

# Film BA Catalog, 2025-26

## MAJOR, MINOR

- **PROFESSOR:** Amy Gerber-Stroh (chair)
- **ASSISTANT PROFESSOR:** Nathan Lee
- **ASSISTANT PROFESSOR:** Laura Ivins

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 numerous other fields.

## REQUIREMENTS FOR A MAJOR IN FILM:

11 courses (44 credits)

- FILM 171: Introduction to Film (4)
- FILM 277: Cinema and Modernity (4)
- FILM 280: Film Production (4) or FILM 281: Video Production (4)
- FILM 380: Intermediate 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 (8)

## REQUIREMENTS FOR A MINOR IN FILM:

5 courses (20 credits)

- FILM 171: Introduction to Film (4)
- FILM 277: Cinema and Modernity (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 171: INTRODUCTION TO FILM (4)**

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, SMN)

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

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 and described as ART/DANC/MUS/THEA 175.

### **FILM 233: HORROR FILMS (4)**

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.

### **FILM 234: FEMINIST CINEMA (4)**

This class examines how feminism has informed cinema, what it means to consider a film feminist, and how scholars have advocated for a feminist theory and practice of filmmaking. Drawing from American and international cinema, mainstream movies and the avant-garde, the class will take into account intersectional and queer feminist perspectives and explore what constitutes a feminism as both a question of representation and a distinct cinematic practice.

### **FILM 260: THEMATIZING ARTIFICIAL INTELLIGENCE**

Like many industries, Hollywood has been convulsed by the rapid uptake of artificial intelligence (AI). In 2023, a historic strike by industry writers and actors was motivated in part to safeguard their jobs against generative AI tools. Yet long before the rise of AI became a pressing labor question, Hollywood has been telling stories about mischievous robots, sentient computers, and other unruly technological entities. This class examines how movies have explored the theme of AI in such films as 2001: A Space Odyssey, Blade Runner, The Terminator, WarGames, Her, Ex Machina, After Yang, and M3GAN.

## **FILM 277: CINEMA AND MODERNITY (4)**

This course introduces students to the key developments and debates that have shaped the field of film studies. Beginning with the emergence of cinema in the context of modernity and the rise of 20th-century mass media, we will examine such concepts as realism and illusionism, spectacle and narrative, spectatorship, and identity, as well as how matters of race, gender, and sexuality have been implicated in cinematic representation. Framed by the historical development of the medium, this course will emphasize the history of ideas that have analyzed cinema as a distinct and ever-changing art form.

## **FILM 272: AMERICAN CINEMA (4)**

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. (AES, MOD)

## **FILM 276: PHILANTHROPY AND THE ARTS (4)**

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 and described as ART/DANC/MUS/THEA 276.

## **FILM 280: FILM PRODUCTION (4)**

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. (CRE, C&I) See Tuition and Fees table for course fee.

## **FILM 281: VIDEO PRODUCTION (4)**

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. (BLI, CRE, C&I)

### **FILM 282: THE ART OF SOUND DESIGN (4)**

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 and described as THEA 282. Open to first-year students. No prerequisite. (CRE, C&I)

### **FILM 285: ANIMATION (4)**

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 multiple animated formats including 2D, cut-out, camera-less, clay, and 3D are covered. Limited enrollment. Prerequisite: FILM 280, 281, or permission of instructor. Offered every other year. (CRE)

### **FILM 290: INDEPENDENT STUDY (2 OR 4)**

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

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

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. (AES, MOD)

### **FILM 341: QUEER CINEMA (4)**

What does it mean to speak of "queer cinema"? Are there specific forms, styles, narratives, or dispositions that can be called queer, and if so in what sense? In what ways have queer filmmakers challenged cinematic norms? In this course we will explore various ways cinema can be thought of as a queer practice or as itself a cultural form that can be queered. We will watch a selection of films that survey a diverse range of queer aesthetic practices made by a variety of artists, most (but not all) of whom identify as LGBTQ+. In

conversation with readings drawn from queer theory, film studies, literary studies, and cultural studies, we will explore the possibilities, politics, and pleasures of queer cinema.

### **FILM 318: DAVID CRONENBERG (4)**

From his low budget exploitation films of the 70s, through his sophisticated works of "body horror" in the 80s, to his current reputation as one of the world's most innovative and acclaimed filmmakers, David Cronenberg has created one of the most provocative and original bodies of work in contemporary cinema. This course undertakes an intensive study of his eclectic career, focusing on such topics as gender and the body, genre and adaptation, the idea of a cinematic "author," and the themes, concepts, and aesthetic strategies that unify Cronenberg's work.

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

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 and described as ENG 321. Prerequisite: sophomore standing or permission. (w, CRE)

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

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 and described as ENG 322. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. (CRE)

### **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. Exercises include rehearsals, script breakdowns, blocking, casting, composition and working on set. Prerequisites: FILM 280 or FILM 281 or permission. Offered every other year. (BLI)

### **FILM 372: REPRESENTATION OF GENDER IN CINEMA (4)**

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 and described as GWS 372. Prerequisite: prior film course or permission. (AES, MOD)

### **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 377: CRITICISM AND CRITIQUE (4)**

This course examines the theory and practice of criticism as it has informed cinema studies. Drawing from film theory, critical theory, philosophy, and popular criticism, the course investigates how, when, and where a critical operation takes place in writings about film—as well as how films themselves can propose a critique. We begin by questioning what the terms “criticism” and “critique” mean, exploring their historical genealogy, affective dispositions, and conceptual underpinnings, then proceed to explore key critical interventions in the field.

### **FILM 380: INTERMEDIATE PRODUCTION (4)**

Students will focus on raising their creative work to an intermediate level by enhancing cinematic and sound design skills learned in introductory production courses and paying closer attention to content. Students work individually or in small groups to produce one film or video over the course of the semester. Course format includes screenings, technical instruction, and critique. Prerequisites: FILM 280 or FILM 281. See Tuition and Fees table for course fee.

### **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. Offered any term.

### **FILM 399: INTERNSHIP (4)**

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

### **FILM 480: SENIOR PROJECT & SEMINAR (4)**

Required for all film majors. Students produce a short film, write a major research paper, or write a screenplay (or series) that reflects advanced work in their concentration. Production students attend seminars throughout the semester for project development, progress, and critique. Film studies students meet regularly with a film studies professor

throughout the research and writing process. Offered any term. Prerequisite: Senior standing.

**FILM 490: SENIOR HONORS PROJECT & SEMINAR (4,4)**

Offered to qualified film majors. Students produce a short film, write a major research paper, or write a screenplay (or series) that reflects advanced work in their concentration. Production students attend seminars throughout the semester for project development, progress, and critique. Film studies students meet regularly with a film studies professor throughout the research and writing process. Thesis work begins Fall Term and continues in Short Term, and Spring Term. Prerequisite: Senior standing and permission.