

Film

MAJOR, MINOR
PROFESSOR: Amy Gerber-Stroh (chair)

ASSISTANT PROFESSOR: Nathan Lee

INSTRUCTOR: Ashley Stratton

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: Core Issues in Film Studies (4)
- FILM 280: Film Production (4) **or** FILM 281: Video Production (4)
- FILM 377: Criticism and Critique (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)

- FILM 171: Introduction to Film (4)
- FILM 277: Core Issues in Film Studies (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)
Lee

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)
Smith

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. Offered Term 2. (r)

FILM 233: HORROR FILMS (4)
Lee

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 2024-25.

FILM 235: FILM NOIR (4)
Lee

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. Not offered in 2024-25. (AES, MOD)

FILM 250: SPECIAL TOPIC: FEMINIST CINEMA (4)

Lee

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 feminist mode of spectatorship. Offered Term 2.

FILM 277: CORE ISSUES IN FILM STUDIES (4)

Lee

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. The course will conclude by examining the technological, aesthetic, and industrial effects of digital technology on cinema. Offered Term 2.

FILM 272: AMERICAN CINEMA (4)

Lee

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. Not offered in 2024-25. (AES, MOD)

FILM 276: PHILANTHROPY AND THE ARTS (4)

Smith

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. 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. Not offered in 2024-25. (CRE, C&I)

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, C&I)

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 and described as THEA 282. Open to first-year students. No prerequisite. Not offered in 2024-25. (CRE, C&I)

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 2024-25. (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)**Lee**

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. Not offered in 2024-25. (AES, MOD)

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

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. Offered Term 1. (w, CRE)

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

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. Offered Term 2. (CRE)

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

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 and described as ENG 323. Prerequisite: sophomore standing or permission. Not offered in 2024-25.

FILM 334: DIRECTING FOR FILM (4)**Gerber-Stroh**

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. (BLI)

FILM 350: SPECIAL TOPIC: INTRODUCTION TO VISUAL EFFECTS (4)**Gerber-Stroh**

Visual effects (VFX) play an important role in filmmaking for both live action and animation storytelling. Indie filmmakers also utilize VFX for achieving visuals with a limited budget. Students in this course will learn basic technologies involved in creating VFX, including compositing, motion capture, keying, modeling, and using tools such as Adobe After Effects and Maya. Students work towards completing a short film that utilizes VFX from a creative and practical perspective. Course format includes screenings, discussion, technical instruction, and critique. Prerequisite: FILM 280 or FILM 281, or permission. Offered Term 1.

FILM 350: SPECIAL TOPIC: DAVID CRONENBERG (4)**Lee**

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. Note: Films in this course contain images of extreme violence and graphic sexuality. Offered Term 1.

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

This course focuses on a study of films by directors as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Not offered in 2024-25.

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

A study of films by directors as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Prerequisite: Sophomore standing or permission of instructor. Also listed and described as ENG 354. Not offered in 2024-25.

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 2024-25.

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 and described as GWS 372. Prerequisite: prior film course or permission. Not offered in 2024-25. (AES, MOD)

FILM 373: DOCUMENTARY FILM AND TELEVISION (4)**Gerber-Stroh**

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 2024-25. (AES, MOD)

FILM 377: CRITICISM AND CRITIQUE (4)**Lee**

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. May be also be taken to satisfy 300-level elective requirement for Film Minors. Offered Term 1.

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 2024-25. (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 & SEMINAR (4)**Gerber-Stroh**

Required for all film majors. Students produce a short film, write a major research paper, or write a ninety-page screenplay (or series) that reflects advanced work in their concentration. Students attend seminars throughout the semester for lectures, critique, and career development. Offered any term.

FILM 490: SENIOR HONORS PROJECT & SEMINAR (4)**Gerber-Stroh**

Offered to qualified film majors. Students produce a short film, write a major research paper, or write a ninety-page screenplay (or series) that reflects advanced work in their concentration. Students attend seminars throughout the

semester for lectures, critique, and career development. Thesis work begins Fall Term and continues in Short Term, and Spring Term. Prerequisite: Senior standing and permission.