

FILM COURSE DESCRIPTIONS

(FORMERLY LISTED AS FILM AND PHOTOGRAPHY COURSE DESCRIPTIONS)

FILM 171: INTRODUCTION TO FILM AS ART (4)

An introduction to the art of narrative film, including dramatic and visual elements, theme and focus, acting, and directorial style. Topics also covered include the materials and methods of filmmaking, the major styles and genres of film and the relationship of film to theatre and literature. Open to first-year students. No prerequisite.

FILM 175: INTRODUCTION TO THE STUDY OF ARTS MANAGEMENT (4)

FILM 175: INTRODUCTION TO THE STUDY OF ARTS ADMINISTRATION (4)

Also listed and described as ART 175.

FILM 197F: FIRST-YEAR SEMINAR - LOL: LAUGHTER ON STAGE AND SCREEN (4)

What tickles our funny bone? Why does one person's pain provoke another person's pleasure? This class will have us looking for answers to these and similar questions through case studies of selected films and plays, such as Pulp Fiction, As You Like It, and Bringing Up Baby. Readings will include Henri Bergson's seminal study on Laughter as well as theoretical studies on humor by Cavell, Mast, and others. Occasional field trips to a relevant film screening or play performance are a distinct possibility. Placement to be determined during the summer.

FILM 197F: FIRST-YEAR SEMINAR - ORGANIC FILMMAKING (4)

It is unfortunately not hard to imagine a world with less and less resources, especially fossil fuels and water. How will the lack of these resources affect the future of the filmmaking industry? How will it change how we record and store moving imagery? This seminar concentrates on the concept of "sustainable filmmaking" by exploring ways of creating films that are environmentally friendly and less reliant on fossil fuels. The class will produce group film projects that incorporate new materials and try different production methods to lessen the carbon footprint needed to make and show films. Filmmaking strategies will include following a "green filmmaking manifesto" that lists the criteria for reducing resources, using the electric-free Bolex 16mm camera with its spring-loaded motor, and producing a short group film using cell phones. Placement to be determined during the summer.

FILM 240: MASTERS OF CINEMA (4)

An introduction to five original, influential film directors. We consider what makes the form and content of their films unique and important and what similarities exist between vastly different cultures, personalities, and creative processes. We focus on themes expressed in each director's classic oeuvre, including conflicts between society and the individual, questions of morality, freedom, and conformity. Directors include: Robert Bresson (France), Buster Keaton (United States), Wong Kar-Wai (Hong Kong), Abbas Kiarostami (Iran), and Aleksander Sokurov (Russia). Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC – AFRICAN AMERICAN CINEMA (4)

This course studies African American filmmakers from the silent era to present time. Students will also examine historical, social, and political representations of African Americans in cinema. Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC – AMERICAN FILM RENAISSANCE OF THE 1970S (4)

A detailed look at the "auteur" filmmakers of the 1970s when Hollywood took a gamble on a group of freshly minted film school directors. The course also investigates lesser-known films and filmmakers of the period that were greatly influenced by shifts in American culture such as Watergate, the Vietnam War, women's liberation, and the sexual revolution. No prerequisite.

FILM 250: SPECIAL TOPIC - CONTEMPORARY GERMAN CINEMA (4)

Contemporary German cinema accounts for some of the most provocative and entertaining films in the world, with two receiving Best foreign Film Academy Awards in the last few years. The impact of recent German films on Hollywood has been tremendous. Films to be examined include *Run Lola Run*, *Nowhere in Africa*, *Goodbye Lenin*, and *The Lives of Others*. Open to first-year students.

FILM 250: SPECIAL TOPIC - FICTION INTO FILM (4)

The primary focus of this course is on interrelationships and interactions pertaining to films and their literary sources and on the analysis of the process by which creative ownership is shared by and sometimes even assumed by the filmmaker. Among the films and their literary sources to be examined closely during the course are: *Tom Jones* (Henry Fielding/Tony Richardson), *Witness for the Prosecution* (Agatha Christie/Billy Wilder), *Emma/Clueless* (Jane Austen/Amy Heckerling), and *The Killers* (Ernest Hemingway/Robert Siodmak). Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC - FILM AND LITERATURE (4)

The primary focus of the course is on interrelationships and interactions pertaining to films and their literary sources and on the analysis of the process by which creative ownership is shared by and sometimes even assumed by the filmmaker. Among the films and their literary sources to be examined closely during the course are: *Tom Jones* (Henry Fielding/Tony Richardson), *Witness for the Prosecution* (Agatha Christie/Billy Wilder), *The Silence of the Lambs* (Thomas Harris/Jonathan Demme), and *The Killers* (Ernest Hemingway/Robert Siodmak). Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC - FILM NOIR (4)

Film Noir, full of dark shadows, mystery, suspense, and a bevy of femmes fatales, is the most elusive of all film genres. Whether it is a genre at all, shaped by the conventions of German Expressionism, post-World War II anxieties, and hard-boiled pulp fiction, is subject to argument; but there is universal agreement that film noir includes some of Hollywood's most fascinating films, which continue their influence on today's filmmakers and still appeal strongly to contemporary viewers. Films to be studied include *L.A. Confidential*, *Double Indemnity*, *Kiss Me Deadly*, and *The Big Sleep*. Open to first-year students.

FILM 250: SPECIAL TOPIC – FILM THEORY AND CRITICISM (4)

Introduces the student to the study and methods of film analysis and research. The course covers the major approaches to film analysis, theory and criticism as formalism, psychoanalysis, feminism and semiotics. Theorists such as Eisenstien, Kracauer, Bazin, Metz and Mulvey will be discussed. Not open to first-year students.

Prerequisite: FILM 171 or permission

FILM 250: SPECIAL TOPIC - GENRE FILMMAKING (4)

This is a studio production course wherein students complete several independent and collaborative short film/video projects. Studying and (through low-budget methods) reinventing various film genres—including horror, thriller, silent comedy, domestic drama, science fiction, B movies, western, musical, historical epic, romance, and disaster—we will utilize stylized conventions to develop new narrative expression. No prerequisite. Open to first-year students. Limited enrollment.

FILM 250: SPECIAL TOPIC - NONFICTION FILM: THE FACTORY OF FACTS (4)

This is a film studies course surveying those works of cinema, which with the appreciation of the richness of real life involve direct communication with the viewer without the vehicle of contrived, literary narrative. Works include documentary, experimental, and avant-garde film, subjective autobiographical film, travelogues, archival newsreels, and other forms of nonfiction cinema, which defy definition. Students will study the traditions, aesthetics, influences, and historical content of these films as a viable form of creative cinema. Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC - PARABLES IN LIGHT: TRANSCENDENTAL CINEMA (4)

A study of transcendental cinema, concentrating on themes of the supernatural and 'matter vs. spirit' and the representations of prophets, saints, heretics, and outcasts in the films of selected European filmmakers. This selection of films reveals the capacities of cinema as a transformative experience rather than a restaging of religious history. Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC - RELIGION AND CINEMA: PARABLES IN LIGHT (4)

This course is a study of a spiritual cinema, specifically concentrating on themes of prophecy, redemption, revelation, and renunciation in the films of selected European filmmakers. This selection of films reveals the capacity of cinema as a recreation of spiritual experience rather than mere representations of religious history. Students will study traditions of iconography, symbolism, narrative structure, artistic redaction of sacred texts and conflicts of the ideal and real, search and stasis, spirit and flesh and art as a mechanism for spiritual redemption. Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC - RUN, LOLA, RUN AND OTHER CONTEMPORARY GERMAN FILMS (4)

Exploration of groundbreaking films from Germany during the past three decades, with particular attention to the work of seminal figures in the so-called New German Cinema (Rainer Werner Fassbinder, Werner Herzog, Volker Schlöndorff, Ula Stöckl, Wim Wenders, and others), as well as subsequent generations of filmmakers, including Doris Dörrie, Caroline Link, Tom Tykwer, Faith Akin, and others. No knowledge of German is presupposed. Open to first-year students. No prerequisite. Also listed as GRMN 250.

FILM 250: SPECIAL TOPIC –SCREENWRITING IN THE PROFESSIONAL WORLD (4)

This course provides students with a basic working knowledge of the screenwriting process. It takes the student from developing an idea to working up a treatment, developing a step-outline, and writing at least the first 30 pages of a script. Discussion of plot, character, conflict, dialogue and structure will enhance the writing workshop and provide critical skills.

FILM 250: SPECIAL TOPIC - SURVEY OF GERMAN FILM: VAMPIRES, NAZIS, AND SCRUPULOUS WOMEN (4)

A survey of the German cinema from Metropolis to The Virgin Machine and beyond. Taught in English. Also listed as GRMN 250.

FILM 250: SPECIAL TOPIC –TELEVISION SITUATION COMEDY (4)

This course will focus on the form of the television situation comedy in America, from its origins in the mid-1940s, to the present. As a class, we will mobilize historical, textual, and theoretical methodologies to examine the sitcom, paying particular attention to how the sitcom presents, upholds or critiques gender roles, the family unit, race relations, and class tensions in America.

FILM 250: SPECIAL TOPIC –THE HORROR FILM (4)

A survey of the horror genre in cinema, studying all its major periods, styles and movements from the silent era to contemporary independent horror. We will explore several critical approaches to the genre including formalism, psychoanalysis and feminism and discuss both the public attraction and critical response to the genre. Open to first-year students. No prerequisite.

FILM 250: SPECIAL TOPIC –WRITING FOR TELEVISION (4)

Introducing students to the basic principles of television writing (concepts, processes, pitching, formats, roles, and industry expectations) by reviewing different approaches to structure, discussion of current TV series, reading TV scripts, analyzing TV pilots and conducting ongoing workshops of student writing. Open to first-year students. No prerequisite.

FILM 271: WORLD CINEMA (4)

A survey of international film. Concentrating on each film in its own right, as well as its representation of a specific regional form, students study the global influences and innovations of cinema as an artistic medium. Open to first-year students. No prerequisite.

FILM 272: AMERICAN CINEMA (4)

The course is a basic introduction to filmmaking in the U.S. Viewing a broad range of films from classic Hollywood to the visionary experimental to socially dynamic documentaries and independent films, students will discover new ways of appreciating American cinema. Open to first-year students. No prerequisite.

FILM 276: PHILANTHROPY AND THE ARTS (4)

Also listed and described as ART 276.

FILM 280: FILM PRODUCTION I (4)

An intensive, hands-on beginner's course in 16mm filmmaking. Students work individually and in groups to produce a series of films, including a final project. Screenings, discussions, instruction, and critiques comprise the course. Students learn: equipment usage, exposure, stock processing, lighting and cinematography, concept development, and the full range of editing modes. Open to first-year students. No prerequisite.

FILM 281: VIDEO PRODUCTION I (4)

An intensive, hands-on beginner's course in digital video making. Students work individually and in groups to produce a series of short videos, including a final project. Screenings, discussions, technical instruction, and critiques comprise the course. Video students collaborate closely with screenwriting students in ENG 321 to develop, produce, and adapt short scripts for the screen. Open to first-year students. No prerequisite.

FILM 285: ANIMATION (4)

An intensive, hands-on introduction to film animation. Students work individually and in groups to produce a series of animated films, including a final project. Students learn traditional drawing techniques (motion, sync-sound) and experimental techniques for the construction of motion from successive single-frame images. All basic aspects of 2-D and 3-D animated filmmaking are covered. Prerequisite: FILM 280. Limited enrollment.

FILM 290: INDEPENDENT STUDY (2 or 4)

Independent study conducted below the advanced level. Application must be made with faculty prior to registration.

FILM 321: SCREENWRITING I (4)

Also listed and described as ENG 321. Prerequisite: sophomore standing.

FILM 322: SCREENWRITING II (4)

Also listed and described as ENG 322. Prerequisite: FILM/ENG 321 or permission.

FILM 323: CINEMATIC ADAPTATION (4)

Also listed and described as ENG 323. Prerequisite: sophomore standing.

FILM 334: DIRECTING FOR FILM (4)

This advanced film course concentrates on directing cameras, actors, and inspiring artistic leadership and vision. The course introduces methodologies that stimulate visual creativity and stress image as the fundamental element of cinematic expression. Students also learn analysis of script and character for the purposes of directing actors.

FILM 340: SHAKESPEARE AS SCREENWRITER (4)

Also listed and described as ENG 340. Prerequisite: sophomore standing.

FILM 353: FILM AS A NARRATIVE ART I (4)

Also listed and described as ENG 353. Prerequisite: sophomore standing or permission.

FILM 354: FILM AS A NARRATIVE ART II (4)

Also listed and described as ENG 354. Prerequisite: sophomore standing or permission.

FILM 360: REEL POLITICS – FILM IN CHINA (4)

This course introduces Chinese politics through feature films of the Maoist era to the current “Sixth Generation” filmmaker productions. Taking several films as key texts, we’ll explore issues of national, cultural, and gender identities, the relationship between art and ideology, censorship, the politics of film production, and the significance of internationally marketed films for state projections of China’s “soft power.” Also listed as POLS 360.

FILM 362: RUSSIAN CINEMA (4)

Even within a global art historical context, Russian/Soviet cinema holds an extremely important and relevant position as a coherent and uniquely national art form, whose traditions and innovations put it on par with its own literature and icon painting. Students discover world-shaking films, subtle and profound in their insights on life, beautifully transcendent, and brutally real. No prerequisite.

FILM 372: IMAGES OF WOMEN IN FILM (4)

An examination of the diverse representations of women in the movies. Why a diversity? How do the images on celluloid compare to the conditions in real life? To what extent, and why, have the celluloid images shaped perceptions and expectations of women in real life? Prerequisite: prior film course or permission.

FILM 373: DOCUMENTARY FILM AND TELEVISION (4)

An overview of the development of documentary film and a survey of documentary styles. Topics include the nature of propaganda, the social function of documentaries, and an examination of the rhetoric of visual communication. Prerequisite: prior film course or permission.

FILM 374: FILM AND CENSORSHIP (4)

A survey of motion picture censorship, with attention to the evolution and scope of controversial subject matter in movies and how motion pictures shape as well as reflect our perception of morality. Prerequisite: prior film course or permission.

FILM 380: FILM PRODUCTION II (4)**FILM 380: FILM AND VIDEO PRODUCTION II (4)**

An intensive intermediate 16mm and video course that focuses on enhancing cinematic and sound design skills to improve the creative synthesis of image and sound. Students learn various techniques including field recording, lighting, and mixing, as well as advanced methods in cinematography and nonlinear editing. Students work individually to produce one film or video over the course of the semester. Prerequisite: FILM 280 or FILM 281. Limited enrollment.

FILM 390: INDEPENDENT STUDY (2 OR 4)

Individual project at the advanced level in a specialized field of film research or production. Permission of department chair required prior to registration.

FILM 399: INTERNSHIP (4)

Application must be made with faculty prior to registration.

FILM 480: SENIOR PROJECT (4)

One course required for all film and photography majors.

FILM 490: SENIOR HONORS PROJECT (4)

Continuation of project or thesis from Fall Term.