Core Courses

FLM101 INTRODUCTION TO FILM/MEDIA
This introductory course will provide students with an understanding of film and its evolution. Students will gain an understanding of narrative and non-narrative analysis and will learn elements of the film production process, including authorship, cinematography, film editing, lighting and sound. Students will also study approaches to film theory and criticism and develop their critical thinking and writing skills via a series of visual, aural and written exercises and analysis. For more information contact one of the instructors.

FLM203 OR ENG302 FILM THEORY
This course is an introduction to the basics of film theory and film criticism. It will be a survey of the major theories about film, ranging from those which focus on the cinema text and the formal aspects of the medium itself to the far broader approaches of cultural and ideological studies. Each week of the semester will be devoted to a different theme (a theoretical work or school of thought) and will involve readings, lectures and discussions relevant to that particular theme. There will be in–class screenings of films each week that relate to the issues and concepts being examined, where students will have an opportunity to apply the theoretical knowledge gained to films viewed.

FLM204 HISTORY OF FILM I
Moving pictures have been around for just over one hundred years. This course will survey the history of film from the time of the invention of the projected moving image and the earliest directions taken in film form (in the pioneering works of Edison, Melies and the Lumiere brothers) until the mid–twentieth century. It will trace the evolution of the film medium itself (cinematography, editing, use of sound and so on) and will follow corresponding developments in the technology. Broader issues will also be examined such as the increasingly complex systems and means of production, distribution and exhibition. The evolution of narrative structure as well as changing perspectives of critical responses to cinema will also be covered. Significant Films will be screened for analyses and discussion.

FLM205 HISTORY OF FILM II
This course is a continuation of FLM204 and covers the history of film from the mid–twentieth century up to the present time. It begins by examining the challenges facing the film world in the 1950: the introduction of network television, the breakup of the monopolistic studio system in America, and competition from foreign film companies, and it will take into account corresponding developments in film technology. Broader issues will also be covered such as internationalism in the financing and marketing of film: new forms of narrative; and the changing perspectives of critical responses to cinema. Significant and representative examples of films, will be screened for analyses and discussion.

FLM495 SEMINAR IN FILM MEDIA
An intensive, interdisciplinary capstone course; exploring writings and ideas about film across two or more fields of study; or examining cross–cultural themes and issues in world cinema. Topic to be announced for each term the course is offered.
Critical Studies Courses

These courses emphasize the important traditions of genre and the literary and aesthetic approaches toward understanding and valuing film media, and their integration into the broad historical, cultural and ideological context. Directed studies can be taken in Production or Critical Studies.

FLM352 TOPICS IN FILM MEDIA CRITICAL STUDIES (4)

Critical examination of historical, theoretical and aesthetic topics in world cinema. (Lec. 3, Lab. 2) Pre: sophomore standing or permission of instructor. FLM 101, 204 or 205 recommended. May be repeated with permission of director and change of topic.

FLM444 ADVANCED TOPICS IN FILM/MEDIA (4)

Critical examination and research of selected historical, theoretical or aesthetic issues in international filmmaking. (Lec. 3, Lab. 2) Pre: junior standing or permission of instructor; 101 and 204 or 205. May be repeated once with permission of the instructor and with change of emphasis. Not for graduate credit.

FLM451 ADVANCED TOPICS IN INTERNATIONAL FILM (4)

Study of international film genres from one or more national, regional or diasporic cultures and traditions. Emphases on theoretical, historiographic and media research methods. (Lec. 3, Lab. 2) Pre: Junior standing or permission of instructor. FLM 204 or 205 recommended. May be repeated for a maximum of 8 credits with change of emphases or topics.

FLM491 DIRECTED STUDIES (1-6)

Directed Study for students wanting to do advanced work in film media. Individual research and reports on problems of special interest (Independent Study). Pre: Acceptance of project by faculty member and approval by program director. May be repeated for a total of 6 credits.
Production & Technique Courses

These courses focus on the different approaches to the practice of video & new media production: how moving images are conceived, created and make meaning. Directed Studies can be taken in Production and Critical Studies.

**FLM110 INTRODUCTION TO PRODUCTION TECHNOLOGY (4)**

Introduction to single-camera field production styles and aesthetics with emphasis on camera operation, lighting and editing by means of fundamental critical studies, field projects, studio supervision and experience.

**FLM351 TOPICS IN FILM MEDIA PRODUCTION (4)**

Application of one or more production technologies in film media genres and analysis of their aesthetic implications. (Lec. 3, Lab. 2) Pre: sophomore standing or permission of instructor. FLM 110 or video or filmmaking course from ART, COM, or JOR recommended. May be repeated with permission of director and change of topic.

**FLM401 FIELD EXPERIENCE IN FILM MEDIA (1-6)**

Internship – (1–6 crs.) Structured academic work in a business, industry, educational, or agency setting under the supervision of a faculty advisor. (Practicum) Pre: permission of faculty advisor. Must have at least 18 credits earned in the Film Media program.

**FLM445 ADVANCED TOPICS IN FILM MEDIA PRODUCTION (4)**

Advanced study and practice of production techniques, technologies and aesthetics through projects, studio supervision and field experience. (Lec. 3, Lab. 2) Pre: junior standing or permission of instructor, and either ART 215 or COM 341 or COM 342 or JOR 331 or FLM 351. May be repeated with change of emphasis and permission of instructor. Not for graduate credit.

**FLM491 DIRECTED STUDIES (1-6)**

Directed Study for students wanting to do advanced work in film media. Individual research and reports on problems of special interest (Independent Study). Pre: Acceptance of project by faculty member and approval by program director. May be repeated for a total of 6 credits
**Interdisciplinary courses available for Film Media Credit**

**AAF352 BLACK IMAGES IN FILM (3)**

Exploration of the cultural, economic, political, and ideological motivations behind the standard representation of people of the African Diaspora in cinema in the U.S. and other areas of the world, while examining film as a genre with a vocabulary and idiom of its own. (Lec. 3)

**ARH374 TOPICS IN FILM (3)**

Explores the social, historical, and aesthetic development of the cinema from 1895 to the present. Lectures (3 hours) and required film screenings. (Lec. 3) May be repeated for a maximum of 6 credits with permission of instructor.

**ARH376 HISTORY OF ANIMATION (3)**

Traces the development of animation from the pre-history of animation to the present. (Lec. 3) Pre: 251, 252, or permission of instructor.

**ARH377 HISTORY OF EXPERIMENTAL FILM (3)**

Traces the development of experimental cinema in the context of modern art. (Lec. 3) Pre: 251, 252, or permission of instructor.

**ART204 DIGITAL ART AND DESIGN I (3)**

Introduction to various digital technologies used in the production of fine art and applied design. Students gain the basic technical skills and theoretical knowledge of digital still imaging, animation and interactivity information design. (Studio 6)

**ART215 VIDEO AND FILMMAKING I (3)**

Introduction to basic filmmaking and video techniques and theories of moving images. Emphasis on film and video as artistic media. Required projects and readings. (Studio 6)

**ART304 DIGITAL ART AND DESIGN II (3)**

Continuation of ART204 with an emphasis on the development of professional quality resources, content and output. Assignments cover the fundamental elements of graphic design in the digital environment and the cross influences between fine art, mass media and new media. (Studio 6) May be repeated once for credit with permission of instructor. Pre: ART 204.

**ART306 DIGITAL ART AND DESIGN III (3)**

Continuation of 304 with emphasis on contemporary issues related to art, information technology, and social influence. Students are required to develop Web-based projects. (Studio 6) May be repeated once for credit with permission of instructor. Pre: 304.

**ART316 VIDEO AND FILMMAKING II (3)**

Continuation of ART215 with added emphasis on sound. Required projects and reading. (Studio 6) Pre: 215. May be repeated once for credit with permission of instructor.
ART404 DIGITAL ART AND DESIGN IV (3)
Independent work in digital art and design under the supervision of instructor. Students present project proposals and are guided in the development of a professional multimedia portfolio. (Studio 6) Pre: 306 and permission of instructor and department chair. May be repeated once with permission of the instructor and department chairperson.

ART417 VIDEO AND FILMMAKING III (3)
Independent work in video and filmmaking under the supervision of instructor. (Studio 6) Pre: 316 and permission of instructor. May be repeated for credit with permission of instructor and department chair.

CLS450 HISPANIC STEREOTYPES IN FICTION AND FILM

COM341 DOCUMENTARY PRE-PRODUCTION (3)
Understanding the documentary form in both its historic and modern context. Basic camera, shooting, and interviewing techniques are studied. Research and writing a documentary proposal required. Only Communication Studies, Applied Communications or Public Relation majors are eligible to enroll in this class. (Lec. 3) Pre: junior standing.

COM342 DOCUMENTARY PRODUCTION (3)
Builds on work completed in 341. Field camera operation, lighting, archival materials, writing, directing, producing, and editing a documentary short on a topic researched and pre-produced in 341. Only Communication Studies, Applied Communications or Public Relation majors are eligible to enroll in this class. (Lec. 3) Pre: COM 341 and junior standing.

COM346 SOCIAL AND CULTURAL ASPECTS OF MEDIA (3)
Explores social and cultural dimensions of media. Includes case studies of print, television, film, video, and computer-mediated communication. Only Communication Studies, Applied Communications or Public Relation majors are eligible to enroll in this class. (Lec. 3) Pre: junior standing or permission of instructor.

COM414 RHETORIC OF SPORTS IN FILM (3)
Studies the rhetoric of sports in film. Students identify and analyze rhetorical messages embedded in films that deal with sports as reflections of the filmmakers vision by applying film and rhetorical theory. Only Communication Studies, Applied Communications or Public Relation majors are eligible to enroll in this course. (Lec. 3) Pre: COM 381 and 383. Not for graduate credit.

COM445 TELEVISION ADVERTISING (3)
Examination of theory and practice in television advertising. Students will acquire and analyze commercials made by professionals and create and produce television advertisements. Only Communication Studies, Applied Communications or Public Relation majors are eligible to enroll in this course. (Lec. 3) Pre: COM 210. Not for graduate credit.

ENG300 LITERATURE INTO FILM: DRAMA OR NARRATIVE (3)
Analysis of themes, techniques, and form in literature and film aimed at developing critical appreciation of printed and film narratives. Emphasis will alternate between fiction and drama. (Lec. 3) (A) [D]

ENG302 TOPICS IN FILM THEORY AND CRITICISM (3)
Introduction to film theory and criticism. Emphasis on semiotics, auteur theory, psychoanalysis, genre studies, feminist theory, materialist critique, or cultural studies, with focus on range of popular, experimental, and documentary film traditions. May be repeated for credit when taken with different emphasis. (Lec. 3) (A) [D]

ENG303 CINEMATIC AUTEURS (3)

Literary study of one or more major directors with a substantial body of work exhibiting recurrent themes and distinctive style (e.g. Hitchcock, Kubrick, Kurasawa). Emphasis will vary. May be repeated once with different director. (Lec. 3) (A) [D]

ENG304 FILM GENRES (3)

Literary study of the particular conventions and evolution of one or more film genres (e.g. Romantic Comedy, Science Fiction, Western). Emphasis will vary. (Lec. 3) May be repeated once with a different genre. (A) [D]

ENG205D CREATIVE WRITING: SCREENWRITING (3)

Writing and analysis of works written by class members and professional writers. (Lec. 3) ENG 205D may be offered online.

ENG305D ADVANCED CREATIVE WRITING: SCREEN WRITING (3)

For students with talent and experience in creative writing and a good reading background in the genre(s) they wish to write in, whether short fiction, drame, or poetry. (Lec. 3) May be repeated.

FRN320 STUDIES IN FRENCH CINEMA (TAUGHT IN ENGLISH) (3)

Study of major French/Francophone film genres and of prominent French/Francophone directors. Emphasis will vary. Course taught in English. Students counting the course for a major or minor in French are required to do all written work in French and must have credit for FRN 204 and FRN 207. May be repeated with different topics for a maximum of 9 credits. (Lec. 3) (A) (FC) [D]

HIS358 RECENT AMERICA IN FILM (3)

An investigation of American culture and history since 1930 using films as the major resource for study, with emphasis on the Great Depression, World War II, sexual interaction, and race relations. (Lec. 1, Lab. 4) Pre: Sophomore standing or permission of instructor.

HPR324A IMAGES OF MASCULINITY IN FILM (3)

An exploration of the development, meaning, and impact of male images in American cinema. Emphasis is on the relationship of feature films to concepts of masculinity, the male “hero,” male–female relationships, and related social issues. (Open to students who have also taken “Rebel images in Films”)

HPR324 REBEL IMAGES IN FILM (3)

An examination of the causes, development, and impact of the rebel images in cinema, including, but not limited to, those films made during, or dealing with, the 1960s to 1970s protest era. An appreciation of cinema will be combined with an understanding of related historical, social, political and cultural trends and events. (Open to students who have also taken “Images of Masculinity in Films”)


HPR411 HONORS SEMINAER: MONEY & MISERY OR WAR STORIES OR FILM AND VIDEO PRACTICUM (3)
(Seminar) Fall 2007: Voices of Katrina; The Life and Thoughts of Martin Luther King, Jr.; Controversies in Environmental Science; Fictions of Ability and Disability; Film and Video Practicum. Spring 2008: Honors section of BUS 441, Honors section of BUS 445; Plant Plagues: Causes and Consequences; Globalization Work, and Human Rights.

ITL315 ITALIAN CINEMA (TAUGHT IN ENGLISH) (3)
Representative Italian films and their directors through viewing and discussions of films, lectures, and readings. Course taught in English. Students counting the course for a major or minor in Italian are required to do written work in Italian and must have credit for ITL 205 or 206 or permission of instructor. May be repeated with different topics for a maximum of 9 credits. (Lec. 3)

JOR230 INTRODUCTION TO RADIO AND TELEVISION NEWS (3)
(I or II, 3) Beginning course in the principles and techniques of radio and television news gathering and writing. Stress is placed on copy formats, broadcast style, and basic production techniques. Frequent out-of-class and off-campus assignments. (Lec. 2, Lab. 2) Pre: 220 with a grade of C or better.

JOR311 MEDIA CRITICISM IN AMERICA (3)
Examines news media performance in the United States by studying the works of media critics, both historical and contemporary. Practice in media monitoring and writing media criticism. (Lec. 3) Pre: JOR 110 or 115 or permission of instructor.

JOR331 ELECTRONIC NEWSGATHERING (3)
(I or II, 3) Skill development in the visual technology of television news. Techniques of single-camera field production are stressed. Introduction to fundamentals of video tape editing; practice in ENG photography and editing. Frequent out-of-class and off-campus assignments. (Lec. 2, Lab. 2) Pre: 230 with a grade of C or better.

PHL256 PHILOSOPHY AND FILMS

SPA320 STUDIES IN SPANISH CINEMA (TAUGHT IN ENGLISH) (3)
Study of major Spanish film genres and of prominent Spanish film directors. Emphasis will vary. Course taught in English. Students counting the course for a major or minor in Spanish are required to do all written work in Spanish and must have credit for SPA 206. (Lec. 3) FLM 101 or equivalent recommended. May be repeated with different topics for a total of 6 credits. (A) (FC) [D]

THE182 SCRIPT ANALYSIS: FILM MEDIA (3)
Understanding scripts through analysis of structure, character, language, genre and style and their evolution from page to film. Scripts, videos and DVD’s will be studied.

WMS350 WOMEN AND FILM (3)
Selected areas of study pertinent to women’s studies. Instruction may be offered in class seminar or tutorial environments according to specific needs and purposes. (Lec.) May be repeated with different topic.