, students choose one of the following concentrations in a specific field of study as outlined below.

BA in Film: Acting for Film Concentration
Students selecting the Acting for Film Concentration participate in an intensive program that includes acting for the camera, voice and speech, movement, improvisation, voiceover, text analysis for film and television, auditioning technique and performance workshops. The coursework culminates in a unique acting capstone experience. Students will complete coursework in Acting for Film (ACTF), Production Arts (PROD), Filmmaking (FILM) and Applied Arts (AART) as listed in the Seattle Film Institute catalog.

BA in Film: Filmmaking Concentration
Students selecting the Filmmaking Concentration participate in an intensive program that includes screenwriting, directing, cinematography, editing, digital arts and animation, title design, documentary and hands-on experience working as a crew member on a film project. The coursework culminates in a unique filmmaking capstone experience where students may choose to finish a feature length screenplay, write and direct a short film or create a unique and independent cinematic work. Students will complete coursework in Screenwriting (SCWR), Cinema Studies and Film Arts (CSFA), Production Arts (PROD), Filmmaking (FILM) and Applied Arts (AART) as listed in the Seattle Film Institute catalog.

BA in Film: Digital Arts, Animation & Game Design Concentration
Students selecting the Digital Arts, Animation & Game Design Concentration participate an intensive program that in includes screenwriting, visualization, storyboarding, directing, cinematography, editing, motion graphics, visual effects, game design, sound for games, digital imaging, 2D & 3D animation, and hands-on experience working as part of a digital arts team. The coursework culminates in a unique digital design capstone experience where students may choose to finish unique digital portfolio work, create and design a game, or realize a unique digital art experience. Students will complete coursework from Screenwriting (SCWR), Cinema Studies and Film Arts (CSFA), Digital Arts (DART), Game Design (GAME), Animation (ANIM), Production Arts (PROD), Filmmaking (FILM) and Applied Arts (AART) as listed in the Seattle Film Institute catalog.

BA in Film: Screenwriting Concentration
Students selecting the Screenwriting Concentration participate in an intensive program that includes feature screenwriting, writing for television, writing for video games and narrative audio, plus hands-on filmmaking experience in cinematography, editing, and directing actors. The coursework culminates in a unique screenwriting capstone experience where students complete a feature length screenplay. Students will complete coursework in Screenwriting (SCWR), Cinema Studies and Film Arts (CSFA), Production Arts (PROD), and Filmmaking (FILM) as listed in the Seattle Film Institute catalog.

BA in Film: Audio Production & Sound Design Concentration
Students selecting the Audio Production & Sound Design Concentration participate in an intensive program that includes audio recording, sound design for film, sound effects, foley, audio dialogue replacement (ADR), digital theory, mixing, midi-control inst allation, acoustics and psychoacoustics cinematography, editing, digital arts and animation, title design, documentary and hands-on experience

working as a crew member on a film project. The coursework culminates in a unique sound design capstone experience where students may choose to design a soundscape, participate in live audio performance or score a media project. Students will complete coursework from Screenwriting (SCWR), Sound Design & Recording Arts (SDRA), Cinema Studies and Film Arts (CSFA), Production Arts (PROD), Filmmaking (FILM) and Applied Arts (AART) classes as listed in the Seattle Film Institute catalog.

BA in Film: Interdisciplinary Arts Concentration
The Interdisciplinary Arts Concentration allows students to formulate a program of study to meet individual personal and career goals, bringing together each student's vital interests from more than one discipline into a cohesive whole. The coursework culminates in a unique capstone experience where students may choose to self-design a project that crosses multiple disciplines of study. Students will complete coursework from Acting for Film (ACTF), Screenwriting (SCWR), Digital Arts (DART), Game Design (GAME), Animation (ANIM), Sound Design & Recording Arts (SDRA), Cinema Studies and Film Arts (CSFA), Production Arts (PROD), Filmmaking (FILM) and Applied Arts (AART) classes as listed in the Seattle Film Institute catalog.

TRANSFER REQUIREMENTS

Seattle Film Institute's BA program requires 180-quarter credits. All transfer coursework must be approved by the Seattle Film Institute Academic Affairs Officer and/or Registrar.

Students may transfer up to 135 quarter-credits from an accredited institution to fulfill the following requirements:

• Communications Skills: 10 Credits

• Humanities, Quantitative Symbolic Reasoning, Social Science, and Natural Science: 35 Credits

• Any additional general education courses and field-specific coursework to achieve 135 maximum credits for transfer may be fulfilled from the categories above and/or from coursework that meets the requirements of the baccalaureate program.

The completion of an Associate of Arts or Associate of Science Direct Transfer Degree from a Washington state institution with a minimum grade point average of 2.0 (or its equivalent from an accredited institution) automatically fulfills the course requirements for the 90 General Education and Applied Arts credits listed elsewhere in this catalog. All students must complete the 90 credits required to fulfill the concentration requirements at Seattle Film Institute. Under specific circumstances, a waiver to this requirement can be requested from the Academic Affairs Officer.

BA in Film Program
Filmmaking Concentration Course Schedule
Total Credits: 90

Quarter One (15 credits)
FILM-331 Production-1 (5)
FILM-351 Post production-1 (4)
SCWR-331 Screenwriting-1 (3)
CSFA-321 Lang. of Film: History of Hollywood (3)

Quarter Two (15 credits)
FILM-332 Production-2 (4)
FILM-352 Post Production-2 (4)
SCWR-332 Screenwriting-2 (3)
PROD-312 Directing the Actor (4)

Quarter Three (15 credits)
FILM-433 Production-3 (5)
FILM-377 Audio Field Production & Sound Mixing (4)
SCWR-433 Screenwriting-3 (3)
CSFA-331 International Cinema (3)

Quarter Four (16 credits)
FILM-434 Production-4 (5)
FILM-446 Advanced Location Sound (3)
FILM-468 Experimental Filmmaking (5)
FILM 460 Capstone Development (3)

Quarter Five (15 credits)
FILM-453 Post-Production 3 (5)
FILM-461 Capstone 1 (2.5)
FILM-449A Advanced Post Production Sound 1 (2.5)
PROD-451 Non-Fiction Filmmaking (5)

Quarter Six (14 credits)
FILM-462 Capstone 2 (2.5)
FILM-449B Advanced Post Production Sound 2 (2.5
FILM 465 Introduction to Motion Graphics & Visual Fx (4)
PROD-489 Professional Practices (2.5)
PROD-476 Introduction to Producing (2.5)

BA in Film Program
Acting for Film Concentration Course Schedule
Total Credits: 90

Quarter 1 Fall - 15 credits
ACTF-321 Basic Acting-1 (5)
CSFA-301 Language of Film (5)
ACTF-331 Voice & Speech-1 (2.5)
ACTF-341 Movement-1 (2.5)

Quarter 2 Winter - 15 credits
ACTF-322 Acting for Camera-1 (5)
ACTF-361 Text Analysis for Film & TV (5)
ACTF-332 Voice & Speech-2 (2.5)
ACTF-342 Movement-2 (2.5)

Quarter 3 Spring – 15 credits
ACTF-423 Acting for Camera-2 (5)
ACTF-433 Voice & Speech-3 (2.5)
ACTF-443 Movement-3 (2.5)
SCWR-321 Screenwriting-1 (5)

Quarter 4 Summer - 15 credits
ACTF-424 Acting for Camera 3 (5)
ACTF-351 Improvisation-1 (5)
ACTF-445 Movement Practicum (5)

Quarter 5 Fall - 15 credits
ACTF-463 Acting for Film Capstone (5)
ACTF-475 Auditioning Process (5)
ACTF-357 Voiceover-1 (5)

Quarter 6 Winter - 15 credits
ACTF-400 Acting for Camera: Performance Workshop (5)
ACTF-489 Professional Practices (5)
ACTF-358 Voiceover-2 (5)

BA in Film Program
Digital Arts, Animation and Game Design Concentration Course Schedule
Total Credits: 90

Quarter 1 Fall - 15 credits
FILM-331 Production-1 (5)
FILM-351 Post production-1 (5)
DART-351 Digital Arts Seminar 1 (5)

Quarter 2 Winter - 15 credits
FILM-332 Production-2 (5)
FILM-352 Post Production-2 (5)
DART-352 Digital Arts Seminar 2 (5)

Quarter 3 Spring - 15 credits
FILM-433 Production-3 (4)
SCWR-331 Screenwriting-1 (3)
DART-453 Digital Arts Seminar 3 (5)
CSFA-331 International Cinema (3)

Quarter 4 Summer - 17 credits
FILM-434 Production-4 (4)
DART-454 Digital Arts Seminar 4 (5)
FILM 460 Capstone Development (3)
PROD-451 Non-Fiction Filmmaking (5)

Quarter Five 15.5 credits
FILM-453 Post-Production 3 (5)
FILM-461 Capstone 1 (2.5)
FILM-449A Advanced Post Production Sound 1 (3)
DART-455 Digital Arts Seminar 5 (5)

Quarter 6 Winter – 12.5 credits
FILM-449B Advanced Post Production Sound 2 (2.5)
FILM-462 Capstone 2 (2.5)
PROD-489 Professional Practices (2.5)
DART-456 Digital Arts Seminar 6 (5)

Fall Quarter Program Start
Screenwriting Concentration Course Schedule
Total Credits: 90

QUARTER-1 (15)
SCWR-461: Screenwriting for Features 1 (5)
SCWR-471: Writing for Television 1 (5)
SCWR-481: Screenwriting Studio 1 (5)

QUARTER-2 (15)
SCWR-462: Screenwriting for Features 2 (5)
SCWR-472: Writing for Television 2 (5)
SCWR-482: Screenwriting Studio 2 (5)

QUARTER-3 (15)
SCWR-463: Screenwriting for Features 3 (5)
SCWR-473: Writing for Television 3 (5)
SCWR-483: Screenwriting Studio 3 (5)

QUARTER-4 (15)
SCWR-464: Screenwriting for Features 4 (5)
SCWR-474: Writing for Television 4 (5)
SCWR-484: Screenwriting Studio 4 (5)

QUARTER-5 (15)
FILM-331: Production-1 (5)
FILM-351: Post production-1 (4)
CSFA-321: Lang. of Film: History of Hollywood (3)
SCWR-449: Screenwriting Capstone 1 (3)

QUARTER-6 (15)
FILM-332: Production-2 (4)
FILM-352: Post Production-2 (4)
PROD-312: Directing the Actor (4)
SCWR-450: Screenwriting Capstone 2 (3)

BA in Film Program
Screenwriting Concentration Course Schedule
Spring Quarter Program Start
Total Credits: 90

QUARTER-1 (15)
FILM-331: Production-1 (5)
FILM-351: Post production-1 (4)
CSFA-321: Lang. of Film: History of Hollywood (3)
SCWR-331: Screenwriting 1 (3)

QUARTER-2 (15)
FILM-332: Production-2 (4)
FILM-352: Post Production-2 (4)
PROD-312: Directing the Actor (4)
SCWR-332: Screenwriting 2 (3)

QUARTER-3 (15)
SCWR-461: Screenwriting for Features 1 (5)
SCWR-471: Writing for Television 1 (5)
SCWR-481: Screenwriting Studio 1 (5)

QUARTER-4 (15)
SCWR-462: Screenwriting for Features 2 (5)
SCWR-472: Writing for Television 2 (5)
SCWR-482: Screenwriting Studio 2 (5)

QUARTER-5 (15)
SCWR-463: Screenwriting for Features 3 (5)
SCWR-473: Writing for Television 3 (5)
SCWR-483: Screenwriting Studio 3 (5)

QUARTER-6 (15)
SCWR-464: Screenwriting for Features 4 (5)
SCWR-474: Writing for Television 4 (5)
SCWR-484: Screenwriting Studio 4 (5)

BA in Film Program
First Year General Education Course Schedule
Total Credits: 90

QUARTER-1
ARTC 210 Introduction to Drawing (5)
MATH-200 Math in Society (5)
FILM-150 Introduction to Film Production (2.5)
CSSS-150 Locating and Applying Information 1 (2.5)
ENGL-109 Introduction to Analytical Writing and Reading (5)

QUARTER-2

COMM-210 Creative Writing and Storytelling 1 (2.5)
MATH-299B STEAM: 3D Workshop 2 (2.5)
COMM-130 Oral Communications (5)
NSCI-220 Physics of Light & Sound (5)
HUMS-299B Special Topics in Humanities-2 (5)

QUARTER-3

AART-299A Special Topics in Applied Arts and Technology (5)
HUMS-202 The Power of Myth (5)
AHST-120 The Story of Art 1 (5)
NSCI-225 Environmental Science (5)

QUARTER-4

AART-299B Special Topics in Dramatic Arts (5)
HUMS-205 A History of Genre (5)
AHST-122 The Story of Art 2 (5)
AART-310 Oral History Media (5)

Students will take two elective courses worth 10 credits total to complete the 90 credits required.

COURSE DESCRIPTIONS FOR CERTIFICATE AND BA IN FILM PROGRAMS

ACTING FOR FILM

ACTF-321: Basic Acting 1 (2-5)
Basic Acting 1 provides an introduction to the theory and practice of acting craft, development of the actor's tools, basic acting techniques, including pantomime, vocal conditioning, improvisation, and scene study.

ACTF-322: Acting for Camera 1 (2-5)
Acting for Camera 1 provides an introduction to the study and technique of acting for the camera. Through the use of film, TV, and commercial scripts, students are introduced to basic camera technique and terminology.

ACTF-331: Voice and Speech 1 (2-5)
Voice and Speech 1 provides an introductory study of speech and voice regarding text, context, environment, dynamics, range, and accent.

ACTF-332: Voice and Speech 2 (2-5)
Voice and Speech 2 focuses on building on basic skills in the study of speech and voice regarding text, context, environment, dynamics, range, and accent.

ACTF-341: Movement 1 (2-5)
Movement 1 introduces the practice of various movement disciplines such as Laban, Suziki, Feldenkrais, Chekhov, Lessac, and Alexander, to enhance flexibility and expressiveness of the actor's body in a variety of performance applications.

ACTF-342: Movement 2 (2-5)
Movement 2 develops and builds on the practice of various movement disciplines, such as Laban, Suziki, Feldenkrais, Chekhov, Lessac, and Alexander, to enhance flexibility and expressiveness of the actor's body in a variety of performance applications.

ACTF-351: Improvisation 1 (2-5)
Improvisation 1 introduces the student to improvisational techniques with a particular emphasis on the use of the games as a stimulus for spontaneity, strong playing relationships and trouble-shooting within the rehearsal process.

ACTF-355: Improvisation 2 (2-5)
Improvisation 2 pays particular attention to the nuances of scenic improvisation. Students learn to look for connections and patterns that give the scenes depth. Topics covered include: emotional and status initiations; finding the internal and external game of a scene; and narrative pacing and resolution.

ACTF-357: Voiceover 1 (2-5)
Voiceover 1 provides an introduction to basic voiceover skills and techniques with particular attention to animation and narrative work.

ACTF-358: Voiceover 2 (2-5)
Voiceover 2 builds on the foundation of Voiceover 1. Students create demo reels for video games, animation and narrative work.

ACTF-361: Text Analysis for Film and TV (2-5)
Text Analysis for Film and TV develops the skills necessary for the analysis and interpretation of scripts from a variety of perspectives as the basis for performance from the viewpoints of both viewers and practitioners.

ACTF-371: Audition Technique 1 (2-5)
Audition Technique 1 focuses on the exploration and practice of techniques for professional camera auditions with an emphasis on preparing for cold readings.

ACTF-400: Acting for Camera: Performance Workshop (0.5-6)
Acting for Camera: Performance Workshop is a variable credit class. This class is offered in tandem with Acting for Camera 1-3. The workshop is designed for rehearsal and blocking for filmed and live performances.

ACTF-423: Acting for Camera 2 (2-5)
Acting for Camera 2 focuses on scene-work for the camera with specific attention to camera awareness and blocking in relationship to hitting marks and framing.

ACTF-424: Acting for Camera 3 (2-5)
Acting for Camera 3 continues the learning in the production of multi-camera for television. This course will focus on the production phase of sketch and sitcom work from a performance perspective. Using post-production practices, actors will build their personal reels.

ACTF-433: Voice and Speech 3 (2-5)
Voice and Speech 3 focuses on advanced skills in the study of speech and voice regarding text, context, environment, dynamics, range, and accent.

ACTF-443: Movement 3 (2-5)
Movement 3 provides advanced study in movement disciplines such as Alexander, Feldenkrais, Suzuki, and Rasaboxes.

ACTF-445: Movement Practicum (2-5)
In *Movement Practicum* students apply the training and techniques from their Movement classes towards creating narratives and developing group and individual performance pieces.

ACTF-463: Acting for Film Capstone (2-5)
Acting for Film Capstone is a project-based class where students realize the culmination of their coursework in a real-world performance for film and television and/or live performance.

ACTF-472: Audition Technique 2 (2-5)
Auditioning Technique 2 provides preparation for entry into the professional community as students work to advance their audition skills by in-class work and out-of-class activity.

ACTF-475: Auditioning Process (2-5)
Auditioning Process focuses on the exploration and practice of techniques for professional camera auditions with an emphasis on preparing for cold readings. It also provides preparation for entry into the professional community as students work to advance their audition skills by in-class work and out-of-class activity.

ACTF-482: Independent Study in Acting (2-5)
In the *Independent Study in Acting* students in their junior-year or senior-year of coursework participate in focused studies in the area of acting for film and media. Students create their own course on a topic choice, working in concert with a faculty advisor. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

ACTF-489: Professional Practices (2-5)
Professional Practices bridges the gap between the acting student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio and headshots preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, and talent agencies are also covered.

ACTF-499: Special Topics in Acting for Film (2-5)
Special Topics in Acting for Film focuse s on new and emerging training techniques, opportunities for acting in new media, and non-traditional applications of acting skills such as sales, public speaking, and teaching.

APPLIED ARTS AND TECHNOLOGY

AART-200A: Environmental Media (2-5)
The first in a series of classes *Environmental Media* focuses on the various facets where "media" and the "environment" intersect and explores various theoretical frameworks including media ecology, new materialism, environmental communication, ecofeminism, and media studies.

AART-200B: Environmental Media (2-5)
The second in a series of classes *Environmental Media* focuses on the various facets where "media" and the "environment" intersect and explores various theoretical frameworks including media ecology, new materialism, environmental communication, ecofeminism, and media studies.

AART-120: The Art of Seeing (2-5)
The Art of Seeing provides an introduction to the creative practice of visualization through the art of storytelling. Students participate in techniques and exercises that harness their creative talents and skills. Correlation and emphasis are used to discover story.

AART-250: Electronic Lab for the Very Small Screen (2-5)
Electronic Lab for the Very Small Screen focuses on application-based video technology used in mobile device storytelling. The course provides the framework for the fundamentals of visual storytelling, basic techniques of filmmaking and offers a survey of small-screen global cinema to provide a context for both collaborative and individual productions.

AART-299A: Special Topics in Applied Arts and Technology (2-5)
The first in a series of classes *Special Topics in Applied Arts and Technology* focuses on specific issues and/or topics of interest in Applied Arts and Technology.

AART-299B: Special Topics in Applied Arts and Technology (2-5)
Special Topics in Applied Arts and Technology-B continues a focus on specific issues and/or topics of interest in Applied Arts and Technology.

AART-299C: Special Topics in Applied Arts and Technology (2-5)
Special Topics in Applied Arts and Technology-C continues a focus on specific issues and/or topics of interest in Applied Arts and Technology.

AART-310: Oral History Media (2-5)
In *Oral History Media*, students will learn the art of getting people to tell stories about their personal experiences, and the craft of transforming these stories into media for an audience. After an introduction to the history, value, and best practices of oral history, students will engage in a variety of hands-on activities including exercises in interviewing, creating an oral-history podcast, and producing a documentary film project based on oral history.

AART-400: Creative Leadership through the Arts (2-5)
Creative Leadership through the Arts examines Leadership as the ability to determine appropriate action, to influence a group of people towards a goal and to initiate action. In this course students will increase their own leadership capacities through feedback, reflection and practice. Students examine current and past leadership practices in the arts at the community, state, national and international level to understand the impact of art-focused leadership and its impact on global society.

AART-462: The Business of Project Management (2-5)
The Business of Project Management develops the competencies and skills for planning and controlling projects and understanding interpersonal issues that drive successful project outcomes. Focusing on the introduction of new ideas, concepts, and projects, the course examines the project management life cycle, defining project parameters, matrix management challenges, effective project management tools and techniques, and the role of a project manager.

AUDIO PRODUCTION & SOUND DESIGN

SDRA-311: Sound and Recording 1 (2-5)
In *Sound and Recording 1* students are introduced to the physics and principles of sound and recording that are the foundation for all modern techniques and technology. Through discussion, experimentation, field recording and research students will gain fundamental understanding of sound and its behavior, signal flow, microphone technique, as well as the basics of studio design and sound reinforcement.

SDRA-312: Sound and Recording 2 (2-5)
Sound and Recording 2 covers advanced recording techniques and multi-channel recording in a studio environment. The class also serves as an introduction to basic music recording techniques, surround sound concepts, acoustics, signal routing and signal processing. Prerequisite: SDRA-311.

SDRA-321: Field Recording (2-5)
In *Field Recording* students learn basic recording set-ups with a portable recorder, field mixer, and several microphones. The course covers channel/track separation and grouping, setting levels, panning, labeling, recording format, and proper boom pole handling and operation exercises.

SDRA-324: Audio Post (2-5)
Audio Post is project based to give students a sense of the real work environment to produce sound design for various projects in collaboration with film students and composition students.

SDRA-331: Sound Design 1 (2-5)
Sound Design 1 is an introduction and overview of the many approaches and concepts in sound design, including sound design in film, TV, video games, theater, etc. Students learn the components of a soundtrack, creating basic effects and atmospheres / ambience / background tracks, using organic and non-organic sounds.

SDRA-332: Audio Production Practice and Application (2-5)
Audio Production Practice and Application is a project-driven class in which students begin to bring together techniques learned and apply them to live-action as well as animated projects. Audio post production techniques such as spotting sessions, ADR and Foley recording, as well as 'wild' sound effects gathering will be reviewed and applied to in-class projects. Additionally, advanced digital theory and recording techniques and signal processing will be discussed and demonstrated in class and studio. Prerequisite: SDRA—331

SDRA-341: Digital Theory and Application (2-5)
Digital Theory and Application is an introduction to editing basics and concepts using Pro Tools. The class will cover timeline set-up, file / track import and export, first editing steps, organizing effects, editing effects and background / ambience. Students will learn basic mixing techniques, as well as effects such as reverb, compressors, and equalizers.

SDRA-342: Mixing and Editing (2-5)
Mixing and Editing covers advanced Pro Tools studies as well as introduction to other audio editing and mixing software. Students will learn syncing, editing and mixing ADR, as well as multi-channel mixing, combining location sound, ADR, Foley effects and sound design. Prerequisite: SDRA-341.

SDRA-351: Music Theory (2-5)
Music Theory is an introduction to basic music theory and notation, reading and writing music, the circle of fifths; and creating a track sheet. The class will cover advanced music theory, pertaining to the specific needs of an audio engineer or sound designer, as well as specific knowledge for setting up and handling a recording session from initial conception to full-on execution.

SDRA-352: Advanced MIDI Technology (2-5)
Advanced MIDI Technology continues building on the basics of music theory, notation, and instrumentation by introducing students to the world of advanced MIDI technology. The class will cover sampler technology and application, plug-in synthesizer technology, and plug-in effects technology.

SDRA-361: Game Audio 1 (2-5)
Game Audio examines the history of sound for games, the workflow for game creation, and sound design requirements. Students will also explore sound effects, music and voice-over for games, middleware and implementation.

SDRA-362: Game Audio 2 (2-5)
Game Audio applies the skills to manage workflow for game creation, and sound design requirements. Students use sound effects, music and voice-over for games, middleware and implementation to create portfolio-based work.

SDRA-371: Sound Design 2 (2-5)
Sound Design 2 focuses on workflow from production audio to post-production, editing and mixing, and media delivery for broadcast and multimedia. Live action and animated projects will be mixed in stereo

and surround with an equal concentration on thoroughness of creative sound design and observance of technical operating specifications (TOS) typical to the industry.

SDRA-443: Sound Art (2-5)
Sound Art focuses on "outside the box" thinking and creation of sound textures to support music, film and dance. In this class students will be shown various ways of acoustic manipulation of sound through analog processing, as well as manipulation with digital processing. The end goal will be an enhanced way of thinking about sound and how the subtleties of aural textures can influence a soundscape. Students will be pushed to eschew traditional methods and encouraged to be open to new thought processes where audio becomes art.

SDRA-499: Special Topics in Sound Design (2-5)
Special Topics in Sound Design focuses on subject-matter expert lead topics in current industry related technology and business practices. Students use professional-level technology and techniques to create portfolio-based work.

Cinema Studies and Film Analysis

CSFA-297: Special Topics in Cinema Studies (2-5)
The first in a series of classes Special Topics in Cinema Studies and Film Analysis that explore topics in history and mass communication and film arts.

CSFA-299: Special Topics in Cinema Studies and Film Analysis (2-5)
Special Topics in Cinema Studies and Film analysis provides unique topics based classes that include subject-matter experts and may include examples from diverse filmmakers not normally seen in the mainstream cinema. Topics range from Cassavetes and 1970's grindhouse cinema to the Hong Kong New Wave and the experimental cinema of Warhol.

CSFA-301: Language of Film (2-5)
Language of Film provides an overview of film analysis through a study of basic elements of film structure including cinematography, editing, composition, set design, color, and sound and the ways in which each contributes to a film's meaning.

CSFA-311: The Art of Directing (2-5)
Art of Directing concentrates on case studies of past and current cinema directors. Students explore auteur theory, mise en scene, story and design as it pertains to the art of cinema.

CSFA-321: Language of Film: The History of Hollywood (2-5)
Language of Film: The History of Hollywood is an examination of select directors of the past 125 years who retained their unique, personal vision, while utilizing Hollywood resources to create cinematic language as we know it today. This class has an additional focus on groups and individuals excluded from Hollywood, who nevertheless contributed largely to motion picture history.

CSFA-331: International Cinema (2-5)
International Cinema provides a survey of world-wide cinema history with attention to select directors whose work and placement within film movements has influenced filmmakers and cinematic creation in the world yesterday and today.

CSFA-365: Expanded Cinema (2-5)

Expanded Cinema is an examination of current mass media that provokes and forces current cinema to expand and become more complex. Expanded cinema topics focus on film as technology, art, sound and mechanical process.

CSFA-367: International Cinema (2-5)
International Cinema provides a survey of world-wide cinema history with attention to select directors whose work and placement within film movements has influenced filmmakers and cinematic creation in the world yesterday and today.

CSFA-420: History of World Cinema (2-5)
History of World Cinema provides a survey of the history of cinema with specific attention to the development of the medium from its beginnings. Special focus is dedicated to international cinema and the influence of the Hollywood studio system in global filmmaking and distribution.

CSFA-460: Language of Film: The History of Hollywood (2-5)
Language of Film: The History of Hollywood is an examination of select directors of the past 125 years who retained their unique, personal vision, while utilizing Hollywood resources to create cinematic language as we know it today. This class has an additional focus on groups and individuals excluded from Hollywood, who nevertheless contributed largely to motion picture history.

Digital Arts, Animation & Game Design

ANIM-351: 3D Animation 1 (2-5)
3D Animation 1 introduces the essential concepts of 3D digital modeling and animation. In the class, students develop a basic understanding of the user interface and navigational tools of 3D programs. Students will learn basic techniques in modeling, animation and rendering, 3D lighting, and camera movement.

ANIM-452: 3D Animation 2 (2-5)
3D Animation 2 provides an environment for students to learn to use animation in game engine. The course instructs students in the creation of 3D assets and effects for film, media and game projects. Students create characters and environments in 2D and 3D worlds.

ANIM-453: 3D Animation 3 (2-5)
3D Animation 3 focuses on a variety of techniques to set-up, rig and animate 3D objects. The class will discuss advanced uses of 3D effects in film and motion graphics pertaining to title sequences and music videos. Students will also be introduced to the use of deformers and blend shapes as animation tools.

DART-301: Fundamentals of Digital Imaging (2-5)
Fundamentals of Digital Imaging provides an introduction to the basics of creating and manipulating bitmap and vector images. Students will become familiar with the user interfaces and basic toolsets of Photoshop and Illustrator, including masking, selections, and color correction. Students learn to apply these skills to the development of on-screen projects.

DART-302: Introduction to 3D Modeling (2-5)
Introduction to 3D Modeling provides students with an introduction to creating, editing, and analyzing 3D models. Develops foundational skills to work with and navigate the digital 3D modeling workspace to create 3D objects. Examines basic elements of the 3D development of modeling, texturing, lighting, animating, and rendering.

DART-303: Digital Tools for Design & Drawing (2-5)
In *Digital Tools for Design & Drawing* students will investigate digital approaches to design and drawing concepts. Students will study 1, 2, and 3-point perspective, concepting, color, layout, and animation specific techniques. Both raster and vector-based tools will be covered. New techniques such as 3D for 2D will be introduced.

DART-305: Introduction to 3D Visual Effects (2-5)
Introduction to 3D Visual Effects introduced to visual effects techniques in the 3D environment. Students work with fluids, particles and dynamics.

DART-310: Motion Graphics 1 (2-5)
Motion Graphics 1 provides an overview of After Effects, beginning with an introduction to the user interface and the basic tool set. The class covers the fundamentals of animating within the software, such as adding effects to graphic elements and video to create titles and sophisticated motion. In addition, students learn about advanced techniques like rotoscoping, keying, and motion.

DART-315: Advanced Topics in 3D Visual Effects (2-5)
Advanced Topics in 3D Visual Effects builds on skills learned in Introduction to 3D Visual Effects and students use compositing and rotoscoping in live action media.

DART-351: Digital Arts Seminar 1 (2-5)
Digital Arts Seminar 1 introduces the essential concepts of 3D digital modeling and animation. In the class, students develop a basic understanding of the user interface and navigational tools of 3D programs. Students will learn basic techniques in modeling, animation and rendering, 3D lighting, and camera movement. Students will become familiar with the user interfaces and basic tool sets of Photoshop and Illustrator, including masking, selections, and color correction. Students learn to apply these skills to the development of on-screen projects.

DART-352: Digital Arts Seminar 2 (2-5)
Digital Arts Seminar 2 provides an environment for students to learn to use animation in game engine. The course instructs students in the creation of 3D assets and effects for film, media and game projects. Students create characters and environments in 2D and 3D worlds. The class covers the fundamentals of animating within the software, such as adding effects to graphic elements and video to create titles and sophisticated motion. In addition, students learn about advanced techniques like rotoscoping, keying, and motion.

DART-453: Digital Arts Seminar 3 (2-5)
Digital Arts Seminar 3 focuses on a variety of techniques to set-up, rig and animate 3D objects. The class will discuss advanced uses of 3D effects in film and motion graphics pertaining to title sequences and music videos. Students will also be introduced to the use of deformers and blend shapes as animation tools. Topics cover an expansive array of digital arts practice, theory, and research across the disciplines of science, engineering, technology and mathematics that converge in the world of art and art theory.

DART-454: Digital Arts Seminar 4 (2-5)
Digital Arts Seminar 4 focuses on a variety of techniques to set-up, rig and animate 3D objects. The class will discuss advanced uses of 3D effects in film and motion graphics pertaining to title sequences and music videos. Students will also be introduced to the use of deformers and blend shapes as animation tools. Topics cover an expansive array of digital arts practice, theory, and research across the

disciplines of science, engineering, technology and mathematics that converge in the world of art and art theory.

DART-455: Digital Arts Seminar 5 (2-5)
Digital Arts Seminar 5 uses imagination, exploration, discovery, and reflection, applied to original digital art work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. Students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

DART-456: Digital Arts Seminar 6 (2-5)
Digital Arts Seminar 6 uses imagination, exploration, discovery, and reflection, applied to original digital art work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. Students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

DART-410: Motion Graphics 2 (2-5)
Motion Graphics 2 addresses the history and theory of typography as applied to motion design. Typographic expression, legibility, and hierarchy are examined. The clarification of message and interpretation of content, through visual language is explored. The class also includes the study of letterforms, composition, proportion and grids.

DART-420: Visualization and Storyboarding (2-5)
Visualization and Storyboarding provides an introduction into concept development and the visual expression of those ideas though storyboarding. Following industry standards, students are taught to produce motion graphic storyboards using the tools and techniques of digital software, including animatics.

DART-435: Advanced Visual Effects (2-5)
In *Advanced Visual Effects* students will investigate advanced 2D and 3D solutions to common visual effects problems. Advanced match moving, keying, roto, and compositing will be explored. Students will focus on advanced 3D texturing and shading to enhance compositing work. Students will leave the class with a strong understanding of advanced techniques for simulating realistic visual effects.

DART-461: Digital Arts, Animation & Game Design Advanced Workshop 1 (2-5)
The first of two courses that allow students to explore Digital Arts, Animation & Game Design through imagination, exploration, discovery, and reflection, applied to original work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. The class embraces an expansive range of arts practice, theory, and research across multiple disciplines and applies that learning in SFI labs, studios, and classrooms.

DART-462: Digital Arts, Animation & Game Design Advanced Workshop 2 (2-5)
The second of two courses that allow students to explore Digital Arts, Animation & Game Design Advanced through imagination, exploration, discovery, and reflection, applied to original work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. The class embraces an expansive range of arts practice, theory, and research across multiple disciplines and apply that learning in SFI labs, studios, and classrooms.

DART-463: Capstone for Digital Arts, Animation & Game Design (2-5)

In the *Capstone for Digital Arts, Animation & Game Design* students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

DART-489: Independent Study in Digital Arts (1-5)
In *Independent Study in Digital Arts* students in their junior-year or senior-year of coursework participate in focused studies in the area of digital arts, game design and animation. Students create their own course on a topic choice, working in concert with a faculty advisor. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

DART-499: Special Topics in Digital Arts (2-5)
In *Special Topics in Digital Arts*, students study topics specific to the field of creative digital art. Topics range and change to cover an expansive array of digital arts practice, theory, and research across the disciplines of science, engineering, technology and mathematics that converge in the world of art and art theory.

GAME-400: Introduction to Game Engines (2-5)
Introduction to Game Engines used to design and build 2D and 3D games. Students will study current and past games and apply integrated development environments (IDE) utilizing code editor, compiler, debugger and graphical user interface (GUI) builder.

GAME-460: Advanced Game Design (2-5)
Advanced Game Design builds on concepts learned in Introduction to Game Design including blueprinting and basic coding. Students create a game from start to finish.

FILMMAKING AND PRODUCTION ARTS

FILM-150: Introduction to Film Production (2-5)
Introduction to Film Production develops a broad range of skills needed to make a movie. Hand-on classes introduce filmmaking on location, including proper set-up and breakdown of the camera, audio and lighting equipment. Students work collaboratively and individually using introductory technologies and writing exercises to develop critical skills as a viewer, maker and reader.

FILM-151: Film Production Workshop (2-5)
Film Production Workshop develops the skills to work as part of a film crew. Students complete projects that focus on image and sound production and shot design. Throughout the workshop students work collaboratively and individually using technologies and writing exercises to develop critical skills as a viewer, maker and reader.

FILM-200: Film Technician Training Workshop (1-6)
Film Technician Training Workshop develops the skills to work as part of a film crew. Students focus on working with industry standard tools and equipment used in the film industry. Industry experts provide intensive training focused on new or emerging technology. Throughout the workshop students work collaboratively to model skills used in the film industry.

FILM-331: Production-1 (2-5)
Production 1 provides an introduction to core techniques for cinematic production, with an emphasis on basic production equipment, operation of camera and sound equipment, use of the cinematic frame to tell a story, and production planning.

FILM-332: Production 2 (2-5)
Production 2 builds on the principles taught in *Production 1*, further developing those skills. It also introduces new tools and techniques for pre-production and directing, along with fundamentals of lighting and safe use of electric light fixtures. Prerequisite: FILM-312 or satisfactory completion of FILM-312 proficiency exam.

FILM-351: Post Production-1 (2-5)
Post-Production 1 provides an introduction to the art, theory, and craft of editing. Students also gain practical experience and hands-on instruction in the use of editing software and edit projects produced in Production 1.

FILM-352: Post Production-2 (2-5)
Post-Production 2 builds on the principles taught in *Post-Production 1*. Additional attention is given to the role of sound design and to more advanced post-production workflows. Students sharpen analytical skills with critiques of all projects completed in Production 2. Prerequisite: FILM-351 or satisfactory completion of FILM-351 proficiency exam.

FILM-377: Audio Field Production & Sound Mixing (2-5)
In *Audio Field Production & Sound Mixing* students learn location sound best practices for both film and video production and gain hands-on experience with standard multi-channel recording gear. The course will introduce skills to handle RF frequency and wireless microphones, properly mic up talent, and operate a boom microphone. In addition students receive a basic introduction to Post Sound Production Practices.

FILM-423: Production Practice 1 (2-5)
In the first of two classes focused on small crew production students work in teams to explore the principles of visual and aural communication, participate in production development and pre-production activities and prepare for shooting group projects. In the post-production process students focus on camera movement, visual pacing, visual VFX and audio. An emphasis is placed on small crew projects and realized within the class through individual edits of the group productions.

FILM-424 :Production Practice 2 (2-5)
In the second of two classes focused on small crew production students continue to work in teams to explore the principles of visual and aural communication. Students use visualization, idea development to realize more complex narrative projects using camera movement, blocking and visual and audio effects. Additional software tools are added in post-production and each student realizes their own edited version of the group project.

FILM-433: Production-3 (2-5)
Production 3 builds on the principles taught in *Production 2* and provides advanced instruction in lighting, cinematography, and camera operation. The course will also focus on visual storytelling and the art of conveying complex thoughts and emotions visually to increase the audience's ascetic experience. Prerequisite: FILM-332 or satisfactory completion of FILM-332 proficiency exam.

FILM-434: Production-4 (2-5)
In *Production 4* students collaborate in crews to create short films, utilizing skills gained in previous production courses. This class will provide students an opportunity to work in each phase of creating a film—development, pre-production and shooting on set and on location—and to gain experience in various crew positions. Prerequisite: FILM-433 or satisfactory completion of FILM-433 proficiency exam.

FILM-435: Production 5 (2-5)
Production 5 builds on the principles taught in *Production 4* and provides instruction in professional project management and working with advanced digital files and digital media management. Students complete professional portfolio materials. Prerequisite: FILM-434 or satisfactory completion of proficiency exam.

FILM-436: Production 6 (2-5)
Production 6 builds on the principles taught in *Production 5* and provides advanced instruction mastering media for professional distribution. Students complete professional portfolio materials Prerequisite: FILM-435 or satisfactory completion of proficiency exam.

FILM-443: Intermediate Filmmaking 1 (2-5)
In the first of two classes focused on *Intermediate Filmmaking* students explore concepts and techniques in film and digital media production through a series of exercises that evolve into increasingly complex collaborative projects. Topics include operation of digital cameras, video formats and compression, the structure of a film crew and the responsibilities of its members, lenses and lighting equipment, shooting exteriors and interiors, gripping, production design, field sound recording, pre-production planning and breakdowns, digital media workflows, and the collaborative process. Working as a team, students set up and shoot several media projects. The scenes are then screened and critiqued by the class.

FILM-444: Intermediate Filmmaking 2 (2-5)
In the second of two classes focused on *Intermediate Filmmaking* students apply complex concepts and techniques in film and digital media production through a series of exercises. Topics include operation of digital cameras, video formats and compression, the structure of a film crew and the responsibilities of its members, lenses and lighting equipment, shooting exteriors and interiors, gripping, production design, field sound recording, pre-production planning and breakdowns, digital media workflows, and the collaborative process. Students hone their skills and work collaboratively to master the technical knowledge necessary to execute professional film and video projects.

FILM-446: Advanced Location Sound (2-5)
Advanced Location Sound Mixing is a production styled course that covers an advanced sound mixing workflow for film and television. This course will combine multi-channel recording with IFB's, camera hops, timecode, and boom and lavalier microphones to identify and experiment with properly recording dialogue on set. Students will work with a picture locked video edit and further their understanding of Post Sound Production Practices.

FILM-448: Advanced Post Production Sound (2-5)
Advanced Post-Production Sound dives deeper into the crafts of sound design and mixing. Students learn advanced sound tools within editing software and are introduced to digital audio workstation (DAW) applications. They also learn audio techniques which can be applied to their Capstone projects.

FILM-453: Post Production-3 (2-5)
Post-Production 3 builds on the principles taught in *Post-Production 2*. Students deepen their technical and artistic understanding of the Editorial process and apply these concepts to exercises, critiques of coursework and discussion of editing theory and aesthetics. Advanced digital workflows are practiced to prepare students for the post-production phase of their Capstone projects and the professional world. Prerequisite: FILM-352 or satisfactory completion of FILM-352 proficiency exam.

FILM-454: Post Production-4 (2-5)

Post-Production 4 builds on the principles taught in *Post-Production 3* and other upper-division courses. Students will examine in detail one particular aspect of advanced post-production for those looking to make a career in the discipline. Topics may include editing styles for specific forms (e.g. multi-camera, music videos, theatrical trailers), color grading, on-set digital imaging and media management, visual effects for editors, advanced professional software, or advanced practice in sound design or mixing. Prerequisite: FILM-453 and FILM-448 or satisfactory completion of associated proficiency exams.

FILM-455: Post Production-5 (2-5)
Post-Production 5 introduces students to advanced techniques used in motion graphics for filmmaking. Students create titles, original artwork, and visual effects assets. Materials designed are then applied in motion media in the post-production process. Students learn about the tools and job skills needed by visual effects artists.

FILM-456: Post Production-6 (2-5)
Post-Production 6 introduces students to advanced techniques used in 2-D and 3-D imaging for filmmaking. Students create animated original artwork and visual effects assets. Materials designed are then applied in motion media and gaming projects. Students learn about the tools and job skills needed by game designers and animators.

FILM-458: Post Production Workshop 1 (2-5)
Post Production Workshop-1 is a variable credit class designed for students to receive intensive and individual training under the direction of a post-production instructor. Students will work on personal projects using industry standard post-production tools to further develop critical skills as an editor.

FILM-459: Post Production Workshop 2 (2-5)
Post Production Workshop-2 is variable credit class designed for students to receive intensive and individual training under the direction of a post-production instructor. Students will work on personal projects using industry standard post-production tools to further develop critical skills as an editor.

FILM-460: Capstone Development (2-5)
Capstone Development provides the context for students to engage in their upcoming Capstone project. Students develop the underlying framework and documents that elaborate the world, characters, themes and rationale for their Capstone, with an emphasis on the screenplay (for scripted projects).

FILM-461: Capstone Project 1 (2-5)
Capstone Project 1 is the launchpad for Capstone projects. Students do pre-production, logistical planning and asset-creation for either individual or collaborative projects which sufficiently demonstrate their cumulative skillset and interests. Prerequisite: FILM-460.

FILM-462: Capstone Project 2 (2-5)
Capstone Project 2 supports the completion of Capstone projects. Students handle production, post-production, finishing and delivery of either individual or collaborative projects which sufficiently demonstrate their cumulative skillset and interests. Prerequisite: FILM-461.

FILM-465: Introduction to Motion Graphics & Visual Fx (2-5)
Motion Graphics & Visual Fx provides an overview of After Effects, beginning with an introduction to the user interface and the basic tool set. The class covers the fundamentals of animating within the software, such as adding effects to graphic elements and video to create titles and sophisticated motion.

FILM-468: Experimental Filmmaking (2-5)
In *Experimental Filmmaking* students learn about the language & methods of experimental cinema and explore experimental film's history and connections to the evolution of all forms of motion-picture media. Students will apply experimental techniques to film exercises and projects and create their own original experimental film.

PROD-312: Directing the Actor (2-5)
Directing the Actor concentrates on two crucial areas of the directing process—working with actors and the technical aspects of directing. Students concentrate on the professional and emotional relationship between the actor and director. The course also covers essential skills of a director including blocking, working with crew, and set protocol.

PROD-351: Production and Post-Production 1 (2-5)
Production & Post-Production 1 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 and post-production process. Students utilize mobile technology, digital video and audio and non-linear editing software from consumer to professional to complete a series of original projects.

PROD-352: Production and Post-Production 2 (2-5)
Production and Post-Production 2 builds on the principles taught in *Production and Post-Production 1* introduces skills in the areas of pre-production, blocking, directing, and production planning. Students focus on directing and producing skills. Students use sound and image creatively to produce projects that include sync-sound dialogue.

PROD-353: Production and Post-Production 3 (2-5)
Production and Post-Production 3 builds on the principles taught in *Production and Post-Production 2* 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 use creative transitions and techniques in visual storytelling and effective dialog, music and sound effects.

PROD-354: Production and Post-Production 4 (2-5)
Production and Post-Production 4 builds on the principles taught in *Production and Post-Production 3* and provides advanced instruction in audio, lighting, cinematography, and camera operation. Students complete a capstone project in their area of specialization. Field trips and guest lectures highlight the role of the entire structure of film/video production ranging from production to distribution.

PROD-451: Non-Fiction Filmmaking (2-5)
Non-Fiction Filmmaking provides an introduction to the theory and practice of documentary and non-fiction filmmaking as students engage in a collaborative documentary project including research, writing, directing, shooting, and editing.

PROD-466: Production Management & Practice 1 (1-8)
Production Management & Practice 1 provides an introduction to management and managerial skills with a specific emphasis on the elements of pre-production including script breakdown, acquiring locations, hiring crew, negotiations, logistical planning, equipment, and scheduling. Students produce

essential elements for project proposal and model the skills of a film producer and director.

PROD-467: Production Management & Practice 2 (1-8)
Production Management & Practice 2 provides an in-depth introduction to the role of the line producer in the key areas of budgets and budget management; management of the day-to-day aspects of the production, set management and craft services, and crew management. Students create a film production budget and schedule and model the skills of an assistant director and unit production manager.

PROD-468: Production Management & Practice 3 (1-8)
Production Management & Practice 3 focuses on the role of the producing team in the key areas of production management and crew management including conflict resolution and termination. Study includes union and non-union production. Students work in small teams and problem solve personnel and logistical problem that commonly arise on a film set.

PROD-469: Production Management & Practice 4 (1-8)
Production Management & Practice 4 focuses on production and post-production management. Topics include post-production supervision, film mastering, distribution venues, marketing and networking, festivals, and post-sale considerations. Students develop a communication and marketing plan and model the skills of a marketing director and business manager.

PROD-470: Business of Filmmaking 1 (2-5)
The Business of Filmmaking 1 class is one in a series of business and project management classes where students build a foundational understanding of both macroeconomics and microeconomics and how it applies to the global film industry. In the level one course student integrate technical and conceptual filmmaking case studies that examine current film industry trends. Topics include market and market research, distribution models, and considerations when undertaking business planning for the film and media industries.

PROD-471: Business of Filmmaking 2 (2-5)
The Business of Filmmaking 1 class is second in a series of business and project management classes where students build a foundational understanding of both macroeconomics and microeconomics and how it applies to the global film industry. In the level one course student integrate technical and conceptual filmmaking case studies that examine current film industry trends. Topics include market and market research, distribution models, and considerations when undertaking business planning for the film and media industries.

PROD-472: Business of Filmmaking 3 (2-5)
The Business of Filmmaking 1 class is second in a series of business and project management classes where students build a foundational understanding of both macroeconomics and microeconomics and how it applies to the global film industry. In the level one course student integrate technical and conceptual filmmaking case studies that examine current film industry trends. Topics include market and market research, distribution models, and considerations when undertaking business planning for the film and media industries.

PROD-473: Business of Filmmaking 4 (2-5)
The Business of Filmmaking 1 class is second in a series of business and project management classes where students build a foundational understanding of both macroeconomics and microeconomics and how it applies to the global film industry. In the level one course student integrate technical and

conceptual filmmaking case studies that examine current film industry trends. Topics include market and market research, distribution models, and considerations when undertaking business planning for the film and media industries.

PROD-476: Introduction to Producing (2-5)
Introduction to Producing provides an overview of the entire producing process from development to distribution. The course covers topics including team organization, leadership, product development for media, budgets and finance, locations and crews, and marketing.

PROD-481: Professional Internship Program (1-6)
The *Professional Internship Program* (1-6 credits) is open, as an elective, to all students who have completed at least 80 upper division credits for the BA or Certificate in Film. Students are encouraged to use the program as a way of focusing and developing their career in the areas of filmmaking that they are specifically interested in pursuing. The *Professional Internship Program* is managed through Career Services at Seattle Film Institute. Students, with program permission, may register for PROD-481.

PROD-482: Independent Study in Production (1-6)
In the *Independent Study in Production* students in their junior-year or senior-year of coursework participate in focused studies in the areas of digital arts, filmmaking, game design and animation. Students may create their own course on a topic choice, working in concert with a faculty advisor. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

PROD-487: Professional Practices in Media 1 (2-5)
In the *Professional Practices in Media 1* students participate in real-world production activities in the areas of digital arts, filmmaking, game design and animation. Students work in concert with a faculty advisor and a team of peers. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

PROD-488: Professional Practices in Media 2 (2-5)
In the *Professional Practices in Media 2* students participate in real-world production activities in the areas of digital arts, filmmaking, game design and animation taking a leadership role in project completion. Students work in concert with a faculty advisor and a team of peers. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

PROD-489: Professional Practices (2-5)
Professional Practices bridges the gap between the film student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, contract negotiation, and budgeting are also covered.

PROD-490A: Professional Practices 1 (2-5)
The first in a series of classes *Professional Practices* bridges the gap between the film student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client

interaction, appropriate portfolio preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, contract negotiation, and budgeting are also covered.

PROD-490B: Professional Practices 2 (2-5)
The second in a series of classes *Professional Practices* bridges the gap between the film student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, contract negotiation, and budgeting are also covered.

PROD-499: Special Topics in Production (2-5)
Special Topics 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.

HUMANITIES AND SOCIAL SCIENCES

AHST-120: The Story of Art 1 (2-5)
The Story of Art examines the world of art from a thematic perspective which offers an approachable and understandable context to art rather than through a traditional chronological timeline. Correspondences are made between works from what might be very distant periods and cultures. These affinities cut across chronological boundaries as well as the conventional stylistic categories implemented in art history.

AHST-122: The Story of Art 2 (2-5)
The Story of Art-2 continues an in-depth examination of the world of art from a thematic perspective which offers an approachable and understandable context to art rather than through a traditional chronological timeline. Correspondences are made between works from what might be very distant periods and cultures. These affinities cut across chronological boundaries as well as the conventional stylistic categories implemented in art history.

AHST-220: The History of Photography (2-5)
The History of Photography surveys the history of photography from its beginnings in the early nineteenth century to the present. The course focuses on the use of photography for aesthetic, documentary, and "scientific" purposes, stylistic shifts in photography related to aesthetic concerns, and varying interpretations of subject matter based on social and cultural concerns at specific moments in history as well as the relationship between photography and the visual arts in general.

AHST-299A: Special Topics in Art History (2-5)
The first in a series of classes *Special Topics in Art History* focuses on specific issues and/or topics of interest in Art History.

AHST-299B: Special Topics in Art History (2-5)
The second in a series of classes *Special Topics in Art History* focuses on specific issues and/or topics of interest in Art History.

ARTC-210: Introduction to Drawing (2-5)
This course will introduce the fundamentals of drawing, including mark making, material handling, perspective, proportion, composition and gesture. Students will focus on observational skills as they explore value and form by depicting the effects of light and shadow in space.

COMM-109: Introduction to Analytical Writing and Reading (2-5)
In *Introduction to Analytical Writing and Reading*, students develop analytical reading, writing, and thinking skills necessary for writing college-level essays. Offered during orientation this course prepares students for their first-year experience.

COMM-110A: Analytical Writing and Oral Communications (2-5)
In this first in a series of classes *Analytical Writing and Oral Communications,* students write essays that display focus, organization, appropriate style, and technical control. They develop skills in critical thinking and close reading of texts and respond in writing, discussion and oral presentations to assigned topics.

COMM-110B: Analytical Writing and Oral Communications (2-5)
In this second in a series of classes *Analytical Writing and Oral Communications,* students write essays that display focus, organization, appropriate style, and technical control. They develop skills in critical thinking and close reading of texts and respond in writing, discussion and oral presentations to assigned topics.

COMM-112: Analytical Writing (2-5)
In *Analytical Writing,* students write essays that display focus, organization, appropriate style, and technical control. They develop skills in critical thinking and close reading of texts and respond in writing, discussion and oral presentations to assigned topics.

COMM-120A: Research Writing and Oral Communications (2-5)
In this first in a series of classes *Research Writing and Oral Communications,* students write research essays on various topics. Using both traditional and new information technologies, they develop skills as researchers, critical thinkers and writers of documented analysis and argumentation. Students present findings through written and oral presentations.

COMM-120B: Research Writing and Oral Communications (2-5)
In this second in a series of classes *Research Writing and Oral Communications,* students write research essays on various topics. Using both traditional and new information technologies, they develop skills as researchers, critical thinkers and writers of documented analysis and argumentation. Students present findings through written and oral presentations.

COMM-130: Oral Communications (2-5)
Oral Communications, aims to increase student oral communication knowledge and skills by exploring, researching, and practicing one-to-one communication, communication in small groups, and public speaking. Students taking this course will analyze their own communication skills in various contexts and settings as well as practice techniques to become more effective communicators.

COMM-210: Creative Writing and Storytelling 1 (2-5)
Introduction to Creative Writing and Storytelling focuses on various forms of self-expression including personal essays to provide the framework for developing skills as a creative writer and storyteller.

COMM-211: Creative Writing and Storytelling 2 (2-5)
Introduction to Creative Writing and Storytelling continues a focus on various forms of self-expression including personal essays to provide the framework for developing skills as a creative writer and storyteller.

COMM-240: The History of Media (2-5)
The History of Media examines how communication has shaped the way people acquire, use and share information. Today's interactive, electronic media environment has roots in the emergence of books, newspapers and magazines, point-to-point communication, and broadcast media. The course examines how political, economic, social and technological factors shaped how people communicated in the past and how we interact with others today.

COMM-299: Special Topics in Communications (2-5)
Special Topics in Communications focuses on specific issues and/or topics of interest in communication studies.

CSSS-101: Skills for Success (2-5)
Skills for Success is designed to enhance student success and transition into college. The course helps students better understand the college experience and develop tools for academic and personal success. Topics include study skills, goal setting, time management, relationships and self-empowerment. Additional topics include diversity, team building, academic honesty, and career development.

CSSS-150: Locating and Applying Information 1 (2-5)
Locating and Applying Information 1 is part of a series of courses in communications that focuses on college success and study skills (CSSS). In this introductory course, students will learn about a variety of topics related to college success, including organization, time management, finding and using college success resources, study skills, and accountability. In addition, students will be introduced to online research, source evaluation, source citation, and critical reading. Students will use these skills in research and writing across the curriculum. Students develop practical skills for real-life applications that span the fields of mass communications, education, media and entertainment.

CSSS-151: Applied Data and Statistics 1 (2-5)
Applied Data and Statistics 1 is part of a series of courses in communications that focuses on college success and study skills (CSSS). Written and visual communication comes in a variety of formats with the intent to relay information. Students use graphical materials to solve work-related problems. This introductory course includes information about understanding data, reading graphs and charts. Students will apply skills in data analysis and develop practical skills for real-life applications that span the fields of mass communications, education, media and entertainment.

CSSS-160: COVID-19 Data and Information (1-5)
This course provides information and proper safety protocols regarding COVID-19 transmission and is focused on infection prevention and control for student and instructor led film classes and productions. Data and information are updated every 10-weeks.

CSSS-250: Locating and Applying Information 2 (2-5)
Locating and Applying Information 2 is part of a series of courses in communications that focuses on college success and study skills (CSSS). In this second level course students apply learned skills to more advanced tasks related to Currency, Relevance, Authority, Accuracy, and Purpose (CRAAP). Students

learn to read critically and comprehend graphical materials to solve work-related problems. Students use these skills in research and writing across the curriculum.

CSSS-251: Applied Data and Statistics 2 (2-5)
Applied Data and Statistics 2 is part of a series of courses in communications that focuses on college success and study skills (CSSS). In this second-level class, students will be working with datasets to create their own charts and graphs, as well as analyze data. Topics include multiple comparisons, analysis of variance, and causal inference. Part of the course will focus on organizing and formatting data for clarity. Emphasis is on thinking statistically and evaluating assumptions. Students can expect to gain a working knowledge of the statistical software used for data analysis and for simulations designed to strengthen conceptual understanding. Students will produce a portfolio that showcases their work.

CSSS-299: Service Leadership (2-5)
This course examines the dynamics of leadership in action. Students apply concepts and develop leadership and service skills through serving as a COVID-19 Compliance Officer on a student or professional film set. The student documents this role through time sheets, call sheets and self-reflection of their work. Students observe the challenges of navigating a leadership role during crisis management.

DRAM-120: History of World Theater (2-5)
History of World Theater surveys theater from its prehistoric beginnings to contemporary drama. The course focuses on the reflection of the culture in the drama of each historical period and follows the threads of subject matter, dramatic structure, playwrights, acting techniques and approaches, playing space, and visual elements.

DRAM-210A: Creativity and Collaboration (2-5)
In the first in a series of classes *Creativity and Collaboration* students will develop creative abilities through experiences in performance-based arts and apply these in a collaborative project.

DRAM-210B: Creativity and Collaboration (2-5)
In the second in a series of classes *Creativity and Collaboration* students will develop creative abilities through experiences in performance-based arts and apply these in a collaborative project.

DRAM-220: Dramatic Storytelling: Plays and Screenplays (2-5)
Dramatic Storytelling, explores plays and screenplays with a focus on the history and traditions of both forms, along with an understanding of the issues involved with the process of adaptation between the two structures. The course focuses on both films adapted from plays as well as plays and musicals adapted from films or novels.

DRAM-299: Special Topics in the Dramatic Arts (2-5)
Special Topics in the Dramatic Arts focuses on specific issues and/or topics of interest in the Dramatic Arts.

ENGL-109: Introduction to Analytical Writing and Reading (2-5)
In *Introduction to Analytical Writing and Reading*, students develop analytical reading, writing, and thinking skills necessary for writing college-level essays.

ENGL-205: The Art of Storytelling (2-5)
The Art of Storytelling focuses on one of the oldest art forms with attention to story and character development, performance of a variety of stories, and evaluation of what makes a good story and its performance.

HUMS-200A: The Power of Myth (2-5)
In the first in a series of classes *The Power of Myth* focuses on the archetypal "hero's journey," also known as the "monomyth." The course examines common patterns of human behavior across time and around the world that share the "hero's journey" in both literature and in your own lives with particular attention devoted to literature, film, and poetry ranging from Greek myths to contemporary work.

HUMS-200B: The Power of Myth (2-5)
In the second in a series of classes *The Power of Myth* focuses on the archetypal "hero's journey," also known as the "monomyth." The course examines common patterns of human behavior across time and around the world that share the "hero's journey" in both literature and in your own lives with particular attention devoted to literature, film, and poetry ranging from Greek myths to contemporary work.

HUMS-202: The Power of Myth (2-5)
The Power of Myth focuses on the archetypal "hero's journey," also known as the"monomyth." The course examines common patterns of human behavior across time and around the world that share the "hero's journey" in both literature and in your own lives with particular attention devoted to literature, film, and poetry ranging from Greek myths to contemporary work.

HUMS-205: A History of Genre (2-5)
The History of Genre focuses on how genre is defined, why it's important, and how genres evolve over time. "Genre" is used to group various types of art according to a predictable range of features and expectations, and is found in all types of art including music, literature, and film. The course will cover numerous cinema genres, such as science fiction, westerns, mystery, and action films, and provide a context for understanding and manipulating genre as a creative tool.

HUMS-299A: Special Topics in Humanities 1 (2-5)
The first in a series of classes *Special Topics in Humanities* focuses on specific issues and/or topics of interest in Humanities.

HUMS-299B: Special Topics in Humanities 2 (2-5)
The second in a series of classes *Special Topics in Humanities* focuses on specific issues and/or topics of interest in Humanities.

SOCI-120: Copyright, Commerce and Culture (2-5)
Copyright, Commerce and Culture examines the U.S. system of copyright and intellectual property to explore its impact on the creation, distribution, and consumption of media and related cultural products both domestically and abroad. Attention will be paid to questions of ownership and appropriation, including parody and remix and to the efforts of the contemporary culture industries to build and protect their intellectual property.

SOCI-130: Introduction to Pychology (2-5)
Introduction to Psychology provides an introduction to the scientific study of the biological, mental, and social factors that influence human behavior. Topics covered include: personality, learning, memory, critical thinking, intelligence, psychological disorders, and treatments.

SOCI-220: Media and Politics (2-5)
Media and Politics provides an overview of the media's role in American political life with a focus on the relationship between the media and government; changes to the media environment in the last two

decades (Twitter! Fake news!); the process of news-making and how it shapes the content of political news; and the effects of the media on public opinion and voting behavior.

SOCI-230: Social Disruption & Cultures (2-5)
Social Disruption & Cultures examines local responses to global change and social disruption through the examination of organic movements in indigenous societies with an in-depth analysis of cultures such as the Kuna Indians of San Blas, Panama; Maya-Zapatistas of Chiapas, Mexico; and Micronesians of the western Pacific.

SOCI-299: Special Topics in Social Sciences (2-5)
Special Topics in Social Sciences focuses on specific issues and/or topics of interest in the Social Sciences.

MATHEMATICS AND NATURAL SCIENCES

MATH-110: Mathematical Thought and Practice (2-5)
Mathematical Thought and Practice deals with applications of mathematics in areas such as politics, code-breaking, art, music, finance, with an emphasis on business transactions, analysis and solution of business issues in accounting, profit and loss, taxes, and payroll.

MATH-200: Math in Society (2-5)
Math for Non-Science Majors focuses on the study of finite math topics used in arts, design, biology, and social science including systems of graphs, vectors, physics, linear equations, matrices, linear programming, counting techniques, and probability.

MATH-299A: Special Topics in Science, Technology, Engineering, Arts and Math (2-5)
The first in a series of classes ***Special Topics in Science, Technology, Engineering, Arts and Math*** focuses on specific issues and/or topics of interest in Science, Technology, Engineering, Arts and Math.

MATH-299B: Special Topics in Science, Technology, Engineering, Arts and Math (2-5)
The second in a series of classes ***Special Topics in Science, Technology, Engineering, Arts and Math*** focuses on specific issues and/or topics of interest in Science, Technology, Engineering, Arts and Math.

NSCI-120: The Science of Science Fiction (2-5)
The Science of Science Fiction explores the physical sciences through science fiction. The role of critical thinking and artistic sensibility will be emphasized in the analysis of such topics as space travel, nanotechnology, time travel, pseudoscience, philosophy of science, science in film, black holes, quantum theory, relativity, and the craft of fiction writing.

NSCI-220: The Physics of Light and Sound (2-5)
The Physics of Light and Sound provides an introduction to the science and technology of light and sound with a focus on the origins of sound and light as wave phenomena, color, the optics of vision, the meaning of musical pitch and tone, and the physical basis of hearing and technological applications of light.

NSCI-225: Environmental Science (2-5)
Environmental Science is a course dedicated to understanding the interactions between earth's natural systems and the demand placed on them by human population. This course examines the scientific

principles behind natural phenomena and resource cycles, explores how we utilize these systems and our impact, and potential solutions for the resulting consequences of resource mismanagement and exploitation. Concepts of geology, hydrology and earth science are explored through inquiry-based laboratory exercises and presented through audio and visual presentations.

NSCI-299: Special Topics in Natural Sciences (2-5)
Special Topics in Natural Sciences focuses on specific issues and/or topics of interest in Natural Science.

SCREENWRITING

SCWR-331: Screenwriting 1 (2-5)
In *Screenwriting 1* 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. Students will write scenes and short film scripts.

SCWR-332: Screenwriting 2 (2-5)
In *Screenwriting 2*, students develop the basic storyline for a 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, the structure of dramatic scenes, and creating effective dialogue. Students will write scenes, a short film script and develop the characters and story for a feature screenplay.

SCWR-433: Screenwriting 3 (2-5)
In *Screenwriting 3*, students continue writing a feature screenplay 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 creating effective metaphors, adding suspense to a story, and the basic techniques of comedy and humor. Students will also write a short film script.

SCWR-441: Screenwriting Workshop 1 (2-5)
Screenwriting Workshop 1 is a first in a series of courses where students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their script for class discussion.

SCWR-442: Screenwriting Workshop 2 (2-5)
Screenwriting Workshop 2 is a second in a series of courses where students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their script for class discussion.

SCWR-445 Advanced Screenwriting Workshop 1 (2-5)
In *Advanced Screenwriting Workshop 1* students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their script for class discussion.

SCWR-446 Advanced Screenwriting Workshop 2 (2-5)

In *Advanced Screenwriting Workshop 2* students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their script for class discussion.

SCWR-449 Screenwriting Capstone 1 (2-5)
Screenwriting Capstone 1 provides a culminating experience in the study of the screenplay through intensive writing exercises, table readings, script analysis and critique through group discussions. Students complete assignments in storytelling, character, structure, and script development. Each writer completes a full-length (short or long-form) screenplay as the capstone project for the quarter.

SCWR-450 Screenwriting Capstone 2 (2-5)
Screenwriting Capstone provides a culminating experience in the study of the screenplay through intensive writing exercises, table readings, script analysis and critique through group discussions. Students complete assignments in storytelling, character, structure, and script development. Each writer completes a full-length (short or long-form) screenplay as the capstone project for the quarter.

SCWR-452: Screenwriting Essentials (2-5)
In *Screenwriting Essentials* students learn the fundamental conventions and format of writing for the screen. The class focuses on the tools and elements of the screenplay format, writing styles, and effectively conveying images, sounds, dialogue, and moods to satisfy the expectations of screenplay readers. In addition students will learn the creative and organizational toolsets of screenwriting software while writing their own scenes and short scripts.

SCWR-454: History of Screenwriting (2-5)
In *History of Screenwriting* students explore film history through the lens of screenwriting. Students will analyze the work of screenwriters from the birth of film to the present day and examine specific eras and genres of film..

SCWR-456: Writing for Narrative Audio (2-5)
In *Writing for Narrative Audio*, students become familiar with the format and unique storytelling possibilities of this medium. Students will develop an original idea and the characters for their own narrative audio project, and complete an audio script by the end of the class.

SCWR-458: Writing for Video Games (2-5)
In *Writing for Video Games* students become familiar with the key elements of narrative design and game writing, learn how to generate story concepts, develop characters, and integrate gameplay with their story. Students will create a pitch-deck for their original video-game concept.

SCWR-461: Screenwriting for Features 1 (2-5)
In *Screenwriting for Features 1* students are immersed in the craft of creating a full-length feature script and honing their narrative instincts. In a collaborative experience, students present ideas for a feature film and learn how to develop compelling stories and unique characters as they begin writing their script pages.

SCWR-462: Screenwriting for Features 2 (2-5)
In *Screenwriting for Features 2* students continue writing their feature screenplays and have individual readings of their pages with feedback from the instructor and classmates. The class provides advanced

techniques in the craft of creating a full-length feature script and in solving problems in the characters and story. Students complete a first draft of their feature script

SCWR-463: Screenwriting for Features 3 (2-5)
In *Screenwriting for Features 3* students revisit the first draft of their feature length script and collaborate with the instructor and fellow students in a writers workshop setting to evaluate the script and come up with strategies for a rewrite. Students begin writing a second draft of the script.

SCWR-464: Screenwriting for Features 4 (2-5)
In *Screenwriting for Features 4* students focus on completing a rewrite of their feature script. In a writer's workshop setting, they will trouble shoot and evaluate the new draft, before completing a polished draft of the feature screenplay.

SCWR -471: Writing for Television 1 (2-5)
Writing for Television 1 provides the fundamentals of writing for episodic television. In addition to examining concepts, characterization, and television story structure, students will select a currently existing television series of thirty to sixty minute length episodes. They will then generate ideas for an episode and begin writing a spec script for the chosen series.

SCWR -472: Writing for Television 2 (2-5)
Writing for Television 2 continues the work begun in MASW-612 as students progress in writing an episode for a chosen television series. In the class students will read pages in a writers workshop setting, and will receive feedback from instructor and classmates to assist with solving problems in their script.

SCWR -473: Writing for Television 3 (2-5)
In *Writing for Television 3* students present ideas and concepts for an *original* television series. With analysis and feedback from instructor and fellow students, they will develop the story and characters and begin writing a pilot episode for their series.

SCWR -474: Writing for Television 4 (2-5)
Writing for Television 4 focuses on students completing writing the pilot episode for an original television series. Together with classmates and the instructor they will trouble shoot and evaluate the first draft, and complete a rewrite and polished draft.

SCWR-481: Screenwriting Studio-1 (2-5)
Screenwriting Studio-1 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

SCWR-482: Screenwriting Studio-2 (2-5)
Screenwriting Studio-2 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

SCWR-483: Screenwriting Studio-3 (2-5)

Screenwriting Studio-3 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

SCWR-484: Screenwriting Studio-4 (2-5)
Screenwriting Studio-4 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

SCWR-495: Special Topics in Screenwriting-1 (2-5)
In *Special Topics in Screenwriting 1* subject-matter experts working in the field of television, film or corporate media teach field-specific writing classes that focus on the business of screenwriting and applying the skills of screenwriting in real-world setting. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

SCWR-496: Special Topics in Screenwriting-2 (2-5)
In *Special Topics in Screenwriting 2* subject-matter experts working in the field of television, film or corporate media teach field-specific writing classes that focus on the business of screenwriting and applying the skills of screenwriting in real-world setting. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

SCWR-497: Special Topics in Screenwriting-3 (2-5)
In *Special Topics in Screenwriting 3* subject-matter experts working in the field of television, film or corporate media teach field-specific writing classes that focus on the business of screenwriting and applying the skills of screenwriting in real-world setting. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

SCWR-498: Special Topics in Screenwriting-4 (2-5)
In *Special Topics in Screenwriting* subject-matter experts working in the field of television, film or corporate media teach field-specific writing classes that focus on the business of screenwriting and applying the skills of screenwriting in real-world setting. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

Master Programs

Graduate Programs

Seattle Film Institute graduate programs are designed for the creative and entrepreneurial self-starter and the filmmaker who is a producer, director, or composer. Students will learn every step of the creative process, from development through distribution. Classes cover the creative and managerial skills through the study of screenwriting, business, budgeting, marketing, independent film production and film scoring, depending on their chosen program of study. Students work collaboratively to create original projects from script to screen.

Seattle Film Institute policies, regulations, and information that apply to admissions, tuition and fees, refunds, and financial aid are found elsewhere in this catalog.

Satisfactory Academic Progress

To be eligible for financial aid at the Seattle Film Institute, graduate program students must maintain Satisfactory Academic Progress, based on federal, state, and institutional requirements. All students will be monitored for financial aid Satisfactory Academic Progress (SAP) whether or not financial aid was applied for or received during any academic period in which the student was previously enrolled. Students who do not meet the financial aid SAP requirements will not be eligible for financial aid. In order to maintain SAP for financial aid eligibility, students must meet four standards:

- A minimum cumulative grade point average (CGPA) as established by the institution.
- Rate of Progress (ROP) for completion of the program
- Maximum time frame which is 150% of the average credits to complete the program
- Annual Credit Requirements to meet or exceed 66.6% of credits attempted

A student who is not maintaining SAP will be placed on academic warning and/or probation. To re-establish SAP, a student must meet the Satisfactory Academic Progress requirements below, or meet the requirements of the academic plan developed for the student.

CGPA Requirements

Graduate students must meet minimum CGPA requirements at specific points throughout the program in order to be considered making Satisfactory Academic Progress. Graduate students must maintain a 3.0 cumulative GPA. Review of students who maintain a 3.0 grade point average (GPA) is at the discretion of the graduate program, but is expected to be undertaken at least annually. Students whose cumulative or quarterly GPA falls below a 3.0 must be reviewed quarterly and be provided with a written explanation of performance expectations and a timetable for correction of deficiencies.

Rate of Progress Toward Completion Requirements

Student must maintain the minimum rate of progress percentage requirement in order to be considered to be making satisfactory academic progress. The rate of progress percentage is calculated by dividing the credits earned by the credits attempted. Credits attempted are defined as those credits required in the student's program of study including credits that were transferred from other approved institutions and proficiency credits earned. As with the determination of CGPA, the completion requirements will be reviewed at the end of each grading period after grades have been posted to determine if the student is progressing satisfactorily.

Maximum Time in Which to Complete

A student is not allowed to attempt more than 1.5 times, or 150%, of the number of credits in his/her program of study. The requirements for rate of progress are to assure that students are progressing at a rate at which they will complete their programs within the maximum timeframe.

Program	Program length in credits	Total credits that may be attempted
MA in Producing for Film	60 credits	90 credits
MM in Film Composition	56 credits	84 credits
MFA in Filmmaking & Producing	100 credits	150 credits

Annual Credit Requirement

To remain eligible for financial aid, graduate students must successfully complete 66.6% of the credits attempted in four quarters. To determine if you have met the annual requirement, total all of your attempted credits for the summer, fall, winter and spring quarters. Then add up your completed credits for the same time period, and divide by the attempted credits. Your percentage of completion needs to meet or exceed 66.6%. Here is an example: If you attempted 32 credits in fall through summer quarters and completed 24 credits, then you would meet the 66.6% required completion for four quarters.

Academic Warning and Academic Probation

Any graduate student whose cumulative grade point average falls below 3.0 at the end of any quarter will be placed on academic probation for the next academic quarter. Students will not be allowed to take classes and are subject to immediate termination once it becomes mathematically impossible to achieve an overall cumulative GPA of 3.0 as noted in the table above. Students **may not receive a master's degree if their cumulative grade point average is below 3.0.**

The student who wishes to appeal probation or termination status must comply with the appeal procedures. The Registrar provides written notification to the students on probation or termination. A student may be assigned to warning status without an appeal or other action by the student. A student who receives U.S. Department of Education Federal Financial Aid may continue to receive assistance under financial federal financial aid programs for one payment period despite a determination that the student is not making satisfactory academic progress.

Leave of Absence

A leave of absence has no effect on the student's standards of progress. However, a leave of absence will have an effect on financial assistance and will extend the program completion time.

TRANSFER OF CREDIT

Graduate Transfer of Credit

Students who previously attended a nationally or regionally accredited college or university may be granted transfer credit if the courses taken are applicable to their program of study at Seattle Film Institute.

- Credits accepted in transfer are those that are part of an accredited institution's regular degree programs. For graduate students, in cases where courses sought for transfer generate both undergraduate and graduate credit, students receiving transfer credit are expected to have elected the course(s) at the graduate level.
- Credit sought for transfer must be graded 3.0 (B) or better. All credits intended for transfer must be recommended for approval by the Program Director or Academic Affairs Officer as a part of the official course of study.
- Before credit can be considered part of a student's program, an official transcript from the registrar of the institution from which the credit is to be transferred must be received by SFI.
- When a student elects to change a program or enroll at a higher credential at Seattle Film Institute, the student's attempted and earned credits and grades will be transferred into the new program as applicable, including transfer credit. Credits earned at the school in the original program of study that apply to the new program of study will be used when computing grade point average, rate of progress and maximum timeframe.
- Credits used to fulfill requirements for another degree will not be transferred.
- Seattle Film Institute reserves the right to determine the acceptability of transfer credits from any institution.

Transfer of Credits from Seattle Film Institute to other institutions:

The transferability of credits earned at Seattle Film Institute is at the discretion of the receiving college, university, or other educational institution. Students considering transferring to any institution should not assume that credits earned in any program of study at Seattle Film Institute will be accepted by the receiving institution. Similarly, the ability of a degree, certificate, diploma, or other academic credential earned at Seattle Film Institute to satisfy an admission requirement of another institution is at the discretion of the receiving institution. Accreditation does not guarantee credentials or credits earned at Seattle Film Institute will be accepted by or transferred to another institution. To minimize the risk of having to repeat coursework, students should contact the receiving institution in advance for evaluation and determination of transferability of credits, degrees, diplomas, or certificates earned at Seattle Film Institute.

GRADUATION REQUIREMENTS

Graduate students may not receive a Master's degree from SFI if their cumulative grade point average is below 3.0. Grades for all courses included in the course of study must average at least 3.0 (B). Credit will not be earned for courses in which a grade lower than 2.0 (C) is earned. Specific graduation program requirements are listed individually with each program.

Master of Arts (MA) in Producing for Film Program of Study

Program Mission and Description

In the **Master of Arts (MA) in Producing for Film Program,** students develop the skills to pursue a career as a film producer. At the completion of the program, students have the tools and hands-on experience to both produce films and a skill-set that is directly applicable to other career paths, including new and emerging media, internet and digital media production and distribution, documentary production, video games, commercials, as well as business opportunities and start-up and entrepreneurial ventures in areas that may both include or even transcend the world of filmmaking. The program focuses on the entire producing process from development to distribution, and creating a Producing portfolio project. Courses are centered on project development, business planning, and production management. The portfolio project includes a fully-developed film or media project proposal from concept to realization, with final work presented to academic advisors and experts for review.

Upon completion of the program students are awarded a Master of Arts in Producing for Film.

Program Requirements

Classes required for the Master of Arts (MA) in Producing for Film—60 quarter credits:

Pre-requisites classes in film studies for students with no previous film experience are taken in the first and second quarter. These classes are assigned from the courses listed in the catalog descriptions for the Master of Arts (MA) in Producing for Film Program of Study.

QUARTER-1 (15)
MAPF-521 Creative Producing 1 (5)
MAPF-581 Elements of Producing 1 (5)
MADS-711 Producing Studio 1 (5)
MAPF-721 Producing Intensive Residency

QUARTER-2 (15)
MAPF-566 Introduction to Entertainment Law (5)
MAPF-582 Elements of Producing 2 (5)
MADS-712 Producing Studio 2 (5)
MAPF-722 Producing Intensive Residency

QUARTER-3 (15)
MAPF-522 Creative Producing 2 (5)
MAPF-583 Elements of Producing 3 (5)
MADS-713 Producing Studio 3 (5)
MAPF-723 Producing Intensive Residency

QUARTER-4 (15)
MAPF-523 Creative Producing 3 (5)
MAPF-584 Elements of Producing 4 (5)
MADS-714 Producing Studio 4 (5)
MAPF-724 Producing Intensive Residency

Master of Fine Arts (MFA) in Filmmaking & Producing Program of Study

Program Mission and Description

The MFA in Filmmaking & Producing provides a comprehensive education in all aspects of the filmmaking process. Students gain hands-on experience in all aspects of filmmaking including writing, directing, cinematography, and editing with the choice to concentrate first-year studies in Filmmaking, Acting for Film, Digital Arts, Animation & Game Design, Screenwriting, Audio Production & Sound Design, or Interdisciplinary Arts. The curriculum and the mission of the MFA is to provide students with the knowledge, tools, and practical skills to define and implement career goals and accomplish their creative and professional goals with personal and professional integrity.

The second year focuses on the entire producing process from development to distribution, and creating a Producing portfolio project. Courses are centered on project development, business planning, and production management. The portfolio project includes a fully-developed film or media project proposal from concept to realization, with final work presented to academic advisors and experts for review.

Upon completion of the program students are awarded a Master of Fine Arts in Filmmaking & Producing.

Program Requirements

Classes required for the Master of Fine Arts (MFA) in Filmmaking & Producing Filmmaking Concentration —100 quarter credits minimum:

Quarter-1 (11 credits)
MAPR-521 Production-1 (4)
MAPR-541 Post production-1 (4)
MASW-521 Screenwriting-1 (2)
MAPR-596 Graduate Symposium (1)

Quarter-2 (11 credits)
MAPR-522 Production-2 (4)
MAPR-542 Post Production-2 (4)
MASW-522 Screenwriting-2 (2)
MAPR-597 Graduate Symposium (1)

Quarter-3 (9 credits)
MAPR-523 Production-3 (4)
MAPR-577 Audio Field Production & Sound Mixing (2)
MASW-523 Screenwriting 3 (2)
MAPR-598 Graduate Symposium (1)

Quarter-4 (9 credits)
MAPR-524 Production-4 (4)
MAPR-662 Advanced Location Sound (2)
MACS-512 Directing the Actor (2)
MAPR-599 Graduate Symposium (1)

Quarter-5 (17 credits)
MAPF-581 Elements of Producing 1 (5)
MAPF-521 Creative Producing 1 (5)
MADS-711 Producing Studio 1 (5)
MAPR-641 Production Seminar-1 (2)
MAPF-721 Producing Intensive Residency

Quarte-6 (17 credits)
MAPF-566 Introduction to Entertainment Law (5)
MAPF-582 Elements of Producing 2 (5)
MADS-712 Producing Studio 2 (5)
MAPR-642 Production Seminar-2 (2)
MAPF-722 Producing Intensive Residency

Quarter-7 (15 credits)
MAPF-583 Elements of Producing 3 (5)
MAPF-522 Creative Producing 2 (5)
MADS-713 Producing Studio 3 (5)
MAPF-723 Producing Intensive Residency

Quarter-8 (15 credits)
MAPF-584 Elements of Producing 4 (5)
MAPF-523 Creative Producing 3 (5)
MADS-714 Producing Studio 4 (5)
MAPF-724 Producing Intensive Residency

Classes required for the Master of Fine Arts (MFA) in Filmmaking & Producing Acting for Film Concentration

—100 quarter credits minimum:

QUARTER-1 (9 credits)
MAAF-521 Basic Acting 1 (4)
MAAF-531 Voice & Speech 1 (2)
MAAF-541 Movement 1 (2)
MAPR-596 Graduate Symposium (1)

QUARTER-2 (13 credits)
MAAF-522 Acting for Camera 1 (4)
MAAF-532 Voice & Speech 2 (2)
MAAF-542 Movement 2 (2)
MAAF-561 Text analysis for Film & TV (4)
MAPR-597 Graduate Symposium (1)

QUARTER-3 (9 credits)
MAAF-523 Acting for Camera 2 (4)

MAAF-533 Voice & Speech 3 (2)
MAAF-543 Movement 3 (2)
MAPR-598 Graduate Symposium (1)

QUARTER-4 (13 credits)
MAAF-624 Acting for Camera 3 (4)
MAAF-551 Improvisation 1 (4)
MAAF-545 Movement Practicum (4)
MAPR-599 Graduate Symposium (1)

QUARTER-5 (17 credits)
MAPF-581 Elements of Producing 1 (5)
MAPF-521 Creative Producing 1 (5)
MADS-711 Producing Studio 1 (5)
ACTF-641 Acting Seminar 1 (2)
MAPF-721 Producing Intensive Residency

QUARTER-6 (17 credits)
MAPF-566 Introduction to Entertainment Law (5)
MAPF-582 Elements of Producing 2 (5)
MADS-712 Producing Studio 2 (5)
ACTF-642 Acting Seminar 2 (2)
MAPF-722 Producing Intensive Residency

QUARTER-7 (15 credits)
MAPF-522 Creative Producing 2 (5)
MAPF-583 Elements of Producing 3 (5)
MADS-713 Producing Studio 3 (5)
MAPF-723 Producing Intensive Residency

QUARTER-8 (15 credits)
MAPF-584 Elements of Producing 4 (5)
MAPF-523 Creative Producing 3 (5)
MADS-714 Producing Studio 4 (5)
MAPF-724 Producing Intensive Residency

Classes required for the Master of Fine Arts (MFA) in Filmmaking & Producing Screenwriting Concentration
—100 quarter credits minimum

QUARTER-1 (11)
MASW-611: Screenwriting for Features 1 (4)
MASW-621: Writing for Television 1 (4)
MASW-641: Screenwriting Studio 1 (2)
MAPR-595: Graduate Symposium (1)

QUARTER-2 (11)
MASW-612: Screenwriting for Features 2 (4)
MASW-622: Writing for Television 2 (4)
MASW-642: Screenwriting Studio 2 (2)
MAPR-596: Graduate Symposium (1)

QUARTER-3 (11)
MASW-613: Screenwriting for Features 3 (4)
MASW-623: Writing for Television 3 (4)
MASW-643: Screenwriting Studio 3 (2)
MAPR-597: Graduate Symposium (1)

QUARTER-4 (11)
MASW-614: Screenwriting for Features 4 (4)
MASW-624: Writing for Television 3 (4)
MASW-644: Screenwriting Studio 4 (2)
MAPR-598: Graduate Symposium (1)

QUARTER-5 (15)
MAPF-521 Creative Producing 1 (5)
MAPF-581 Elements of Producing 1 (5)
MADS-711 Producing Studio 1 (5)
MAPF-721 Producing Intensive Residency

QUARTER-6 (15)
MAPF-566 Introduction to Entertainment Law (5)
MAPF-582 Elements of Producing 2 (5)
MADS-712 Producing Studio 2 (5)
MAPF-722 Producing Intensive Residency

QUARTER-7 (15)
MAPF-522 Creative Producing 2 (5)
MAPF-583 Elements of Producing 3 (5)
MADS-713 Producing Studio 3 (5)
MAPF-723 Producing Intensive Residency

QUARTER-8 (15)
MAPF-523 Creative Producing 3 (5)
MAPF-584 Elements of Producing 4 (5)
MADS-714 Producing Studio 4 (5)
MAPF-724 Producing Intensive Residency

Classes required for the Master of Fine Arts (MFA) in Filmmaking & Producing Digital Arts, Animation & Game Design Concentration —100 quarter credits minimum

Quarter-1 (11 credits)
MAPR-521 Production-1 (3)
MAPR-541 Post production-1 (3)
DART-621 Digital Arts Seminar-1 (4)
MAPR-596 Graduate Symposium (1)

Quarter-2 (11 credits)
MAPR-522 Production-2 (3)
MAPR-542 Post Production-2 (3)
DART-622 Digital Arts Seminar-2 (4)
MAPR-597 Graduate Symposium (1)

Quarter-3 (10 credits)
MAPR-523 Production-3 (3)
MASW-521 Screenwriting-1 (2)
DART-623 Digital Arts Seminar-3 (4)
MAPR-598 Graduate Symposium (1)

Quarter-4 (10 credits)
MAPR-524 Production-4 (3)
MASW-522 Screenwriting-2 (2)
DART-624 Digital Arts Seminar-4 (4)
MAPR-599 Graduate Symposium (1)

Quarter-5 (17 credits)
MAPF-581 Elements of Producing 1 (5)
MAPF-521 Creative Producing 1 (5)
MADS-711 Producing Studio 1 (5)
DART-625 Digital Arts Seminar-5 (2)
MAPF-721 Producing Intensive Residency

Quarte-6 (17 credits)
MAPF-566 Introduction to Entertainment Law (5)
MAPF-582 Elements of Producing 2 (5)
MADS-712 Producing Studio 2 (5)
DART-626 Digital Arts Seminar-6 (2)
MAPF-722 Producing Intensive Residency

Quarter-7 (15 credits)
MAPF-583 Elements of Producing 3 (5)
MAPF-522 Creative Producing 2 (5)
MADS-713 Producing Studio 3 (5)
MAPF-723 Producing Intensive Residency

Quarter-8 (15 credits)
MAPF-584 Elements of Producing 4 (5)
MAPF-523 Creative Producing 3 (5)
MADS-714 Producing Studio 4 (3)
MAPF-724 Producing Intensive Residency

Course Descriptions
Master of Arts in Producing for Film Program
Master of Fine Arts in Filmmaking & Producing Program

Acting For Film

MAAF-521: Basic Acting 1 (3-5)
Basic Acting 1 provides an introduction to the theory and practice of acting craft, development of the actor's tools, basic acting techniques, including pantomime, vocal conditioning, improvisation, and scene study.

MAAF-522: Acting for Camera 1 (3-5)
Acting for Camera 1 provides an introduction to the study and technique of acting for the camera. Through the use of film, TV, and commercial scripts, students are introduced to basic camera technique and terminology.

MAAF-523: Acting for Camera 2 (3-5)
Acting for Camera 2 focuses on scene-work for the camera with specific attention to camera awareness and blocking in relationship to hitting marks and framing.

MAAF-524: Acting for Camera 3 (3-5)
Acting for Camera 3 continues the learning in the production of multi-camera for television. This course will focus on the production phase of sketch and sitcom work from a performance perspective. Using post-production practices, actors will build their personal reels.

MAAF-531: Voice and Speech 1 (2-5)
Voice and Speech 1 provides an introductory study of speech and voice regarding text, context, environment, dynamics, range, and accent.

MAAF-532: Voice and Speech 2 (2-5)
Voice and Speech 2 focuses on building on basic skills in the study of speech and voice regarding text, context, environment, dynamics, range, and accent.

MAAF-533: Voice and Speech 3 (2-5)
Voice and Speech 3 focuses on advanced skills in the study of speech and voice regarding text, context, environment, dynamics, range, and accent.

MAAF-541: Movement 1 (2-5)
Movement 1 introduces the practice of various movement disciplines such as Laban, Suziki, Feldenkrais, Chekhov, Lessac, and Alexander, to enhance flexibility and expressiveness of the actor's body in a variety of performance applications.

MAAF-542: Movement 2 (2-5)
Movement 2 develops and builds on the practice of various movement disciplines, such as Laban, Suziki, Feldenkrais, Chekhov, Lessac, and Alexander, to enhance flexibility and expressiveness of the actor's body in a variety of performance applications.

MAAF-543: Movement 3 (2-5)
Movement 3 provides advanced study in movement disciplines such as Alexander, Feldenkrais, Suzuki, and Rasaboxes.

MAAF-545: Movement Practicum (2-5)
In *Movement Practicum* students apply the training and techniques from their Movement classes towards creating narratives and developing group and individual performance pieces.

MAAF-550: Acting for Camera: Performance Workshop (.5-6)
Acting for Camera Lab is a variable credit class. This class is offered in tandem with Acting for Camera 1-3. The workshop is designed for rehearsal and blocking for filmed and live performances.

MAAF-551: Improvisation 1 (2-5)
Improvisation 1 introduces the student to improvisational techniques with a particular emphasis on the use of the games as a stimulus for spontaneity, strong playing relationships and trouble shooting within the rehearsal process.

MAAF-555: Improvisation 2 (2-5)
Improvisation 2 pays particular attention to the nuances of scenic improvisation. Students learn to look for connections and patterns that give the scenes depth. Topics covered include: emotional and status initiations; finding the internal and external game of a scene; and narrative pacing and resolution.

MAAF-557: Voiceover 1 (4)
Voiceover Fundamentals provides an introduction to basic voiceover skills and techniques with particular attention to animation and narrative work.

MAAF-558: Voiceover 2 (4)
Voiceover 2 builds on the foundation of Voiceover 1. Students create demo reels for video games, animation and narrative work.

MAAF-561: Text Analysis for Film and TV (4)
Text Analysis for Film and TV develops the skills necessary for the analysis and interpretation of scripts from a variety of perspectives as the basis for performance from the viewpoints of both viewers and practitioners.

MAAF-563: Acting for Film Capstone (4)
Acting for Film Capstone is a project-based class where students realize the culmination of their coursework in a real-world performance for film and television and/or live performance.

MAAF-571: Audition Technique 1 (2.5)
Introduction to Auditioning Technique focuses on the exploration and practice of techniques for professional camera auditions with an emphasis on preparing for cold readings.

MAAF-572: Audition Technique 2 (2.5)
Advanced Auditioning Technique provides preparation for entry into the professional community as students work to advance their audition skills by in-class work and out-of-class activity.

MAAF-589: Professional Practices (4)
Professional Practices bridges the gap between the acting student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio and headshots preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, and talent agencies are also covered.

MAAF-601: Special Topics in Acting for Film-1 (2-5)
Special Topics in Production-1 focuses on specific issues and/or topics of interest in acting for film and video. The emphasis in the course can be on any aspect of the theory and practice of the acting craft and emphasizes applied knowledge and hands-on experience.

MAAF-602: Special Topics in Acting for Film-2 (2-5)
Special Topics in Production-2 focuses on specific issues and/or topics of interest in acting for film and video. The emphasis in the course can be on any aspect of the theory and practice of the acting craft and emphasizes applied knowledge and hands-on experience.

MAAF-603: Special Topics in Acting for Film-3 (2-5)
Special Topics in Production-3 focuses on specific issues and/or topics of interest in acting for film and video. The emphasis in the course can be on any aspect of the theory and practice of the acting craft and emphasizes applied knowledge and hands-on experience.

MAAF-604: Special Topics in Acting for Film-4 (2-5)
Special Topics in Production-4 focuses on specific issues and/or topics of interest in acting for film and video. The emphasis in the course can be on any aspect of the theory and practice of the acting craft and emphasizes applied knowledge and hands-on experience.

ACTF-621: Acting for Film 1 (5)
Acting for Film 1 provides an introduction to the theory and practice of acting craft, an introduction to the study and technique of acting for the camera, the development of the actor's tools, basic acting techniques, including pantomime, vocal conditioning, improvisation, and scene study. Students learn the use of film, TV, and commercial scripts, students are introduced to basic camera technique and terminology.

ACTF-622: Acting for Film 2 (5)
Acting for Film 2 focuses on scene-work for the camera with specific attention to camera awareness and blocking in relationship to hitting marks and framing. Students develop and builds on the practice of various movement disciplines, such as Laban, Suziki, Feldenkrais, Chekhov, Lessac, and Alexander, to enhance flexibility and expressiveness of the actor's body in a variety of performance applications. Students continue their study of speech and voice regarding text, context, environment, dynamics, range, and accent.

ACTF-623: Acting for Film 3 (5)
Acting for Film 3 provides foundational techniques of multi-camera production for television. Students apply improvisation skills with topics focused on: emotional and status initiations; finding the internal and external game of a scene; and narrative pacing and resolution. Student explore techniques for professional camera auditions with an emphasis on preparing for cold readings and develop the skills necessary for the analysis and interpretation of scripts from a variety of perspectives as the basis for performance from the viewpoints of both viewers and practitioners.

ACTF-624: Acting for Film 4 (5)
Acting for Film 4 is a project-based class where students realize the culmination of their Acting for Film coursework in a real-world performance for film and television and/or live performance. Topics may include new and emerging training techniques, opportunities for acting in new media, and non-traditional applications of acting skills such as sales, public speaking, and teaching.

ACTF-641: Acting Seminar 1 (2-5)
Acting Seminar 1 is a project-based course where students realize the culmination of their coursework in a real-world performance for film and television and/or live performance. Classes focus on the exploration and practice of techniques for professional camera auditions with an emphasis on preparing for cold readings, and also provide an introduction to basic voiceover skills and techniques with particular attention to animation and narrative work

ACTF-642: Acting Seminar 2 (2-5)
Acting Seminar 2 is designed for rehearsal and blocking for filmed and live performances. Classes also build on the foundation of previous Voiceover skills as students create demo reels for video games, animation and narrative work Classes also emphasis standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio, and development of contacts within the industry.

Digital Arts, Animation & Game Design

MAMG-501: Fundamentals of Digital Imaging (4)
Fundamentals of Digital Imaging provides an introduction to the basics of creating and manipulating bitmap and vector images. Students will become familiar with the user interfaces and basic tool sets of Photoshop and Illustrator, including masking, selections, and color correction. Students learn to apply these skills to the development of on-screen projects.

MAMG-505: Introduction to 3D Visual Effects (2-4)
Introduction to 3D Visual Effects introduced to visual effects techniques in the 3D environment. Students work with fluids, particles and dynamics.

MAMG-510: Motion Graphics 1 (2-5)
Motion Graphics 1 provides an overview of After Effects, beginning with an introduction to the user interface and the basic tool set. The class covers the fundamentals of animating within the software, such as adding effects to graphic elements and video to create titles and sophisticated motion. In addition students learn about advanced techniques like rotoscoping, keying, and motion.

MAMG-511: Motion Graphics 2 (2-5)
Motion Graphics 2 addresses the history and theory of typography as applied to motion design. Typographic expression, legibility, and hierarchy are examined. The clarification of message and interpretation of content, through visual language is explored. The class also includes the study of letterforms, composition, proportion and grids.

MAMG-515: Advanced Topics in 3D Visual Effects (2-4)
Advanced Topics in 3D Visual Effects builds on skills learned in Introduction to 3D Visual Effects and students use compositing and rotoscoping in live action media.

MAMG-520: Visualization and Storyboarding (2-4)
Visualization and Storyboarding provides an introduction into concept development and the visual expression of those ideas though storyboarding. Following industry standards, students are taught to produce motion graphic storyboards using the tools and techniques of digital software, including animatics.

MAMG-525: Introduction to Game Engines (4)
Introduction to Game Engines used to design and build 2D and 3D games. Students will study current and past games and apply integrated development environments (IDE) utilizing code editor, compiler, debugger and graphical user interface (GUI) builder.

MAMG-551: 3D Animation 1 (2-4)
3D Animation 1 introduces the essential concepts of 3D digital modeling and animation. In the class, students develop a basic understanding of the user interface and navigational tools of 3D programs. Students will learn basic techniques in modeling, animation and rendering, 3D lighting, and camera movement.

MAMG-552: 3D Animation 2 (2-4)
3D Animation 2 provides an environment for students to learn to use animation in game engine. The course instructs students in the creation of 3D assets and effects for film, media and game projects. Students create characters and environments in 2D and 3D worlds.

MAMG-553: 3D Animation 3 (2-4)
3D Animation 3 focuses on a variety of techniques to set-up, rig and animate 3D objects. The class will discuss advanced uses of 3D effects in film and motion graphics pertaining to title sequences and music videos. Students will also be introduced to the use of deformers and blend shapes as animation tools.

MAMG-561: Digital Arts, Animation & Game Design Advanced Workshop (4)
The Digital Arts, Animation & Game Design Advanced Workshop uses imagination, exploration, discovery, and reflection, applied to original work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. The class embraces an expansive range of arts practice, theory, and research across multiple disciplines and apply that learning in SFI labs, studios, and classrooms.

MAMG-563: Capstone for Digital Arts, Animation & Game Design (4)
In the Capstone of Digital Arts, Animation & Game Design students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

MAMG-570: Special Topics in Digital Arts (2-5)
In Special Topics in Digital Arts study topic specifics to the field of creative digital art. Topics range and change to cover an expansive array of digital arts practice, theory, and research across the disciplines of science, engineering, technology and mathematics that converge in the world of art and art theory.

MAMG-589: Independent Study in Digital Arts (2-4)
In *Independent Study in Digital Arts* students in their junior-year or senior-year of coursework participate in focused studies in the area of digital arts, game design and animation. Students create their own course on a topic choice, working in concert with a faculty advisor. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

DART-621: Digital Arts Seminar 1 (2-5)
Digital Arts Seminar 1 introduces the essential concepts of 3D digital modeling and animation. In the class, students develop a basic understanding of the user interface and navigational tools of 3D programs. Students will learn basic techniques in modeling, animation and rendering, 3D lighting, and camera movement. Students will become familiar with the user interfaces and basic tool sets of Photoshop and Illustrator, including masking, selections, and color correction. Students learn to apply these skills to the development of on-screen projects.

DART-622: Digital Arts Seminar 2 (2-5)
Digital Arts Seminar 2 provides an environment for students to learn to use animation in game engine. The course instructs students in the creation of 3D assets and effects for film, media and game projects. Students create characters and environments in 2D and 3D worlds. The class covers the fundamentals of animating within the software, such as adding effects to graphic elements and video to create titles and sophisticated motion. In addition, students learn about advanced techniques like rotoscoping, keying, and motion.

DART-623: Digital Arts Seminar 3 (2-5)
Digital Arts Seminar 3 focuses on a variety of techniques to set-up, rig and animate 3D objects. The class will discuss advanced uses of 3D effects in film and motion graphics pertaining to title sequences and music videos. Students will also be introduced to the use of deformers and blend shapes as animation tools. Topics cover an expansive array of digital arts practice, theory, and research across the disciplines of science, engineering, technology and mathematics that converge in the world of art and art theory.

DART-624: Digital Arts Seminar 4 (2-5)
Digital Arts Seminar 4 focuses on a variety of techniques to set-up, rig and animate 3D objects. The class will discuss advanced uses of 3D effects in film and motion graphics pertaining to title sequences and music videos. Students will also be introduced to the use of deformers and blend shapes as animation tools. Topics cover an expansive array of digital arts practice, theory, and research across the disciplines of science, engineering, technology and mathematics that converge in the world of art and art theory.

DART-625: Digital Arts Seminar 5 (2-5)
Digital Arts Seminar 5 uses imagination, exploration, discovery, and reflection, applied to original digital art work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. Students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

DART-626: Digital Arts Seminar 6 (2-5)
Digital Arts Seminar 6 uses imagination, exploration, discovery, and reflection, applied to original digital art work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. Students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

DART-627: Digital Arts Seminar 7 (2-5)
Digital Arts Seminar 7 uses imagination, exploration, discovery, and reflection, applied to original digital art work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. Students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

DART-628: Digital Arts Seminar 8 (2-5)
Digital Arts Seminar 7 uses imagination, exploration, discovery, and reflection, applied to original digital art work in a collaborative environment. Students uncover new knowledge through innovation and communicate new ways of understanding through digital design. Students prepare and create an individual portfolio level project that utilizes multiple digital creative and delivery platforms to realize an original creative work.

CINEMA STUDIES

MACS-507: Language of Film (2)
Language of Film provides an overview of film analysis through a study of basic elements of film structure including cinematography, editing, composition, set design, color, and sound, and the ways in which each contributes to a film's meaning.

MACS-509: Language of Film: History of Hollywood (2-5)
Language of Film provides an overview of film analysis through a study of basic elements of film structure including cinematography, editing, composition, set design, color, and sound, and the ways in which each contributes to a film's meaning.

MACS-513: History of Cinema: An Overview (2)
History of Cinema: An Overview provides a survey of the history of cinema with specific attention to the development of the medium from its beginnings and the Hollywood studio system to international cinema.

MACS-515: History of Cinema: An Overview (4)
History of Cinema: An Overview provides a survey of the history of cinema with specific attention to the development of the medium from its beginnings and the Hollywood studio system to international cinema.

MACS-520: History of World Cinema (4)
History of World Cinema provides a survey of the history of cinema with specific attention to the development of the medium from its beginnings. Special focus is dedicated to international cinema and the influence of the Hollywood studio system in global filmmaking and distribution.

MACS-525: Art of Directing (2-4)
Art of Directing concentrates on case studies of past and current cinema directors. Students explore auteur theory, mise en scene, story and design as it pertains to the art of cinema.

MACS-530: International Cinema (2)
International Cinema provides a survey of world-wide cinema history with attention to select directors whose work and placement within film movements has influenced filmmakers and cinematic creation in the world yesterday and today.

MACS-532: International Cinema (3-5)
International Cinema provides a survey of world-wide cinema history with attention to select directors whose work and placement within film movements has influenced filmmakers and cinematic creation in the world yesterday and today.

MACS-565: Expanded Cinema (2-5)
Expanded Cinema examines current trends in film and media with a particular focus on diversity, social and cultural changes, and the impact of technological development on the creation and distribution of film and visual media content.

MACS-609: The Film Director (2)
The Film Director concentrates on case studies of past and current cinema directors. Students explore auteur theory, mise en scene, story and design as it pertains to the art of cinema.

MACS-611: The Film Director (4)
The Film Director concentrates on case studies of past and current cinema directors. Students explore auteur theory, mise en scene, story and design as it pertains to the art of cinema.

FILMMAKING AND PRODUCTION ARTS

MADS-711: Producing Studio 1 (3-5)
Producing Studio 1 provides MFA and MA students the opportunity to take a single project through the entire producing process from development to distribution. This course focuses on pre-production process and students work with an academic advisor to prepare their project for production.

MADS-712: Producing Studio 2 (3-5)
Producing Studio 2 provides MFA and MA students the opportunity to take a single project through the entire producing process from development to distribution. This course focuses on the production of the final graduate level project and students work with an academic advisor to prepare their project for production.

MADS-713: Producing Studio 3 (3-5)
Producing Studio 3 provides MFA and MA students the opportunity to take a single project through the entire producing process from development to distribution. This course focuses on post-production and/or performance process and students work with an academic advisor to prepare for rough cuts or dress rehearsals.

MADS-714: Producing Studio 4 (3-5)
Producing Studio 4 provides MFA and MA students the opportunity to take a single project through the entire producing process from development to distribution. This course focuses on distribution process and students work with an academic advisor to prepare their project for film festival, feedback screenings or final public performance.

MAPF-511: Business of Producing (2-5)
Business of Producing applies skills to real world situations students will encounter after school. These include the key areas of the business of media production that are on the producer's radar from the very conception of a project; organization, strategy, business plan, budget, legal and financing issues.

MAPF-521: Creative Producing 1 (5)
Creative Producing 1 focuses on the formative stages of media project development where students discern how stories are crafted for multiple media markets including television, film festival, video games and internet. Students will learn how to maintain a creative vision, develop stories, screenplays, script analysis, script breakdowns and learn the creative aspects needed to build a successful project.

MAPF-522: Creative Producing 2 (5)
Creative Producing 2 continues the work of Creative Producing 1 with a focus on developing real-world projects with a team in various organizational structures. Students will work in teams where they learn team roles and responsibilities, organization management, organizational leadership and the skills needed to produce a project.

MAPF-523: Creative Producing 3 (5)
Creative Producing 3 builds on the skills learned in Creative Producing 1 & 2. Students study creative entrepreneurship ventures to find innovative business solutions. Students manage projects to achieve strategic and positive organizational results. Skills include conducting team meetings, leading project development, creative financing, personnel management and project framework.

MAPF-524: Creative Producing 4 (5)
Creative Producing 4 is a culminating class where students combine their skills to produce a professional film or media project proposal from start to finish. Students have a chance to explore and develop new entrepreneurial models for 21st creative businesses.

MAPF-531: Fundamentals of Producing (3)
Fundamentals of Producing provides an overview of the entire producing process from development to distribution. This course focuses on the four core areas of the producing process: Creative Elements and the Creative Team; Business of Filmmaking; Management; and Marketing and Distribution.

MAPF-551: Business of Producing 1 (3)
Business of Producing 1 introduces students to the key areas of the business of media production that are on the producer's radar from the very conception of a project: organization, strategy, the business plan, and budget.

MAPF-552: Business of Producing 2 (3)
Business of Producing 2 applies skills learned in Business of Producing 1 through team collaboration in the key areas of the business of media production that are on the producer's radar from the very conception of a project; organization, strategy, business plan, budget, legal and financing issues.

MAPF-553: Business of Producing 3 (3)
Business of Producing 3 provides in-depth analysis of the financial aspects of the film industry and methods of financing films. Topics include deal memos, contracts, union agreements, distribution agreements, music rights, literary rights, intellectual rights, and copyrights.

MAPF-554: Business of Producing 4 (3)
Business of Producing 4 synthesizes skills learned in Business of Producing 1-3. Students will create a final business proposal for media project that they will pitch to a diversity of media professionals for feedback.

MAPF-566 Introduction to Entertainment Law (5)
Students explore key legal principles and contractual relationships for the film industry and develop an understanding of key elements, including: idea protection, copyright, defamation, privacy, and the right of publicity.

MAPF-571: Production Management 1 (2)
Production Management 1 provides an introduction to management and managerial skills with a specific emphasis on the elements of pre-production including script breakdown, acquiring locations, hiring crew, negotiations, logistical planning, equipment, and scheduling.

MAPF-572: Production Management 2 (2)
Production Management 2 provides an in-depth introduction to the role of the line producer in the key areas of budgets and budget management; management of the day-to-day aspects of the production, set management and craft services, and crew management.

MAPF-573: Production Management 3 (2)
Production Management 3 focuses on the role of the producing team in the key areas of production management and crew management including conflict resolution and termination. Study includes union and non-union production.

MAPF-574: Production Management 4 (2)
Production Management 4 focuses on production and post-production management. Topics include post-production supervision, film mastering, distribution venues, marketing and networking, festivals and post-sale considerations.

MAPF-581 Elements of Producing 1 (5)
This class examines the role of the producer in all aspects (creative, financial, legal, logistical, sales, marketing, etc.) and all phases (development, pre-production, production, post-production, marketing & distribution) of the content-creation process. Particular attention is paid to acquiring and developing properties and assembling and working with a creative team.

MAPF-582 Elements of Producing 2 (5)
Elements of Producing 2 focuses on the rapidly evolving environment in which the Producer operates. Through lectures, discussions with industry guests, and case studies, instruction focuses on current business and production issues and introduces new business models to navigate content onto emerging platforms.

MAPF-583 Elements of Producing 3 (5)
Elements of Producing 3 focuses on the rapidly evolving environment in which the Producer operates. Through lectures, discussions with industry guests, and case studies, instruction focuses on current business and production issues and introduces new business models to navigate content onto emerging platforms.

MAPF-584 Elements of Producing 4 (5)
Elements of Producing 4 focuses on the rapidly evolving environment in which the Producer operates. Through lectures, discussions with industry guests, and case studies, instruction focuses on current business and production issues and introduces new business models to navigate content onto emerging platforms.

MAPF-601: Integration of Producing Skills (3)
Integration of Producing Skills, through an active involvement of industry participants, delineates the relationship of the skill-set of the film producer to other career paths including new and emerging media, internet and digital media production and distribution, documentary production, video games, commercials, as well as business opportunities and start-up and entrepreneurial ventures.

MAPF-611 Introduction to Teaching (2-5)
Introduction to Teaching is designed to equip aspiring educators with essential content, knowledge, and classroom management skills. This course not only serves as a comprehensive introduction to the principles of teaching, but also acts as a stepping stone for participants to delve into advanced studies in teacher education. Through this course, participants gain tools and insights needed to not only impart knowledge effectively, but also foster a positive and engaging learning environment.

MAPF-705: Master's Portfolio Seminar 1 (3)
Master's Portfolio Seminar provides the foundation for the Master's in Producing portfolio project. The project includes a fully-developed project from concept to realization. Students work with academic advisors to design their concept.

MAPF-706: Master's Portfolio Seminar 2 (3)
Master's Portfolio Seminar centers on project development for the Master's in Producing portfolio project. The project includes a fully-developed project from concept to realization. Students work with academic advisors and experts to design and begin planning for their concept.

MAPF-707: Master's Portfolio Seminar 3 (3)
Master's Portfolio Seminar centers on project management and successful business planning for the Master's in Producing portfolio project. The project includes a fully-developed project from concept to realization. Students work with academic advisors and experts to design and develop successful business plans.

MAPF-708: Master's Portfolio Seminar 4 (3)
Master's Portfolio Seminar is the culmination of the Master in Arts in Producing degree program and concludes in the presentation of the Master's in Producing portfolio project. The project includes a fully-developed project from concept to realization. Students present final work to academic advisors and experts for review.

MAPF-711: Graduate Writing Seminar 1 (2)
Graduate Writing Seminar 1 is the first in a series of classes that provides graduate students the opportunity to write clearly, accurately and effectively in both an academic and a professional environment. Students participate in professional writing analysis by editing and critiquing each other's work.

MAPF-712: Graduate Writing Seminar 2 (2)
Graduate Writing Seminar 1 is the second in a series of classes that provides graduate students the opportunity to write clearly, accurately and effectively in both an academic and a professional environment. Students participate in professional writing analysis by editing and critiquing each other's work. Students complete a final project at the end of the term.

MAPF-713: Graduate Writing Seminar 3 (2)
Graduate Writing Seminar 1 is the third in a series of classes that provides graduate students the opportunity to write clearly, accurately and effectively in both an academic and a professional environment. Students participate in professional writing analysis by editing and critiquing each other's work. Students focus on completing professional writing samples.

MAPF-714: Graduate Writing Seminar 4 (2)
Graduate Writing Seminar 1 is the fourth in a series of classes that provides graduate students the opportunity to write clearly, accurately and effectively in both an academic and a professional environment. Students participate in professional writing analysis by editing and critiquing each other's work. Students complete a final project that culminates in a professional writing portfolio.

MAPF-715: Action Research and Leadership 1 (4)
Action Research and Leadership 1 provides the foundation for the Master's in Producing qualitative inquiry project. The project includes a fully-developed qualitative study from concept to realization. Students learn fundamentals of educational presentation and participate in student teaching.

MAPF-716: Action Research and Leadership 2 (4)
Action Research and Leadership 2 centers on development for the Master's in Producing qualitative inquiry project. Students work with academic advisors to develop their project and conduct a literature review. Students participate in classroom teaching presentations that include summative and formative assessments.

MAPF-717: Action Research and Leadership 3 (4)
Action Research and Leadership 3 centers on conducting a qualitative study. Students develop methodology and conduct field work for the Master's in Producing qualitative inquiry project. Students work with academic advisors to discuss their findings. Students create lesson plans for applied learning courses and participate in student teaching.

MAPF-718: Action Research and Leadership 4 (4)
Action Research and Leadership 4 is the culmination of the Master in Arts in Producing degree program qualitative inquiry project and concludes in the presentation of their fully-developed qualitative research project from concept to realization. Students present final work to academic advisors and experts for review.

MAPF-721: Producing Intensive Residency-1 (0-6)
Producing Intensive Residency-1 is the first in a series of quarterly weekend seminars. This course provides an overview of the entire producing process from development to distribution, and the foundation for creating a Producing portfolio project.

MAPF-722: Producing Intensive Residency-2 (0-6)
Producing Intensive Residency-2 is the second in a series of quarterly weekend seminars centering on project development for the Masters in Producing portfolio project. The portfolio includes a fully-developed film or media project from concept to realization. Students work with academic advisors and experts to design and begin planning for their concept.

MAPF-723: Producing Intensive Residency-3 (0-6)
Producing Intensive Residency-3 is the third in a series of quarterly weekend seminars centering on project management and successful business planning for the Masters in Producing portfolio project. The project includes a fully-developed film or media project proposal from concept to realization. Students work with academic advisors and experts to design and develop successful business plans.

MAPF-724: Producing Intensive Residency-4 (0-6)
Producing Portfolio Studio-4 is the culmination of the graduate Producing degree program and concludes in the presentation of a Masters in Producing portfolio project. The portfolio includes a fully-developed film or media project proposal from concept to realization. Students present final work to academic advisors and experts for review.

MAPR-512: Directing the Actor (2-5)
Directing the Actor concentrates on two crucial areas of the directing process—working with actors and the technical aspects of directing. Students concentrate on the professional and emotional relationship between the actor and director. The course also covers essential skills of a director including blocking, working with crew, and set protocol.

MAPR-520: Art of Seeing (4)
The Art of Seeing provides an introduction to the creative practice of visualization through the art of storytelling. Students participate in techniques and exercises that harness their creative talents and skills. Correlation and emphasis are used to discover story.

MAPR-521: Production 1 (2-5)
Production 1 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.

MAPR-522: Production 2 (2-5)
Production 2 builds on the principles taught in *Production 1* 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 are introduced to lighting and camera operation at the intermediate level. Prerequisite: MAPR-521 or satisfactory completion of MAPR-521 proficiency exam.

MAPR-523: Production 3 (2-5)
Production 3 builds on the principles taught in *Production 2* and provides advanced instruction in lighting, cinematography, and camera operation. The course will also focus on visual storytelling and the art of conveying complex thoughts and emotions visually to increase the audience's ascetic experience. Prerequisite: MAPR-522 or satisfactory completion of MAPR-522 proficiency exam.

MAPR-524: Production 4 (2-5)
In *Production 4* students collaborate in crews to create short films, utilizing skills gained in previous production courses. This class will provide students an opportunity to work in each phase of creating a film—development, pre-production and shooting on set and on location—and to gain experience in various crew positions. Prerequisite: MAPR-523 or satisfactory completion of MAPR-523 proficiency exam.

MAPR-525: Production 5 (2-5)
Production 5 builds on the principles taught in *Production 4* and provides instruction in professional project management and working with advanced digital files and digital media management. Students complete professional portfolio materials.

MAPR-526: Production 6 (2-5)
Production 6 builds on the principles taught in *Production 5* and provides advanced instruction mastering media for professional distribution. Students complete professional portfolio materials.

MAPR-541: Post-Production 1 (2-4)
Post-Production 1 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, hands-on instruction in editing programs and edit all projects produced in *Production 1*.

MAPR-542: Post-Production 2 (2-4)
Post-Production 2 builds on the principles taught in *Post-Production 1* 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 *Production 2*. Prerequisite: MAPR-541 or satisfactory completion of MAPR-541 proficiency exam.

MAPR-543: Post-Production 3 (2-4)
Post-Production 3 builds on the principles taught in *Post-Production 2* 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 *Production 4*.

MAPR-544: Post-Production 4 (2-4)
Post-Production 4 builds on the principles taught in *Post-Production 3*. 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 complete a promotional project, experimental project, or project of their choice.

MAPR-551: Non-Fiction Filmmaking (3-5)
Non-Fiction Filmmaking provides an introduction to the theory and practice of documentary and non-fiction filmmaking as students engage in a collaborative documentary project including research, writing, directing, shooting, and editing.

MAPR-554: Introduction to Motion Graphics & Visual Fx (3-5)
Motion Graphics & Visual Fx provides an overview of After Effects, beginning with an introduction to the user interface and the basic tool set. The class covers the fundamentals of animating within the software, such as adding effects to graphic elements and video to create titles and sophisticated motion.

MAPR-564: Capstone Project 1 (2)
Capstone Project provides the context for students to engage in a capstone project. Students develop either individual or collaborative work that demonstrates their cumulative skill-set and interests.

MAPR-565: Capstone Project 2 (2)
Capstone Project provides the context for students to engage in a capstone project. Students develop either individual or collaborative work that demonstrates their cumulative skill-set and interests.

MAPR-571: Special Topics in Production-1 (2-5)
Special Topics in Production-1 focuses on specific issues and/or topics of interest in film and video production. The emphasis in the course can be on any aspect of cinema production and emphasizes applied knowledge and hands-on experience.

MAPR-572: Special Topics in Production-2 (2-5)
Special Topics in Production-2 focuses on specific issues and/or topics of interest in film and video production. The emphasis in the course can be on any aspect of cinema production and emphasizes applied knowledge and hands-on experience.

MAPR-573: Special Topics in Production-3 (2-5)
Special Topics in Production-3 focuses on specific issues and/or topics of interest in film and video production. The emphasis in the course can be on any aspect of t and emphasizes applied knowledge and hands-on experience.

MAPR-574: Special Topics in Production-4 (2-5)
Special Topics in Production-4 focuses on specific issues and/or topics of interest in film and video production. The emphasis in the course can be on any aspect of cinema production and emphasizes applied knowledge and hands-on experience.

MAPR-577: Audio Field Production & Sound Mixing (2-5)
In *Audio Field Production & Sound Mixing* students learn location sound best practices for both film and video production and gain hands-on experience with standard multi-channel recording gear. The course will introduce skills to handle RF frequency and wireless microphones, properly mic up talent, and operate a boom microphone. In addition students receive a basic introduction to Post Sound Production Practices.

MAPR-582: Independent Study in Production (2-5)
In the *Independent Study in Production* students in their junior-year or senior-year of coursework participate in focused studies in the areas of digital arts, filmmaking, game design and animation. Students create their own course on a topic choice, working in concert with a faculty advisor. Projects may be school focused, client-based or part of a partnership creative program that aligns with Seattle Film Institute mission.

MAPR-585: Experimental Filmmaking (2-5)
In *Experimental Filmmaking* students learn about the language & methods of experimental cinema and explore experimental film's history and connections to the evolution of all forms of motion-picture media. Students will apply experimental techniques to film exercises and projects and create their own original experimental film.

MAPR-590A: Professional Practices-1 (2)
Professional Practices bridges the gap between the film student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, contract negotiation, and budgeting are also covered.

MAPR-590B: Professional Practice-2 (2)
Professional Practices bridges the gap between the film student and the working professional. Emphasis is on standard business practices as well as consolidating a body of work in a manner that best expresses the student's abilities. Special attention is given to client interaction, appropriate portfolio preparation, and the development of contacts within the industry. Freelance guidelines, professional business practices, contract negotiation, and budgeting are also covered.

MAPR-595: Graduate Symposium (1)
Graduate Symposium is a multi-disciplinary class comprised of MFA students from Filmmaking, Acting for Film, and Digital Arts courses of study. The curriculum is project based and designed both to foster a sense of cohort and provide support in assimilating their studies.

MAPR-596: Graduate Symposium (1)
Graduate Symposium is a multi-disciplinary class comprised of MFA students from Filmmaking, Acting for Film, and Digital Arts courses of study. The curriculum is project based and designed both to foster a sense of cohort and provide support in assimilating their studies.

MAPR-597: Graduate Symposium (1)
Graduate Symposium is a multi-disciplinary class comprised of MFA students from Filmmaking, Acting for Film, and Digital Arts courses of study. The curriculum is project based and designed both to foster a sense of cohort and provide support in assimilating their studies.

MAPR-598: Graduate Symposium (1)
Graduate Symposium is a multi-disciplinary class comprised of MFA students from Filmmaking, Acting for Film, and Digital Arts courses of study. The curriculum is project based and designed both to foster a sense of cohort and provide support in assimilating their studies.

MAPR-611: Documentary Filmmaking (3)
Non-Fiction Filmmaking provides an introduction to the theory and practice of documentary and non-fiction filmmaking as students engage in a collaborative documentary project including research, writing, directing, shooting, and editing.

MAPR-621: Production and Post-Production 1 (5)
Production & Post-Production 1 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 and post-production process. Students utilize mobile technology, digital video and audio and non-linear editing software from consumer to professional to complete a series of original projects.

MAPR-622: Production and Post-Production 2 (5)
Production and Post-Production 2 builds on the principles taught in *Production and Post-Production 1.* The course introduces skills in the areas of pre-production, blocking, directing, and production planning. Students focus on directing and producing skills. Students use sound and image creatively to produce projects that include sync-sound dialogue.

MAPR-623: Production and Post-Production 3 (5)
Production and Post-Production 3 builds on the principles taught in *Production and Post-Production 2* 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 use creative transitions and techniques in visual storytelling and effective dialog, music and sound effects.

MAPR-624: Production and Post-Production 4 (5)
Production and Post-Production 4 builds on the principles taught in *Production 3* and provides advanced instruction in audio, lighting, cinematography, and camera operation. Students complete a capstone project in their area of specialization. Field trips and guest lectures highlight the role of the entire structure of film/video production ranging from production to distribution.

MAPR-641: Production Seminar 1 (2-5)
Production Seminar-1 introduces the basic elements of film and video production and essential filmmaking skills. In the seminar, students learn camera operation and lighting, fundamentals in the art, theory and craft of editing, and an introduction to screenwriting including concept development, creating characters, script formatting, and telling a story cinematically.

MAPR-642: Production Seminar 2 (2-5)
Production Seminar-2 builds on principles and filmmaking skills introduced in Seminar-1. The course provides an introduction to collaborative production and crew experience, intermediate lighting and camera operation, and post-production techniques and aesthetic principles for editing. Students also develop storylines for a screenplay, and focus on plot structuring, effective opening pages, dialogue, and dramatic scenes.

MAPR-643: Production Seminar 3 (2-5)
In *Production Seminar-3* students focus on a variety of advanced techniques and skills including pre-production, directing and production management, further instruction in lighting technique and camera operation, and audio recording set-ups with recorder, field mixer and microphones. In addition students continue writing a feature screenplay with individual readings of their pages in class.

MAPR-644: Production Seminar 4 (2-5)
Production Seminar-4 focuses on further developing advanced techniques. Students work together to create collaborative projects using previously learned skills in camera, lighting, and cinematography, in conjunction with assigned crew positions. In addition students receive instruction in advanced location sound mixing, and an introduction to motion graphics and visual effects using After Effects to create titles and sophisticated motion.

MAPR-645: Production Seminar 5 (2-5)
In *Production Seminar-5* students continue to develop either an individual or collaborative work and complete production of the project. In addition students will work with actors to develop the skills and technical aspects of directing. In addition students will receive an introduction to the theory and practice of documentary and non-fiction filmmaking, and also advanced instruction editing dialog with both a theoretical and structural overview of the editorial process for both narrative and nonfiction work as material progresses through each successive editorial version.

MAPR-646: Production Seminar 6 (2-5)
In *Production Seminar-6* students continue to complete production of a capstone project. In addition students work with actors to develop the skills and technical aspects of directing, including the emotional relationship between actor and director, working with crew, and set protocol. Students will also receive an introduction to advanced audio editing and mixing software, working with a picture locked video to edit and further their understanding of Post Production sound practices.

MAPR-662: Advanced Location Sound (2-5)
Advanced Location Sound Mixing is a production styled course that covers an advanced sound mixing workflow for film and television. This course will combine multi-channel recording with IFB's, camera hops, timecode, and boom and lavalier microphones to identify and experiment with properly recording dialogue on set. Students will work with a picture locked video edit and further their understanding of Post Sound Production Practices.

MAPR-664: Advanced Post Production Sound (2-5)
Advanced Post-Production Sound covers advanced Pro Tools studies as well as introduction to other audio editing and mixing software. Students will learn syncing, editing and mixing ADR, as well as multi-channel mixing, combining location sound, ADR, Foley effects and sound design.

MAPR-701: Production Intensive Residency-1 (0-6)
Production Intensive Residency-1 is the first in a series of quarterly three day seminars to provide an intensive introduction to the basic elements of camera operation and lighting with specific attention to the fundamentals of exposure and control of the image. The course also provides an overview of the entire production process.

MAPR-702: Production Intensive Residency-2 (0-6)
Production Intensive Residency-2 is the second in a series of quarterly three day intensive seminars. The course builds on the principles taught in other production classes and introduces skills in the areas of pre-production, blocking, directing, and production planning. Students use sound and image creatively to produce projects that include sync-sound dialogue.

MAPR-703: Production Intensive Residency-3 (0-6)
Production Intensive Residency-3 is the third in a series of quarterly three day intensive seminars. The intensive provides continued instruction in lighting technique and camera operation as well as an introduction to location audio recording. Students use creative transitions and techniques in visual storytelling and effective dialog, music and sound effects.

MAPR-704: Production Intensive Residency-4 (0-6)
Production Intensive Residency-4 is the fourth in a series of quarterly intensive seminars. This residency provides advanced instruction in audio, lighting, cinematography, and camera operation, and the opportunity during the residency for students to work together to complete a capstone project.

Audio Production & Sound Design

MASD-511: Sound and Recording 1 (1-5)
In *Sound and Recording 1* students are introduced to the physics and principles of sound and recording that are the foundation for all modern techniques and technology. Through discussion, experimentation, field recording and research students will gain fundamental understanding of sound and its behavior, signal flow, microphone technique, as well as the basics of studio design and sound reinforcement.

MASD-512: Sound and Recording 2 (1-5)
Sound and Recording 2 covers advanced recording techniques and multi-channel recording in a studio environment. The class also serves as an introduction to basic music recording techniques, surround sound concepts, acoustics, signal routing and signal processing. .

MASD-521: Field Recording (0-2)
In *Field Recording* students learn basic recording set-ups with a portable recorder, field mixer, and several microphones. channel/track separation and grouping, setting levels, panning, labeling, recording format, and proper boom pole handling and operation exercises.

MASD-524: Audio Post (1-5)
Audio Post is project based to give students a sense of the real work environment to produce sound design for various projects in collaboration with film students and composition students.

MASD-531: Sound Design 1 (0-2)
Sound Design 1 is an introduction and overview of the many approaches and concepts in sound design, including sound design in film, TV, video games, theater, etc. Students learn the components of a soundtrack, creating basic effects and atmospheres / ambience / background tracks, using organic and non-organic sounds.

MASD-532: Audio Production Practice and Application (1-4)
Audio Production Practice and Application is a project-driven class in which students begin to bring together techniques learned and apply them to live-action as well as animated projects. Audio post production techniques such as spotting sessions, ADR and Foley recording, as well as 'wild' sound effects gathering will be reviewed and applied to in-class projects. Additionally, advanced digital theory and recording techniques and signal processing will be discussed and demonstrated in class and studio.

MASD-541: Digital Theory and Application (1-4)
Digital Theory and Application is an introduction to editing basics and concepts using Pro Tools. The class will cover timeline set-up, file / track import and export, first editing steps, organizing effects, editing effects and background / ambience. Students will learn basic mixing techniques, as well as effects such as reverb, compressors, and equalizers.

MASD-542: Mixing and Editing (1-4)
Mixing and Editing covers advanced Pro Tools studies as well as introduction to other audio editing and mixing software. Students will learn syncing, editing and mixing ADR, as well as Multi-channel mixing, combining location sound, ADR, Foley effects and sound design..

MASD-543: Sound Art (1-4)
Sound Art focuses on "outside the box" thinking and creation of sound textures to support music, film and dance. In this class students will be shown various ways of acoustic manipulation of sound through analog processing, as well as manipulation with digital processing. The end goal will be an enhanced way of thinking about sound and how the subtleties of aural textures can influence a soundscape. Students will be pushed to eschew traditional methods and encouraged to be open to new thought processes where audio becomes art.

MASD-551: Music Theory (1-4)
Music Theory is an introduction to basic music theory and notation, reading and writing music, the circle of fifths; and creating a track sheet. The class will cover advanced music theory, pertaining to the specific needs of an audio engineer or sound designer, as well as specific knowledge for setting up and handling a recording session from initial conception to full-on execution.

MASD-552: Advanced MIDI Technology (1-4)
Advanced MIDI Technology continues building on the basics of music theory, notation, and instrumentation by introducing students to the world of advanced MIDI technology. The class will cover sampler technology and application, plug-in synthesizer technology, and plug-in effects technology.

MASD-561: Game Audio (1-4)
Game Audio examines the history of sound for games, the workflow for game creation, and sound design requirements. Students will also explore sound effects, music and voice-over for games, middleware and implementation.

MASD-571: Sound Design 2 (1-4)
Sound Design 2 focuses on workflow from production audio to post-production, editing and mixing, and media delivery for broadcast and multimedia. Live action and animated projects will be mixed in stereo and surround with an equal concentration on thoroughness of creative sound design and observance of technical operating specifications (TOS) typical to the industry.

SDRA-621: Recording Arts & Sound Design 1 (1-5)
Recording Arts and Sound Design 1 introduces the essential concepts of sound recording and sound design as it applies to live performance, cinema and music. Students are introduced to the physics and

principles of sound and recording that are the foundation for all modern techniques and technology. Students gain fundamental understanding of sound and its behavior, signal flow, microphone technique, as well as the basics of studio design and sound reinforcement. Students learn basic recording set-ups with a portable recorder, field mixer, and several microphones. The course covers channel/track separation and grouping, setting levels, panning, labeling, recording format, and proper boom pole handling and operation exercises.

SDRA-622: Recording Arts & Sound Design 2 (1-5)
Recording Arts and Sound Design 2 applies concepts of sound recording and sound design as it applies to live performance, cinema and music. Students will learn syncing, editing and mixing ADR, as well as multi-channel mixing, combining location sound, ADR, Foley effects and sound design. Students learn to apply these skills to the development of on-screen projects. The class also serves as an introduction to basic music recording techniques, surround sound concepts, acoustics, signal routing and signal processing. Students complete multiple projects applying field audio recording techniques.

SDRA-623: Recording Arts & Sound Design 3 (1-5)
Recording Arts and Sound Design 3 is a project-based class where students apply skills in live recording and post-production sound design. Students begin to bring together techniques learned and apply them to live-action as well as animated projects. Audio post production techniques such as spotting sessions, ADR and Foley recording, as well as 'wild' sound effects gathering will be reviewed and applied to in-class projects. Additionally, advanced digital theory and recording techniques and signal processing will be discussed and demonstrated in class and studio.

SDRA-624: Recording Arts & Sound Design 4 (1-5)
Recording Arts and Sound Design 4 is a project-based class where students apply skills in live recording and post-production sound design. Students focuses on subject-matter expert lead topics in current industry related technology and business practices. Students use professional-level technology and techniques to create portfolio-based work.

SCREENWRITING

MASW-521: Screenwriting 1 (2-4)
In *Screenwriting 1* 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. Students will write scenes and short film scripts.

MASW-522: Screenwriting 2 (2-4)
In *Screenwriting 2*, students develop the basic storyline for a 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, the structure of dramatic scenes, and creating effective dialogue. Students write scenes, Act-1 of a feature screenplay and a short film script.

MASW-523: Screenwriting 3 (2-4)
In *Screenwriting 3*, students continue their feature 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 creating effective metaphors, adding suspense to a story, and the basic techniques of comedy and humor. Students will also write scenes and a short film script.

MASW-524: Screenwriting 4 (2-4)
In *Screenwriting 4*, students finalize their feature 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 and is designed for students who plan to pursue a career in screenwriting or film analysis.

MASW-535: Screenwriting Workshop 1 (2-4)
Screenwriting Workshop 1 is a first in a series of courses where students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their screenplay for class discussion.

MASW-536: Screenwriting Workshop 2 (2-4)
Screenwriting Workshop 2 is a second in a series of courses where students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their screenplay for class discussion.

MASW-545 Advanced Screenwriting Workshop 1 (2-4)
In *Advanced Screenwriting Workshop 2* students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their script for class discussion.

MASW-546 Advanced Screenwriting Workshop 2 (2-4)
In *Advanced Screenwriting Workshop 2* students deliver original written material on a regular weekly or bi-weekly basis. The classes are modeled on a writer's room approach. Students read scripts, watch films, and discuss the work of workshop members. During the course each student presents pages from their script for class discussion.

MASW-550 Screenwriting Capstone (2-4)
Screenwriting Capstone provides a culminating experience in the study of the screenplay through intensive writing exercises, table readings, script analysis and critique through group discussions. Students complete assignments in storytelling, character, structure, and script development. Each writer completes a script as the capstone project for the quarter.

MASW-611: Screenwriting for Features 1 (2-4)
In *Screenwriting for Features 1* students are immersed in the craft of creating a full-length feature script and honing their narrative instincts. In a collaborative experience, students present ideas for a feature film and learn how to develop compelling stories and unique characters as they begin writing their script pages.

MASW-612: Screenwriting for Features 2 (2-4)
In *Screenwriting for Features 2* students continue writing their feature screenplays and have individual readings of their pages with feedback from the instructor and classmates. The class provides advanced techniques in the craft of creating a full-length feature script and in solving problems in the characters and story. Students complete a first draft of their feature script.

MASW-613: Screenwriting for Features 3 (2-4)
In *Screenwriting for Features 3* students revisit the first draft of their feature length script and collaborate with the instructor and fellow students in a writers workshop setting to evaluate the script and come up with strategies for a rewrite. Students begin writing a second draft of the script.

MASW-614: Screenwriting for Features 4 (2-4)
In *Screenwriting for Features 4* students focus on completing a rewrite of their feature script. In a writer's workshop setting, they will trouble shoot and evaluate the new draft, before completing a polished draft of the feature screenplay.

MASW-621: Writing for Television 1 (2-4)
Writing for Television 1 provides the fundamentals of writing for episodic television. In addition to examining concepts, characterization, and television story structure, students will select a currently existing television series of thirty to sixty minute length episodes. They will then generate ideas for an episode and begin writing a spec script for the chosen series.

MASW-622: Writing for Television 2 (2-4)
Writing for Television 2 continues the work begun in MASW-612 as students progress in writing an episode for a chosen television series. In the class students will read pages in a writers workshop setting, and will receive feedback from instructor and classmates to assist with solving problems in their script.

MASW-623: Writing for Television 3 (2-4)
In *Writing for Television 3* students present ideas and concepts for an *original* television series. With analysis and feedback from instructor and fellow students, they will develop the story and characters and begin writing a pilot episode for their series.

MASW-624: Writing for Television 4 (2-4)
Writing for Television 4 focuses on students completing writing the pilot episode for an original television series. Together with classmates and the instructor they will trouble shoot and evaluate the first draft, and complete a rewrite and polished draft.

MASW-631: Screenwriting Essentials (2-4)
In *Screenwriting Essentials* students learn the fundamental conventions and format of writing for the screen. The class focuses on the tools and elements of the screenplay format, writing styles, and effectively conveying images, sounds, dialogue, and moods to satisfy the expectations of screenplay readers. In addition students will learn the creative and organizational toolsets of screenwriting software while writing their own scenes and short scripts.

MASW-633: History of Screenwriting (2-4)
In *History of Screenwriting* students explore film history through the lens of screenwriting. Students will analyze the work of screenwriters from the birth of film to the present day and examine specific eras and genres of film.

MASW-635: Writing for Narrative Audio (2-4)
In *Writing for Narrative Audio*, students become familiar with the format and unique storytelling possibilities of this medium. Students will develop an original idea and the characters for their own narrative audio project, and complete an audio script by the end of the class.

MASW-637: Writing for Video Games (2-4)
In *Writing for Video Games* students become familiar with the key elements of narrative design and game writing, learn how to generate story concepts, develop characters, and integrate gameplay with their story. Students will create a pitch-deck for their original video-game concept.

MASW-641: Screenwriting Studio-1 (2-4)
Screenwriting Studio-1 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

MASW-642: Screenwriting Studio-2 (2-4)
Screenwriting Studio-2 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

MASW-643: Screenwriting Studio-3 (2-4)
Screenwriting Studio-3 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

MASW-644: Screenwriting Studio-4 (2-4)
Screenwriting Studio-4 complements the program's core screenwriting and writing for television classes by exploring the broader craft and professional practice of storytelling for the screen. Offered each quarter, it examines focused topics designed to deepen students' creative vocabulary, expand their understanding of narrative form, and prepare them to work with versatility and professionalism across evolving media.

MASW-651: Special Topics in Screenwriting-1 (2-4)
Special Topics in Screenwriting-1 focuses on specific issues and/or topics of interest in screenwriting. The emphasis in the course can be on any aspect of project development, story creation, writing scripts, and emphasizes applied knowledge and hands-on experience.

MASW-652: Special Topics in Screenwriting-2 (2-4)
Special Topics in Screenwriting-3 focuses on specific issues and/or topics of interest in screenwriting. The emphasis in the course can be on any aspect of project development, story creation, writing scripts, and emphasizes applied knowledge and hands-on experience.

MASW-653: Special Topics in Screenwriting-3 (2-4)
Special Topics in Screenwriting-3 focuses on specific issues and/or topics of interest in screenwriting. The emphasis in the course can be on any aspect of project development, story creation, writing scripts, and emphasizes applied knowledge and hands-on experience.

MASW-654: Special Topics in Screenwriting-4 (2-4)
Special Topics in Screenwriting-4 focuses on specific issues and/or topics of interest in screenwriting. The emphasis in the course can be on any aspect of project development, story creation, writing scripts, and emphasizes applied knowledge and hands-on experience.

The following internship program is an elective for the MFA in Filmmaking & Producing for Film:

MAPF-901: Professional Internship Program (1-6)
The *Professional Internship Program* 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 *Professional Internship Program* is managed through Career Services at Seattle Film Institute. Students with program permission may register for MAPF-901.

Master of Music (MM) in Film Composition Program of Study

Program Mission and Description

The Master in Music (MM) in Film Composition program is a thorough immersion into writing music for film, TV, video games, and other media and prepares graduates to enter those fields with the skill set, experience, and **professional portfolio** necessary to launch a successful career. Throughout the program, students will be guided every step of the composing process as they learn the art and craft, business, techniques and technology of writing music for film and media.

Upon completion of the program students are awarded a Master of Music in Film Composition.

Program Requirements

Classes required for the Master of Music (MM) in Film Composition — 56 quarter credits.

QUARTER 1

FS-501 Foundations in Film Scoring (2 credits))
FS-502 Applied Music Composition 1 (3 credits)
FS-503 Applied Music Composition 2 (3 credits)
FS-511 MIDI Sequencing 1 (3 credits)
FS-524 Notation: Dorico (3 credits)
FS-544 Film Music History (2 credits)

QUARTER 2

FS-504 Orchestration for the Studio Environment (4 credits)
FS-512 MIDI Sequencing 2: Logic (3 credits)
FS-513 Synchronization & Timings (1 credit)
FS-514 Advanced MIDI 1: Plug-ins and synthesis (2 credits)
FS-522 Notation: Sibelius (2 credits)
FS-532 Studio Technology (2 credits)
FS-546 Ear Training (2 credits)

QUARTER 3

FS-515 Advanced MIDI 2: Virtual-Instruments (2 credits)
FS-516 MIDI Sequencing 3: Cubase (1 credit)
FS-561 Special Topics in Composition (1 credit)
FS-531 Audio Production: Pro Tools (3 credits)
FS-542 Music and Audio for Games (2 credits)
FS-543 Songwriting for Film (2 credits)
FS-551 Introduction to Mixing (1 credit)

QUARTER 4

FS-505 Film Composition Colloquium (2 credits)
FS-506 Directed Study in Film Composition (6 credits)
FS-541 Conducting (2 credits)
FS-552 Advanced Mixing (2 credits)

COURSE DESCRIPTIONS

CORE CURRICULUM

FS501: Foundations in Film Scoring (2)
Foundations in Film Scoring is an introduction to the aesthetics and technical aspects of film music, including the roles and functions of the members of the "music team". The course focuses on understanding the process of composing music for film, the effect of music on images, and other aspects of the film music as an integral part of film production.

FS502: Applied Music Composition 1 (3)
Applied Music Composition covers advanced composition techniques applicable to the creation of scores that support particular dramatic effects – sadness, triumph, suspense, comedy, etc. Students will learn how to handle the unique compositional challenges presented by film, such as scoring under dialog and manipulating their compositions to fit a film's nonmusical timing requirements while maintaining musical integrity.

FS503: Applied Music Composition 2 (3)
Applied Music Composition 2 continues where FS502 ended and introduces students to additional compositional techniques such as advanced harmonic concepts including modulation, chromatic voice leading progressions (CVL) and constant structure composition. Also covered are advanced melodic writing concepts including phrase length manipulation and out-of-scale chromatics.

FS504: Orchestration for the Studio Environment (4)
Orchestration for the Studio Environment covers orchestration specifically focusing on works to be recorded in a professional studio environment. There are a variety of techniques that work only in the studio and not in a concert hall, and vice versa. It is crucial that film composers understand how to take advantage of these differences and avoid the potential pitfalls of applying live-performance orchestration techniques in a recording-session context.

FS505: Film Composition Colloquium (2)
Film Composition Colloquium covers the business, legal and financial aspects of the film music industry. Topics covered include: intellectual property – how this is applied to film scores and who owns what; composer contracts - the kinds of contracts that are used in industry and the elements of these contracts; performing rights organizations - how they work and the path that performance royalties take; budgeting – elements to consider in creating a budget for a project. Students will also learn to create appropriate promotional material necessary to procure scoring assignments including creating demo presentations of the works recorded in the program. There will also be discussions on communicating with directors with little or no musical background and how to get your concepts across without musical vocabulary.

FS506: Directed Study in Film Composition/Portfolio (6)
In *Directed Study in Film Composition/Portfolio*, primarily private-lesson based, students compose the scores to six film projects. This class is the practical application of everything studied in the program.

FS511: MIDI Sequencing 1: Digital Performer (3)
MIDI Sequencing: Digital Performer covers fundamentals of MIDI sequencing; thorough study of the software program Digital Performer's capabilities; extensive in-depth study and use of Digital Performer's film-scoring capabilities.

FS512: MIDI Sequencing 2: Logic (3)
MIDI Sequencing: Logic covers thorough study of the software program Logic's capabilities; extensive in-depth study and use of Logic's film-scoring capabilities.

FS513: Synchronization & Timings (1)
Synchronization & Timings covers how to use the timing tools built into DAWs to effectively make the essential calculations of film scoring, and how to generate click and streamer tracks for recording sessions.

FS514: Advanced MIDI 1: Plugins and Synthesis (2)
Advanced MIDI 1: Plugins and Synthesis covers principles of synthesis and sampling, and effective use of a variety of industry-standard virtual instruments.

FS515: Advanced MIDI 2: Virtual-Instruments (2)
Often composers are required to demonstrate what a score will sound like before proceeding ahead with an orchestral recording session. *Advanced MIDI 2: Virtual-Instruments* covers effective methods and techniques for creating realistic orchestral emulations or "mockups."

FS516: MIDI Sequencing 3: Cubase (1)
MIDI Sequencing 3 covers a thorough study of the capabilities of the software program Cubase with extensive in-depth study and use of Cubase's film-scoring capabilities.

FS522: Notation: Sibelius (2)
Notation: Sibelius covers a thorough and extensive study of Sibelius's capabilities; good practices in program use and parts extraction; and importing and exporting into Sibelius from other software.

FS524: Notation: Dorico (3)
Notation: Dorico covers a thorough and in-depth study of Dorico's capabilities; good practices in program use and parts extraction; and importing and exporting into Dorico from other software.

FS531: Audio Production (3)
Audio Production covers fundamentals of audio production techniques pertaining to film scoring, including recording, editing, mixing, MIDI, and live session preparation. The course also covers extensive in-depth study and use of Protools' capabilities.

FS532: Studio Technology (2)
Studio Technology covers fundamentals of technology used in modern studio recording and how to use that technology effectively.

FS551: Introduction to Mixing (1)
Introduction to Mixing covers the fundamental tools of mixing music in the digital domain; critical listening and ear training; using a DAW for mixing multitrack music elements to achieve a well-balanced result.

FS552: Advanced Mixing (2)
Advanced Mixing explores in-depth the tools and techniques for mixing audio in the digital domain; intermediate to advanced use of a DAW and plug-ins to create a versatile mixing environment; and balancing multitrack music and other audio elements to achieve a professional sounding mix.

PROFESSIONAL SKILLS CURRICULUM

FS541: Conducting (2)
Conducting covers the fundamentals of conducting, rehearsal and podium techniques necessary to run an efficient professional recording session. Students will have the opportunity to conduct seven recording sessions of various size ensembles (up to 52 musicians).

FS542: Music and Audio for Games (2)
Music and Audio for Games is a thorough investigation into how music and sound operate in the video-game environment, with an emphasis on adaptive, interactive, non-linear composition methods. Students will have the opportunity to write music that is designed to be adapted to game-play by special, video-game-oriented audio engines and will learn to use current software that controls music and audio in game-play through hands-on experience.

FS543: Songwriting for Film (2)
Songwriting for Film is an investigation of how structure, melody, and lyrics function together to create a well-written song. Students will also examine the ins and outs of writing songs for films, including how to tailor a song for a scene and what constitutes a successful End Credit song. Students will write a film-oriented song and receive instructor and peer feedback.

FS544: Film Music History (2)
Film Music History focuses on analysis of the style and function of music for film throughout film history, starting with silent-era films and covering scores up to the present day. Students will present an analysis of a seminal film score in class.

FS546: Ear Training (2)
In *Ear Training* students are trained to listen critically and with discernment to a variety of musical textures. Students do rhythmic, melodic, and harmonic dictation both in class and outside of class through online tutorials.

FS561: Special Topics in Composition – 1 Credit
This class will cover additional subjects related to composition including but not limited to advanced orchestration, writing for voices, copying, and proofreading.