

# Film Studies Courses

## Fall 2009

- **An asterisk (\*) next to a course number indicates that admission to the course is by application only.** FST 397, 493, 495 and 497 require applications. You must complete a separate application for each course for which you wish to apply, and submit with each application a copy of your Degree Audit, available on SeaNet. You will be notified by e-mail if you have been accepted; those who have not been accepted will be placed on a waiting list.

*Important due dates for courses that require applications:*

<b>FEB 20</b>	Applications available in the Film Studies office
<b>MAR 20</b>	Applications due to our office and given to production faculty at the end of the day
<b>MAR 27</b>	Students admitted to courses will be notified by e-mail. Accepted students will be given an override, which will permit them to register for the course(s) during pre-registration.
<b>APR 1</b>	Pre-registration for Fall 2009 classes begins.

- **A dollar sign (\$) next to a course number indicates that the course requires an \$18 liability insurance fee.** Once you register for the course(s), this fee will automatically post to your student account as a tuition fee, and is due with your tuition payment according to university policy.
- **An “M” (for “majors only”) next to a course number indicates that the course is restricted to film studies (FST) majors.** The department chair may at some time “open up” such courses to pre-film studies majors (PFST) and non-majors if the course does not fill while restricted. PFST majors and other non-FST majors seeking admission to such courses should periodically try to enroll through SeaNet.
- **A “w” (for “writing intensive”) next to a course number indicates that the course satisfies the Writing Competency Requirement** in the Film Studies major.
- Production courses sometimes require students to pay for hardware, software, or film processing. The department absorbs as much of the costs as it can, but students should be aware that such courses often have additional expenses. You may consult with your instructors to learn specific costs associated with individual courses.
- If you find that you cannot get into a cross-listed course by way of the FST prefix, try the cross-listed course prefix; either one will satisfy the same requirement in the film studies major.
- **Course changes and additions are sometimes made before pre-registration begins. Please check the Film Studies website periodically for updates.**

**FST 200-001 (Formerly FST 203) Introduction to Film Study (3) #14607**

Screening/Lecture M 12:30 p.m. – 3:45 p.m. (KI 101) J. Kreul/25 Students

& Discussion W 12:30 p.m. – 1:25 p.m. (KI 104)

Introduction to film study, including analysis of cinematography, editing, composition, performance, sound, and narrative. Films drawn from various national cinemas, representing diverse styles, periods and genres. Three lecture hours and two screening hours each week.

**FST 200-002 (Formerly FST 203) Introduction to Film Study (3) #14608**

Screening/Lecture M 12:30 p.m. – 3:45 p.m. (KI 101) J. Kreul/25 Students

& Discussion W 1:40 p.m. – 2:35 p.m. (KI 104)

See description for FST 200-001.

**FST 200-003 (Formerly FST 203) Introduction to Film Study (3) #14610**

Screening/Lecture M 12:30 p.m. – 3:45 p.m. (KI 101) J. Kreul & M. Bliss/25 Students.

& Discussion W 2:50 p.m. – 3:45 p.m. (KI 104)

See description for FST 200-001.

**FST 200-004 (Formerly FST 203) Introduction to Film Study (3) #15967**  
Screening/Lecture M 12:30 p.m. – 3:45 p.m. (KI 101) J. Kreul & M. Bliss/25 Students.  
& Discussion W 12:30 p.m. – 1:25 p.m. (KI 202)  
See description for FST 200-001.

**\$ FST 201-001 Introduction to Film Production (3) #11708**  
M 12:00 p.m. – 2:45 p.m. (KE 1122 and KE 1114) C. Hackler/20 Students  
**PFST majors only.** Study and application of cinematic concepts and techniques. Students complete a series of collaborative exercises exploring narrative, documentary and experimental film forms.

**\$ FST 201-002 Introduction to Film Production (3) #11734**  
T 12:00 p.m. – 2:45 p.m. (KE 1122 and KE 1114) D. Monahan/20 Students  
**PFST majors only.** See description for 201-001

**\$ FST 201-003 Introduction to Film Production (3) #11744**  
M 6:00 p.m. – 8:45 p.m. (KE 1114) A. Silva/20 students  
**PFST majors only.** See description for 201-001

**FST 205-001 Introduction to World Cinema (3) #11924**  
Screening/Lecture R 9:30 a.m. – 12:45 p.m. (KI 101) N. Bose/25 students  
& Discussion T 10:00 a.m. – 11:15 a.m. (KI 104)  
Historical survey of the major breakthroughs and hotspots in world film, from the silent period to today. Case studies include: the early cinema of attractions, Soviet Montage, classical Hollywood, poetic realism, Japanese samurai epics, European and Latin American New Wave Cinemas, postcolonial Third Cinema, film from the Middle East, Hong Kong action style, experimental cinema, and film in the digital era.

**FST 205-002 Introduction to World Cinema (3) #12689**  
Screening/Lecture R 9:30 a.m. – 12:45 p.m. (KI 101) N. Bose/25 students  
& Discussion T 11:30 a.m. – 12:45 p.m. (KI 104)  
See course description for FST 205-001.

**FST 210-001 Moviemakers & Scholars Series (3) #14622**  
T 1:00 p.m. – 4:00 p.m. (Lumina Theater/FSC 1006) T. Linehan/225 students  
This course is designed to teach students a variety of perspectives on filmmaking and film studies. Combining presentations by local and visiting filmmakers with lectures and film screenings conducted by film scholars, the course introduces students to a wide variety of film styles, film scholarship, and professions in the industry.

**FST 220-001 (ART/CSC 220) 3D Computer Graphics (3) #13949**  
TR 11:00 a.m. – 12:15 p.m. (BR 165) E. Patterson/8 FST students  
**PFST, FST, ART and CSC majors only.** This class provides an introduction to the artistic and technical field of computer graphics and animation, focusing on basic 3-D modeling, shading, lighting, and rendering. Major concepts are covered and applied in several projects using advanced software, building to a final course project where comprehensive knowledge gained is applied in an interdisciplinary nature. (Students may choose to continue developing skills in the succeeding course, ART/CSC/FST 320).

**\$ M FST 301-001 (Formerly FST 395) Film Tools and Techniques (3) #14623**  
T 3:00 p.m. – 5:45 p.m. (KE 1133 Black Box and KE 1114) G. Pack/16 students  
**FST majors only.** Instruction in the techniques and technologies of digital filmmaking, including camera, lenses, lighting, grip, sound and set protocol. Since FST 301 was formerly numbered FST 395, students who have already taken FST 395 will not be admitted to the course.

**\$ M FST 302-001 Intermediate Film Production (3) #14628**  
T 6:30 p.m. – 9:15 p.m. (KE 1133 Black Box and KE 1114) G. Pack/16 students  
**FST majors only.** A comprehensive practicum in motion picture preproduction, production, and post-production. We will be introduced to basic camera, lighting, grip and sound techniques while emphasizing non-equipment duties

(producing, directing, casting, locations and assistant directing). Students, as a group, will develop, plan and orchestrate one 3-minute movie.

**\$ M FST 302-002 Intermediate Film Production: Documentary (3) #14835**

W 9:00 a.m. – 11:45 a.m. (KE 1114) S. Silva /16 students

**FST majors only.** Will explore issues and concepts that characterize documentary production, students will study and discuss different modes of documentary filmmaking (Poetic, Expository, Observational, Participatory, Performative and Reflexive). Working in groups, we will apply this knowledge to the making of four short (2-4 minute) video assignments. In addition to developing a stronger aesthetic and conceptual understanding of documentary filmmaking, each assignment will allow students to gain experience with various production techniques associated with non-fiction video such as location shooting, interviewing, lighting, sound and editing.

**\$ M FST 302-003 Intermediate Film Production: Experimental (3) #15563**

M 12:00 p.m. – 2:45 p.m. (KE 1114) S. Silva/16 students

**FST majors only.** Diaristic film, Lyrical Film, Structural Film, Collage, Culture Jamming. With a wide range of historical and contemporary samples to guide us from the personal to the political this production course will explore various historical, critical and technical aspects of avant-garde filmmaking. Students will be required to do readings, lead inclass presentations, and produce several film, video, audio, or multimedia productions that focus on the issues discussed in class.

**w FST 317-001 (ENG 317) Writing About Film (3) #11995**

T 9:00 a.m. – 11:45 a.m. (KE 1114) T. Berliner/11 FST students

**PFST, FST and ENG majors only.** Prerequisite: FST 200 or ENG 204. In this writing-intensive course, we will learn and practice a variety ways of writing about movies. Students will read different types of writing—including reviews, features, scholarly essays, interviews, and others—and, sparked by their own interests, will practice each type. We will workshop student work and learn and practice writing principles and techniques in order to help make everyone in the course a better writer.

**w FST 317-002 (ENG 317) Writing About Film (3) #15567**

TR 3:30 p.m. – 4:45 p.m. (MO 210) N. Laudadio/8 FST students

**PFST, FST and ENG majors only.** Prerequisite: FST 200 or ENG 204. In this course we will begin with the basics of film language/terminology and then move through several different genres of film writing: reviews, critical essays, personal analysis, etc. We will discuss the mechanics of, and practice writing in these formats, but there will be a particular focus on the critical/analytical essay and film review. While much of this class concerns itself with film studies and history, it is at heart (and in practice) a writing course, and therefore a writing intensive course.

**w FST 317-003 (ENG 317) Writing About Film (3) #15569**

TR 11:00 a.m. – 12:15 p.m. (MO 202) T. Gilbert/8 FST students

**PFST, FST and ENG majors only.** Prerequisite: FST 200 or ENG 204. This course concentrates on analyzing and writing about film. We will practice and perfect writing a selection of film-based genres including reviews, critical essays, and personal responses. To this end, we will view a subset of popular films of the twentieth and twenty-first centuries that may include *Vertigo*, *The Manchurian Candidate*, *Casino Royale*, and *The Talented Mr. Ripley*.

**w FST 317-004 (ENG 317) Writing About Film (3) #15764**

TR 2:00 p.m. – 3:15 p.m. (MO 210) J. Clifford/8 FST students

**PFST, FST and ENG majors only.** Prerequisite: FST 200 or ENG 204. We will write about five critical essays about selected films, focusing on mise-en-scene, genre, interpretation, cinematography and other topics.

**FST 318-001 (CRW 318) Screenwriting I: Introduction to Screenwriting (3) #12015**

M 2:15 p.m. – 5:00 p.m. (KI 104) L. Buttino/15 FST students

**PFST, FST and CRW majors only.** Prerequisite: FST 201; or CRW 206, 207, 208, 209. An introduction to screenwriting format, craft and technique with an emphasis on the fundamentals of storytelling. Students write a series of exercises, and multiple drafts and revisions of a short narrative script.

<b>FST 318-002 (CRW 318)</b>	<b>Screenwriting I: Introduction to Screenwriting (3)</b>	<b>#12019</b>
R 9:00 a.m. – 11:45 a.m. (KE 1114)		C. Hackler/16 FST students
<b>PFST, FST and CRW majors only.</b> Prerequisite: FST 201; or CRW 206, 207, 208, 209. An introduction to screenwriting format, craft and technique with an emphasis on the fundamentals of storytelling. Students write a series of exercises, and multiple drafts and revisions of a short narrative script.		
<b>FST 318-003 (CRW 318)</b>	<b>Screenwriting I: Introduction to Screenwriting (3)</b>	<b>#13027</b>
R 2:00 p.m. – 4:45 p.m. (KI 104)		T. Linehan/15 FST Students
<b>PFST, FST and CRW majors only.</b> Prerequisite: FST 201; or CRW 206, 207, 208, 209. To immerse you in the fundamentals of writing and workshopping the short script from concept to completed and revised first draft. Topics include: concept, formatting, story structure, character development, conflict, visible outer motivation, dialogue, scene writing, and writing for emotional impact, among other things.		
<b>\$ FST 330-001</b>	<b>Producing (3)</b>	<b>#14641</b>
M 3:00 p.m. – 5:45 p.m. (KE 1114)		T. Linehan/20 students
<b>FST majors only.</b> Focuses on duties of a producer through a project "life cycle": development, financing, pre-production, production, post-production, marketing and distribution. Emphasizes production management, budgeting and scheduling.		
<b>M FST 331-001</b>	<b>Introduction to Editing (3)</b>	<b>#14644</b>
R 9:00 a.m. – 11:45 a.m. (KE 1122)		A. Silva/16 Students
<b>FST majors only.</b> An introduction to the techniques and aesthetics of non-linear editing for motion pictures. Students will learn through the instruction and use of Final Cut Pro digital editing software to explore editing in a variety of genres: narrative, documentary and found footage.		
<b>M FST 331-002</b>	<b>Introduction to Editing (3)</b>	<b>#14645</b>
R 3:00 p.m. – 5:45 p.m. (KE 1122)		D. Monahan/16 students
<b>FST majors only.</b> See course description for FST 331-001.		
<b>M FST 333-001</b>	<b>Modes of Animation Production (3)</b>	<b>#14648</b>
M 3:00 p.m. – 5:45pm (KE 1122)		A. Silva/16 students
<b>FST majors only.</b> This class explores a variety of 2-dimensional animation techniques that allow students to mix and match various software programs to create digital art that carries a unique aesthetic. A large misconception is that one must be "an artist" to be an animator. Though drawing skills are always an asset, in this class we will use photographs, live-action video and basically any images that can be imported into a computer and traced over, cut out, composited and animated. This class also provides basic instruction in Photoshop and After Effects, while encouraging students with previous knowledge of the software an opportunity to expand their knowledge base.		
<b>\$ M FST 334-001</b>	<b>6x1: Variations on the One Minute Film (3)</b>	<b>#15813</b>
R 6:00 p.m. – 8:45pm (KE 1114 and KE 1133 Black Box)		A. Silva/16 students
<b>FST majors only.</b> This hands-on course is designed to introduce students to a wide range of approaches and techniques of film and video production quickly, yet comprehensively, in order to demystify the production process. Over the course of the semester, students work in groups and alone to create six 1-minute-long projects based on specific assignments (i.e. cameraless filmmaking, 16mm film hand-processing, stop motion animation, rhythmic image editing, collage, etc.). The goal of this course is to expose students to alternative/experimental forms of filmmaking through a series of intensive exercises that will equip students with new creative tools while at the same time helping students develop a portfolio of creative work.		
<b>w FST 367-001</b>	<b>Film Authors: African American Filmmakers (3)</b>	<b>#12098</b>
M 10:00 a.m. – 2:00 p.m. (KI 104)		S. Richardson/15 students
<b>PFST and FST majors only.</b> Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205. In this writing-intensive course, students will confront intriguing and complex issues about race in terms of representation, signifying, stereotypes, cross-over films, black aesthetics, and the black film tradition. Included in this approach will be genre study, such as horror, science-fiction, action, and buddy films, as well as plantation films and Blaxploitation films. Students will also read seminal critical works about black cinema by such notables as Baker, Bobo, Bogle, Cripps, Diawara, Gaines, Gates, Guerrero, hooks, and Wallace. Assignments for the course may include oral presentations, active participation, weekly writing exercises, a journal, and several analytical essays.		

**FST 368-001** **Film Styles and Genres: Disney Films (3)** **#15573**

W 10:00 a.m. – 2:00 p.m. (KI 101) S. Richardson/20 students

**PFST and FST majors only.** *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* Welcome to the wonderful world of Disney, only this time we won't be going through the looking glass or through the door to the Magic Kingdom; instead, we will enter through the gates of academic inquiry to learn about, not only Disney's modes of aesthetic or animated form, but to uncover often nefarious and pernicious political positionings in Disney films. We will, however, still appreciate the films for the delightful artifacts that they are while also engaging them on a philosophical level to unearth hidden ideologies about such issues as race, class, sexuality, and gender. Assignments may include oral presentations, active participation, and several analytical essays.

**FST 368-002** **Film Styles and Genres: Animation (3)** **#15907**

T 4:00 p.m. – 8:00 p.m. (KI 101) J. Kreul /20 students

**PFST and FST majors only.** *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* This course will survey aesthetic traditions, technical advancements, economic strategies, and social transformations in the production of animation from pre-cinematic optical toys to the current revolution in computer-generated imagery. In addition to Hollywood studio animation (Disney, Fleischer Brothers, UPA, Warner Brothers, Pixar) the course will examine alternative modes of production and aesthetic sensibilities ranging from the avant-garde (Fischinger, Breer, Svankmajer, Brothers Quay) to Japanese anime (Miyazaki, Studio Ghibli).

**FST 369-001** **Special Topics in Film Studies: Producing the Undergraduate Film Magazine (3)** **#15815**

R 5:00 p.m. – 8:30 p.m. (KI 104 and KI 101 on selected days) L. Palmer/16 students

**PFST and FST majors only.** *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* This class will introduce students to the publication process of an undergraduate film magazine. Students will: create magazine policy and protocol, based upon research of different publication models; set and disseminate calls for themed issues; solicit and review content from peers throughout the world; liaise with contributors and publishers; write original content; prepare content for publication; design layouts, incorporating images to enhance texts; and promote and market the resulting product. Students will gain real-world experience, partnering with a major international press and producing an actual magazine issue that will be distributed globally.

**M FST 371-001** **History of Documentary Film (3)** **#15574**

Screening/Lecture T 9:00 a.m. – 12:15 p.m. (KI 101) M. Johnson/20 students

& Discussion R 11:00 a.m. – 12:15 p.m. (KI 104)

**FST majors only.** *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* Historical overview of non-fiction filmmaking. Emphasizes critical approaches to documentary film practices and traditions.

**M FST 377-001** **American Cinema Since 1961 (3)** **#12128**

Screening/Lecture M 9:00 a.m. – 12:15 p.m. (KI 101) T. Berliner/20 students

& Discussion W 9:30 a.m. – 10:45 a.m. (KI 104)

**PFST and FST majors only.** *Pre-requisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* This course introduces students to some of the history and form of American cinema since the end of the studio system. We will consider the major historical topics pertinent to the period, including demographic changes, the ratings system, the "event film," the development of video, indie filmmaking, and other stuff like that. Primarily, however, we will study American movies as movies—as experiences for spectators—and we will never be far from what I consider our central question and the only question about the cinema that I spend much time thinking about: What is it about the movies people like that makes people like them?

**M FST 377-002** **American Cinema Since 1961 (3)** **#12144**

Screening/Lecture M 9:00 a.m. – 12:15 p.m. (KI 101) T. Berliner/20 students

& Discussion W 11:00 a.m. – 12:15 p.m. (KI 104)

**PFST and FST majors only.** *Pre-requisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* See course description for FST 377-001.

<b>FST 389-001</b>	<b>Studies in World Cinema: Contemporary World Cinema (3)</b>	<b>#14654</b>
Screening/Lecture M 4:00 p.m. – 7:15 p.m. (KI 101) J. Kreul/20 students		
& Discussion W 4:00 p.m. – 5:15 p.m. (KI 104)		
<b>PFST and FST majors only. Pre-requisite: FST 200 and Pre-requisite or Co-requisite: FST 205.</b>		
This course will survey current trends in world cinema culture as it explores the following four case studies: Iranian Cinema of the 1990s; Hong Kong action cinema of Johnny To; Long Take cinematography and staging in the films of Hou Hsiao-Hsien; and conflict and identity in recent Palestinian and Israeli cinema. These case studies will facilitate ongoing debates about the definition of “national cinema,” the influence of international film festival circuit, and the value of authorship criticism.		
<b>FST 389-002</b>	<b>Studies in World Cinema: Bollywood Dreams: Intro to Popular Hindi Cinema (3)</b>	<b>#14656</b>
Screening/Lecture R 2:00 p.m. – 5:15 p.m. (KI 101) N. Bose/20 students		
& Discussion T 2:00 p.m. – 3:15 p.m. (KI 104)		
<b>PFST and FST majors only. Pre-requisite: FST 200 and Pre-requisite or Co-requisite: FST 205.</b> This course aims to provide a microcosmic insight into the thriving commercial Hindi film industry, the largest film producing machinery in the world in terms of annual production. This module will address the aesthetic, industrial, textual, cultural and political aspects of a popular, national cinema that is increasingly becoming a global, cultural commodity. Besides analysing seminal film texts, weekly seminars and screenings will focus on: the history of Hindi cinema from the silent period to the family romances of the 1990s; the unique and often controversial forms of censorship and regulation by both the State and by extra-constitutional sites of power; industrial practices of the studios, directors, producers, exhibitors and the recent movement towards the corporatisation of a hitherto disorganised sector; exhibition studies that include the changing spectatorial conditions and structures of viewing and the recent rise of multiplex chains; globalisation and the diasporic aspirations and audiences of brand “Bollywood”; a three-part seminar on the representation of gender and sexuality, the first highlighting women in Hindi cinema, the second focusing on the shifting perceptions of masculinity whilst the last draws on recent scholarship on queer representations in both niche and blockbuster films.		
<b>\$ M FST 392-001</b>	<b>Lighting (3)</b>	<b>#14682</b>
W 3:00 p.m. – 5:45 p.m. (KE 1133 Black Box and KE 1114) G. Pack/16 students		
<b>FST majors only. Pre-requisites: FST 301.</b> Training and analysis of lighting style and manipulation, exposure variation, color balance, rigging, pre-lighting, special effects, and safety.		
<b>\$ M FST 394-001</b>	<b>Sound Design (3)</b>	<b>#15591</b>
F 9:00 a.m. – 11:45 a.m. (KE 1122) A. Markowski/16 students		
<b>FST majors only. Pre-requisites: FST 201.</b> This course will cover the world of film and television post production audio with lecture and hands on activities with an emphasis on Pro Tools audio editing. Our activities will include the use of a variety of advanced recording and editing equipment to create and fully understand the essential elements of a professional sound track. This course is designed to demystify the world of audio and empower students with the advantages of uncompromised audio. Topics include audio theory, recording techniques, sound editing skills, sound design artistry, digital media management, sound processing and final mixing.		
<b>\$ M FST 397-001</b>	<b>Cinematography (3)</b>	<b>#12161</b>
W 6:30 p.m. – 9:15 p.m. (KE 1133 Black Box and KE 1114) G. Pack/12 Students		
<b>FST majors only. Pre-requisites: FST 301.</b> Introduction to principles and applications of motion picture photography. Emphasizes scientific and industry terminology, equipment training, film stock, testing, filtration, and laboratory procedures.		
<b>\$ M * FST 495-001</b>	<b>Senior Seminar in Film Production: Narrative (3)</b>	<b>#12378</b>
R 3:00 p.m. – 5:45 p.m. (KE 1114) C. Hackler/15 students		
<b>FST majors only. Prerequisite FST 301 or 302. COURSE BY APPLICATION ONLY.</b> An intensive capstone course in which Film Studies students work in collaborative teams to complete the preproduction and production of three short, narrative motion pictures. All students interested in having a script considered for production should come to the first class with a polished script of twelve pages or less. Students will apply for crew positions to be assigned by instructor after class consultation: Director, Producer, Director of Photography, Production Designer, and Sound Recordist. Only serious students motivated to collaborate on a festival quality project should register for this course. Footage from this course will be edited by Advanced Editing students the following semester.		

**\$ M \* FST 495-002 Senior Seminar in Film Production: Documentary (3) #12382**

T 6:00 p.m. – 8:45 p.m. (KI 104) S. Silva/15 students

**FST majors only. Prerequisite FST 301 or 302. COURSE BY APPLICATION ONLY.** An intensive cap-stone workshop in which Film Studies students focus on pre-producing and shooting a festival quality (10-15 minute) Documentary project. The semester long process will emphasize brainstorming, research, proposal development, location shooting, interviewing, lighting and sound recording. While working in groups to create their projects, students will also explore a variety of approaches to documentary filmmaking and will be encouraged to consider the history, theory and technologies of the form and how these elements relate to their own work.

**M w FST 496-001 Senior Seminar in Film Study: Cuban Cinema (3) #12388**

Screening/Lecture T 12:30 p.m. – 3:45 p.m. (KI 101) M. Johnson/15 students

& Discussion R 12:30 p.m. – 1:45 p.m. (KI 104)

**FST majors only. Pre-requisites: FST 200 and FST 205; and Junior or Senior standing.** History and aesthetics of Cuban cinema, from pre-revolutionary film culture to the international breakthroughs of the 1960s and the transition to the contemporary global market. We will look at films within their specific contexts, explore issues related to cultural identity, international financing, and nostalgia, as well as critically analyze representations of Cuba in films produced in the United States and Europe.

**M \* FST 497-001 Advanced Editing (3) #12398**

T 3:00 p.m. – 5:45 p.m. (KE 1122) D. Monahan/16 students

**FST majors only. Prerequisites: FST 331. COURSE BY APPLICATION ONLY.** Hands-on application of editing theory, techniques, practices and technology. This advanced course allows students to take a narrative or documentary project from raw footage to release print. (All students will edit projects shot in the previous semester's Senior Production Seminars. Exceptions only with instructor permission.) Students will analyze scripts, production notes, and footage; and edit and workshop a rough cut, fine cut, sound edit, credit sequence and picture locked final edit. This class is designed to allow advanced students an in-depth editing experience. Students seeking editing and software instruction are strongly encouraged to register for Introduction to Digital Editing, FST 331 before taking FST 497.

**\$ M \* FST 498-000 Internship (1-3)**

**FST Majors only. Prerequisites: Permission of Chair of Film Studies; Junior or Senior standing; an overall 3.0 minimum GPA; and a minimum of 12 hours in FST courses. BY ONLINE APPLICATION ONLY(see FST website).** Hands-on work and study conducted within the film production industry. Critical studies positions also available. Application of filmmaking concepts in consultation with internship director, student, and agency supervisor. Positions in Wilmington, New York, Los Angeles, England, and elsewhere. May be repeated with permission of the chair of Film Studies. Maximum of 9 credit hours.