

Film

MAJOR, MINOR
PROFESSOR: Richard H.W. Dillard (English)

ASSOCIATE PROFESSOR: Amy Gerber-Stroh (chair)

VISITING ASSISTANT PROFESSOR: Zachary Ingle

VISITING INSTRUCTOR: Andrew Luckett

The film major provides a thorough grounding in the field, balancing instruction in film and video production with courses in the history, aesthetics, and cultural import of these arts. The major culminates in a senior capstone consisting of a filmmaking, research, or screenplay project. Skills developed in the Film major can be applied to careers in film and television, the visual arts, advertising, journalism, public relations, publishing, teaching, and others.

REQUIREMENTS FOR A MAJOR IN FILM:

11 courses (44 credits)

- FILM 171: Introduction to Film as Art (4)
- FILM 271: World Cinema (4)
- FILM 272: American Cinema (4)
- FILM 280: Film Production (4) **or** FILM 281: Video Production (4)
- Six additional film courses:
At least two from the 300 level
Can include FILM 390: Independent Study (2 or 4)
- FILM 480: Senior Project (4) **or** FILM 490 Senior Honors Project (4)

REQUIREMENTS FOR A MINOR IN FILM:

5 courses (20 credits)

- Two courses from:
FILM 171: Introduction to Film as Art (4)
FILM 271: World Cinema (4)
FILM 272: American Cinema (4)
- FILM 280: Film Production (4) **or** FILM 281: Video Production (4)
- Two additional 300-level courses (can include FILM 390: Independent Study)

COURSES IN FILM:

FILM 150: SPECIAL TOPIC: ARTS IN HEALTH (4)

Cline

Are you interested in learning more about how the literary, visual, and performing arts contribute to physical, mental, and social wellbeing? Gain foundational knowledge in the emerging field of the arts in health through guest lectures on different approaches to the arts in healing, arts-based experiences and projects, and exposure to the growing evidence base for integration of the arts in diverse healthcare settings. Also listed as MUS/PSY 150. Offered Term 2.

FILM 171: INTRODUCTION TO FILM AS ART (4)

Ingle

An introduction to the art of narrative film and how dramatic and visual elements, including editing, cinematography, set design, sound, and performance, create meaning. Topics also covered include the materials and methods of film making, the major styles and genres of film, and film's relationship to history. Open to first-year students. No prerequisite. Offered both terms. (AES, MOD)

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

Krause

What is happening behind the scenes at an art museum, an opera production, or a dance performance? This course explores the commonalities and peculiarities of the administration of various arts organizations through site visits, guest experts, and written projects such as grant proposals and strategic plans. Also listed as ART 175. Not offered in 2020-21. (r)

FILM 233: HORROR FILMS (4)

Ingle

In this course, we will examine the form and politics of the horror film, as well as consider its status as a self-referential genre that deconstructs both its own conventions and film spectatorship itself. Films under study may

include *Psycho*, *Halloween*, *The Shining*, *Scream*, and *Get Out*, with readings from Carol Clover among others. Not offered in 2020-21.

FILM 235: FILM NOIR (4)

Ingle

An introduction to the film noir genre, from its origins in hardboiled literature to its legacy today. Most of the course will be devoted to its peak in the postwar era, but some attention will also be given to its influence on contemporary neo-noir. Possible films under discussion include *The Maltese Falcon*, *Double Indemnity*, *Sunset Blvd.*, *Strangers on a Train*, *Touch of Evil*, *Chinatown*, *Fargo*, *L.A. Confidential*, and *Brick*. Open to first-year students. No prerequisite. Offered Term 2. (AES, MOD)

FILM 250: SPECIAL TOPIC: RESEARCH FOR THE ARTS (2)

Barber

Students will engage in research and writing projects for use by performing and visual arts organizations: theatre, symphony, opera, ballet, film and museum. We will explore a variety of formats such as program notes, lectures, exhibits, and education guides, and learn about how arts organizations use them. The course will count under elective requirements for the Arts Management Certificate. Also list as DANC 250, Not open for first-year students. Offered Term 1. (r)

FILM 250: SPECIAL TOPIC: DISNEY & MIYAZAKI (4)

Ingle

Visionaries Walt Disney and Hayao Miyazaki both founded studios that continue to inspire generations of moviegoers. Disney's vivid imagination and innovation pioneered feature-length animation, leading ultimately to the Disney juggernaut of today. This course will explore Disney's work, from the groundbreaking early shorts through Disney's Golden Age and into the Disney Renaissance. With his signature painterly quality, vibrant female leads, and environmental focus, Japanese filmmaker Miyazaki and Studio Ghibli have delivered some of the most beloved anime in the last few decades. Open to first-year students. Offered Term 1.

FILM 271: WORLD CINEMA (4)

Ingle

This course will examine the cinemas and media industries of several countries across the globe. These may include, but are not limited to, France, Spain, Germany, Sweden, Denmark, Finland, Russia, Romania, Italy, Japan, China, Iran, Israel, Nigeria, Senegal, Mali, Brazil, Mexico, Argentina, and Cuba. Film screenings will supplement the pertinent issues of national identity, as well as historical and contemporary political issues. This course will also focus on the key filmmakers, genres, and movements. Open to first-year students. No prerequisite. Not offered in 2020-21. (AES, MOD)

FILM 272: AMERICAN CINEMA (4)

Ingle

The course is a basic introduction to cinema in the U.S. Viewing a broad range of films from classical Hollywood to the visionary experimental to socially dynamic documentaries and independent films, students will discover new ways of understanding how the terms of "American" and "cinema" define one another. Open to first-year students. No prerequisite. Offered Term 2. (AES, MOD)

FILM 276: PHILANTHROPY AND THE ARTS (4)

Krause

This course is helpful to students interested in arts management as well as anyone anticipating a career in the nonprofit sector. The two major components of the course are the understanding of philanthropy in the U.S. and the attainment of skills necessary to obtain philanthropic gifts. Assignments may include grant writing, site visits, and oral presentations. No prerequisite. Also listed as ART 276. Offered Term 2.

FILM 280: FILM PRODUCTION (4)

Gerber-Stroh

An introductory production course concentrating on the art of 16mm filmmaking. Students produce their own individual films, including a final project. The course consists of screenings, discussions, instruction, and critique. Students learn equipment usage, exposure, stock processing, lighting and cinematography, concept development, and the full range of editing modes. Open to first-year students. Sophomore standing recommended. No prerequisite. \$100 lab fee. Offered Term 1. (CRE)

FILM 281: VIDEO PRODUCTION (4)

Gerber-Stroh

A comprehensive hands-on beginner's course in digital video making. Students work on their own individual projects, including a final project. The class covers the basic skills for making a short digital narrative, documentary, or experimental from concept development to finished piece. Course format includes screenings, discussions, technical instruction, and critique. Open to first-year students. No prerequisite. Offered both terms. (CRE)

FILM 282: THE ART OF SOUND DESIGN (4)

Gerber-Stroh

The process of recording and creating high quality sound is a critical skill to master when making films, videos, webcasts, and numerous other visual and performing arts. This course will broadly cover the methods, technology,

and artistry of sound design while introducing students to the resources of the film department's SoundCraft studio. Assignments include short production exercises and a final project. Also listed as THEA 282. Open to first-year students. No prerequisite. Offered Term 1. (CRE)

FILM 285: ANIMATION (4)**Gerber-Stroh**

An extensive, introduction to the art of creating animation. Students work individually to produce a series of short animated films, including a final project. Students learn both traditional 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. Limited enrollment. Prerequisite: FILM 280, 281, or permission of instructor. Not offered in 2020-21. (CRE)

FILM 290: INDEPENDENT STUDY (2 or 4)**Department**

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

FILM 310: FILM THEORY (4)**Ingle**

Introduces the variety of film theoretical approaches, from both the classical (pre-1960) and contemporary (post-1960) eras of film theory. Theoretical approaches under investigation may include formalism, realism, auteur theory, feminist theory, Marxist theory, postmodern theory, narrative theory, critical race theory, queer film theory, and postcolonial theory, among others. Screenings will supplement the readings and discussions. Prerequisite: sophomore standing or permission of instructor. Offered Term 1. (AES, MOD)

FILM 321: SCREENWRITING I (4)**Harleston**

An introductory course in the art of writing screenplays—for beginners and for writers experienced in other genres (fiction, poetry, and creative nonfiction). Screenings, writing exercises, and workshop-style critiques comprise the course. Also listed as ENG 321. Prerequisite: sophomore standing or permission. Offered Term 1. (w, CRE)

FILM 322: SCREENWRITING II (4)**Department**

An intermediate course in screenwriting in which students go through the various stages of developing and writing a feature-length film script, from outline to treatment to presentation and group critiques to finished screenplay, including the analysis of previously produced screenplays and films. Also listed as ENG 322. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. Offered Term 1. (CRE)

FILM 323: CINEMATIC ADAPTATION (4)**Dillard**

Students will go through the entire process (from analysis of the story to outline to treatment to screenplay) of adapting a work of fiction for the screen. The course also includes close study of works of fiction that have previously been adapted for the cinema, as well as the resulting screenplays and films. Also listed as ENG 323. Prerequisite: sophomore standing or permission. Not offered in 2020-21.

FILM 334: DIRECTING FOR FILM (4)**Department**

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. Exercises include rehearsals, script breakdowns, blocking, casting, composition and working on set. Prerequisites: FILM 280 or FILM 281 or permission. Offered Term 2.

FILM 340: SHAKESPEARE AS SCREENWRITER (4)**Dillard**

"Shakespeare," according to Orson Welles, "would have made a great movie writer." This course will examine a number of Shakespeare's plays and his collaboration across the centuries with important filmmakers. Considerable attention will be paid to the nature of Shakespearean drama and contemporary cinema as well as the nature of collaboration and the question of "purity" of imaginative texts. Also listed as ENG 340. Prerequisite: sophomore standing or permission. Not offered in 2020-21.

FILM 353: FILM AS A NARRATIVE ART I: FELLINI (4)**Dillard**

This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Subject: Celebrating the centennial of Federico Fellini, we'll be studying his films as moral, aesthetic, and psychological narratives, with particular attention to the development of his cinematic style in relationship to his concerns throughout his career. Such films as *The White Sheik*, *I Vitelloni*, *La Strada*, *Nights of Cabiria*, *La Dolce Vita*, *8½*, *Juliet of the Spirits*, *Fellini Satyricon*, *The Clowns*,

Amarcord, Fellini Casanova, Ginger and Fred, and Intervista. Prerequisite: Sophomore standing. Also listed as ENG 353. Offered Term 1.

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

Dillard

A study of films by directors such as Sir Alfred Hitchcock, Ingmar Bergman, and Roman Polanski as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Subject: We'll be studying the films of Alfred Hitchcock as moral, aesthetic, and psychological narratives, with particular attention to the development of his cinematic style in relationship to his concerns throughout his career. Such films as *The 39 Steps, Sabotage, Young and Innocent, Shadow of a Doubt, Notorious, Rear Window, To Catch a Thief, Vertigo, North by Northwest, Psycho, The Birds, Marnie, and Family Plot.* Also listed as ENG 354. Prerequisite: Sophomore standing or permission of instructor. Offered Term 2.

FILM 362: RUSSIAN CINEMA (4)

Department

Russia has contributed immeasurably to the advancement of cinema as an art form. This course is an introduction to the major figures in Russian cinema such as Vertov, Eisenstein, Pudovkin and Tarkovsky, covering pre-revolutionary through the Post-Soviet periods. The chosen films will be discussed from aesthetic, historical and ideological points of view. No prerequisite. Not offered in 2020-21.

FILM 372: IMAGES OF WOMEN IN FILM (4)

Gerber-Stroh

An examination of the diverse representations of women in the movies throughout film history. Students also investigate how cinematic imagery shapes perceptions and expectations of women in real life. Topics include feminist film theory, the women's movement, gender roles, identity, body politics and other issues that stem from images of women in cinema. Also listed as GWS 372. Prerequisite: prior film course or permission. Not offered in 2020-21. (AES, MOD)

FILM 373: DOCUMENTARY FILM AND TELEVISION (4)

Department

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. Offered Term 2.

FILM 374: FILM AND CENSORSHIP (4)

Department

A survey of motion picture censorship with a global scope, this course centers on the evolution of controversial subject matter in movies and how motion pictures shape and reflect cultural perceptions of morality. Prerequisite: prior film course or permission. Not offered in 2020-21. (AES, MOD)

FILM 380: ADVANCED FILM & VIDEO PRODUCTION (4)

Gerber-Stroh

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. \$100 lab fee for students using 16mm film. Not offered in 2020-21. (CRE)

FILM 390: INDEPENDENT STUDY (2 or 4)

Department

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

FILM 399: INTERNSHIP (4)

Department

Application must be made with faculty prior to registration. May be proposed in any term.

FILM 480: SENIOR PROJECT (4)

Department

One course required for all film majors.

FILM 490: SENIOR HONORS PROJECT (4)

Department

Continuation of project or thesis from Fall Term. Offered Short Term and Term 2 to qualified seniors.