

Film Studies Courses Spring 2010

- **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:

- OCT 23** Applications due to the Film Studies office (KI 102) **by 4:30 p.m.**
OCT 30 **Students admitted** to courses will be notified by e-mail by 5:00 p.m. Accepted students will be given an override, which will permit them to register for the course(s) during pre-registration. Students who *do not* receive an e-mail have been placed on a waiting list.
NOV 2 Pre-registration for spring 2010 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 110-001 **Concepts in Film (3)** **#24536**

T 9:00 a.m. – 1:00 p.m. (FSC 1006/Lumina Theater) D. Monahan /225 Students

NOT RECOMMENDED FOR FILM STUDIES MAJORS. An introduction of film form and style designed to help students move from passive viewers to active “readers” of cinema. Weekly film screenings and lectures explore the many cinematic concepts and techniques filmmakers use to convey story, mood, and meaning. We’ll study the concept and practice of genre, examine major filmmaking movements, and explore the three central types of movies: narrative, documentary, and experimental. This course is designed for non-majors in film studies.

FST 200-001 (Formerly FST 203) **Introduction to Film Study (3)** **#24522**

Discussion T 9:30 – 10:45 a.m. (KE 1114) T. Berliner/25 Students

& Screening/Lecture R 9:30 a.m. – 12:45 p.m. (KI 101)

Designed for prospective majors in Film Studies, this course teaches students how to analyze movies. We’ll break down movies into their component parts: acting, sound, mise-en-scene, and the techniques of editing and cinematography. Students will also learn how film sounds and images work together to form a narrative. We have drawn films from various national cinemas—representing diverse styles, periods, genres and production modes—in order to give students an understanding of the wide range of cinema’s expressive possibilities.

FST 200-002 (Formerly FST 203) **Introduction to Film Study (3)** **#24524**

Discussion T 9:30 – 10:45 a.m. (KI 104) T. Berliner & M. Bliss/25 Students

& Screening/Lecture R 9:30 a.m. – 12:45 p.m. (KI 101)

See description for FST 200-001.

FST 200-003 (Formerly FST 203) Introduction to Film Study (3) #24526
 Discussion T 11:00 a.m. – 12:15 p.m. (KI 104) T. Berliner & M. Bliss/25 Students
 & Screening/Lecture R 9:30 a.m. – 12:45 p.m. (KI 101)
 See description for FST 200-001.

FST 200-004 (Formerly FST 203) Introduction to Film Study (3) #25903
 Discussion T 12:30 p.m. – 1:45 p.m. (KI 104) T. Berliner & M. Bliss/25 Students
 & Screening/Lecture R 9:30 a.m. – 12:45 p.m. (KI 101)
 See description for FST 200-001.

\$ FST 201-001 Introduction to Film Production (3) #22020
 M 9:00 – 11:45 a.m. (KE 1122 and KE 1114) A. Silva/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) #22035
 M 3:00 – 5:45 p.m. (KE 1122 and KE 1114) T. Linehan/20 Students
PFST majors only. See description for FST 201-001.

\$ FST 201-003 Introduction to Film Production (3) #25502
 W 9:00 – 11:45 a.m. (KE 1122 and KE 1114) S. Silva/20 students
PFST majors only. See description for FST 201-001.

FST 205-001 Introduction to World Cinema (3) #22092
 Screening/Lecture T 9:00 a.m. – 12:15 p.m. (KI 101) M. Johnson/25 students
 & Discussion R 9:30 – 10:45 a.m. (KI 104)
 Survey of key tendencies in international cinema from the silent era to the present day. Case studies include films from Europe, the Soviet Union, Asia, Africa, and the Americas, examined within their historical contexts.

FST 205-002 Introduction to World Cinema (3) #22105
 Screening/Lecture T 9:00 a.m. – 12:15 p.m. (KI 101) M. Johnson/25 students
 & Discussion R 11:00 a.m. – 12:15 p.m. (KI 104)
 See course description for FST 205-001.

FST 205-003 Introduction to World Cinema (3) #24529
 Screening/Lecture T 12:30 – 3:45 p.m. (KI 101) N. Bose/25 students
 & Discussion R 1:00 – 2:15 p.m. (KI 104)
 This course is a historical survey of world cinema from its invention to the contemporary era. Moving roughly in chronological order, we will examine the major movements and breakthroughs in the aesthetic, cultural and political development of cinema around the world. The broad nature of this course requires that we move swiftly through time and geography. Each week is organized around a particular case study, typically one framed by its national context (e.g., German Expressionism, Italian Neo-Realism, French New Wave). We will study the specific historical and political contexts in which film movements have emerged. Through screenings, lectures, readings from historians and scholars, and our own analyses in class, we will develop a focused understanding of global cinema history, theory, and method and address the central question: How and why has world cinema manifested the way it has, over time?

FST 205-004 Introduction to World Cinema (3) #25529
 Screening/Lecture T 12:30 – 3:45 p.m. (KI 101) N. Bose/25 students
 & Discussion R 2:30 – 3:45 p.m. (KI 104)
 See course description for FST 205-003.

FST 210-001 Moviemakers & Scholars Series (3) #24586
 R 1:00 – 5:00 p.m. (KI 101) T. Linehan/160 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) #22229**
 TR 12:30 – 1:45 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) #24531**
 W 3:00 – 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: Documentary (3) #24551**
 W 2:00 – 4:45 p.m. (KI 104) 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 302-002 Intermediate Film Production: Narrative (3) #24533**
 W 6:30 – 9:15 p.m. (KE 1133 Black Box and KE 1114) G. Pack/16 students
FST majors only. A comprehensive practicum in motion picture pre-production, 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.
- w FST 317-001 (ENG 317) Writing About Film (3) #22131**
 TR 3:30 – 4:45 p.m. (MO 201) 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 317-002 (ENG 317) Writing About Film (3) #22149**
 TR 5:00 – 6:15 p.m. (MO 201) N. Laudadio/8 FST students
PFST, FST and ENG majors only. Prerequisite: FST 200 or ENG 204. See course description for FST 317-001.
- w FST 317-003 (ENG 317) Writing About Film (3) #25543**
 W 4:00 – 6:45 p.m. (KI 202) J. Kreul/12 FST students/3 ENG students
PFST, FST and ENG majors only. Prerequisite: FST 200 or ENG 204. In this writing-intensive course, students will learn writing and research skills needed to write about films and cinema history. Students will be assigned one film to write about in a variety of ways through the course of the semester. Paper topics will include: general-audience film review; scholarly film style analysis; critical reception analysis; historical research on the film industry or film technology. We will workshop drafts of student essays and learn and practice writing principles and techniques in order to help make everyone in the course a better writer.
- FST 318-001 (CRW 318) Screenwriting I: Introduction to Screenwriting (3) #22177**
 T 6:30 – 9:15 p.m. (KI 104) T. Linehan/16 FST students/4 CRW students
PFST, FST and CRW majors only. Prerequisite: FST 201; or CRW 206, 207, 208, or 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.

FST 318-002 (CRW 318) Screenwriting I: Introduction to Screenwriting (3) #22181

T 2:00 – 4:45 p.m. (KE 1114) D. Monahan/16 FST students/4 CREW students

PFST, FST and CRW majors only. Prerequisite: FST 201; or CRW 206, 207, 208, or 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.

FST 320-001 (CSC 320) Computer Animation (3) #23673

MWF 12:00 – 12:50 p.m. (BR 165) E. Patterson/8 students

PFST, FST, ART, and CSC majors only. Prerequisite: FST 220, ART 220, or CSC 220. This course continues material introduced in FST 220 and concentrates on character animation including its related theory, production, and industry. Advanced 3D modeling, shading, rendering, character-design, and rigging skills are developed in conjunction with traditional principles of story, animation, lighting, and cinematography. Students complete several projects and the production cycle for a final animated short-film project.

M FST 331-001 Introduction to Editing (3) #24539

W 12:00 – 2:45 p.m. (KE 1114 and KE 1122) D. Monahan/16 Students

FST majors only. 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 experimental.

M FST 333-001 Modes of Animation Production (3) #24542

R 12:00 – 2:45pm (KE 1122) A. Silva/16 students

FST majors only. 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.

\$ M FST 334-001 6x1: Variations on the One Minute Film (3) #24543

M 12:00 – 2:45 p.m. (KE 1114 and KE 1133 Black Box) A. Silva/16 students

FST majors only. 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.

w FST 367-001 Film Authors: Van Sant, Soderbergh, Haynes (3) #25558

Screening/Lecture M 11:00 a.m. – 2:00 p.m. (KE 1111) J. Kreul/15 students

& Discussion W 11:00 a.m. – 12:15 p.m. (KI 202)

PFST and FST majors only. Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205. This course will analyze and discuss the films of Gus Van Sant (from *Mala Noche* to *Punishment Park* and *Milk*), Steven Soderbergh (from *Sex, Lies and Videotape* to *The Girlfriend Experiment* and *The Informant!*) and Todd Haynes (from *Superstar* and *Poison* to *I'm Not There*). With each filmmaker we will discuss their range of films from experimental shorts to Hollywood genre films and personal independent features, which may or may not complicate some of the assumptions behind authorship criticism. Students should expect to watch assigned films outside of class each week in addition to scheduled screenings.

FST 368-001 Film Styles and Genres: Horror Films (3) #22241

W 1:00 – 4:45 p.m. (KI 101) S. Richardson/20 students

PFST and FST majors only. Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205. By studying horror films through a thematic and stylistic approach, students in this course will explore the ways that this genre has been

exploited for hegemonic, prurient, resistant, and political means that repress or express underlying cultural beliefs and values of a given society. Students will also examine ways that the horror genre organizes and develops narrative, audience expectations, traditional structures or formulas, and is shaped by historical precedents. Assignments in this course may include class participation, oral projects, and several scholarly essays.

FST 369-001 Special Topics in Film Studies: Producing the Undergraduate Film Magazine (3) #25700

R 5:30 – 9:00 p.m. (KI 104 and KI 101) 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 Intellect (a scholarly press based in Bristol, Toronto, and now Wilmington) and producing two actual magazine issues that will be distributed globally.

FST 369-002 Special Topics in Film Studies: Contemporary Documentary Cinema (3) #25780

Screening/Lecture T 5:00 – 8:00 p.m. (KE 1111) J. Kreul/20 students

& Discussion R 5:00 – 6:15 p.m. (KI 202)

PFST and FST majors only. *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* This course will analyze and discuss aesthetic, economic, and social trends in recent documentary filmmaking. Topics will include: activist documentary (*Fahrenheit 9/11 to Hillary!*); amateur conspiracy documentary (*Loose Change*); personal essay and diary (Su Friedrich and Sadie Benning); the Sundance revolution (from *Hoop Dreams* to *Man on Wire*) and PBS and cable network institutional support (from *P.O.V.* to *This American Life*).

M FST 372-001 History of Avant-Garde (3) #25731

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

FST majors only. *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* From European modernism in the 1920s to the rise of gallery film installations, new media, and micro-cinemas today, experimental filmmakers have established a distinct mode of production for abstract, visionary, and highly personal work. This course will survey the aesthetic and institutional history of experimental filmmaking by examining the work of Maya Deren, Kenneth Anger, Stan Brakhage (1940s-1950s); Jonas Mekas, Andy Warhol, Michael Snow (1960s); Su Friedrich, Peggy Ahwesh, Craig Baldwin (1970s-1980s); and Sadie Benning, Matthew Barney, Miranda July (1990s to the present).

M FST 376-001 American Cinema 1927-1960 (3) #25564

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

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

FST majors only. *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* This course surveys classical Hollywood filmmaking 1927-1960, one of world cinema's richest, most entertaining and influential periods. The class will explore Hollywood cinema through the contexts that shaped it, including industrial, cultural, social, political, stylistic, and historical factors. Our case studies will feature popular genres and movements, such as B movies, musicals, screwball comedies, westerns, gangster films, and the phenomenon of film noir. We'll also consider the careers of important filmmakers (including Ernst Lubitsch, John Ford, Alfred Hitchcock, Nicholas Ray, Ida Lupino, and Orson Welles) and iconic stars (James Cagney, James Dean, and James Stewart).

M FST 376-002 American Cinema 1927-1960 (3) #25571

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

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

FST majors only. *Prerequisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* See course description for FST 376-001.

FST 388-001 (SPN 385) Intro to Spanish Cinema (3) #25630

Discussion TR 5:00 – 6:15 p.m. (LH 104) María Camí-Vela/12 students

& Screening/Lecture W 7:00 – 9:00 p.m. (MO 100)

PFST, FST, and SPN majors only. *Pre-requisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* Analysis of representative films by Spanish directors including Luis Bunuel, Carlos Saura, Pedro Almodovar and Bigas Luna, as well as a discussion of recent cinematic works by filmmakers of the younger generation. Films represent a diversity of styles, periods and genres.

- FST 389-001 Studies in World Cinema: Bollywood Dreams: Intro to Popular Hindi Cinema (3) #25573**
 Screening/Lecture T 4:00 – 7:15 p.m. (KI 101) N. Bose/20 students
 & Discussion R 4:00 – 5:15 p.m. (KI 104)
PFST and FST majors only. *Pre-requisite: FST 200 and Pre-requisite or Co-requisite: FST 205.* 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 introductory 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; the practices of the Bombay film industry, and its 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.
- \$ M FST 391-001 The Art of the Camera (3) #24552**
 T 11:00 a.m. – 1:45 p.m. (KE 1133 Black Box and KE 1114) C. Hackler/16 students
FST majors only. *Pre-requisites: FST 301.* An exploration of camera concepts and techniques. Topics include: composition, depth, camera movement, and the art and craft of motion picture camera operation.
- \$ M FST 397-001 Cinematography (3) #22273**
 T 6:30 – 9:15 p.m. (KE 1133 Black Box and KE 1114) G. Pack/12 Students
FST majors only. *Pre-requisites: FST 301.* Introduction to principles and applications of motion picture photography. Emphasizes scientific and industry terminology, equipment training, film stock, testing, filtration, and laboratory procedures.
- \$ M FST 398-001 Practicum in Film Production: Interactive Media (3) #25701**
 R 3:00 – 5:45 p.m. (KE 1122) A. Silva/16 Students
FST majors only. *Pre-requisites: FST 201.* Through the instruction of DVD Studio Pro and other graphics programs, students explore the spectrum of possibilities offered by a media form, which allows for active participation from viewers. Students create both simple and complex DVD menus to serve as a showcase for their own and/or other artists' films. In addition, this class explores interactive media as an art-form unto itself which engages recipients as co-creators of a viewing experience. Finally, students explore the question of how this media form impacts the broader realm of cinema.
- \$ M FST 399-001 Film Directing (3) #23645**
 R 10:00 a.m. – 12:45 p.m. (KE 1133 Black Box and KE 1114) C. Hackler/16 Students
FST majors only. *Pre-requisites: FST 201.* In-class exercises focusing on scene dynamics, communicating with actors, blocking, and capturing action and performance with the camera.
- M FST 418-001 (CRW 418) Screenwriting II: Feature Film (3) #22375**
 T 3:30 – 6:15 p.m. (KI 104) C. Hackler/12 FST Students/4 CRW Students
FST and CRW majors only. *Pre-requisites: FST 318 or CRW 318.* Planning a feature script, and writing, workshoping and completing the first act.
- M w FST 440-001 Film Theory (3) #24580**
 M 1:00 – 5:00 p.m. (KI 104) S. Richardson/15 Students
FST majors only. *Pre-requisites: FST 200 and FST 205.* Students in this course will go beyond the introductory level in learning about major schools of film theory, such as genre theory, historical criticism, reception theory, auteur theory, formalism, cognitivist film theory and structuralist and post-structuralist film theories, by looking at the original versions of scholarship written by major critics in the field. Assignments may include oral presentations, active participation, reading journals, and several analytical essays.

*** \$ M FST 495-001 Senior Seminar in Film Production: Narrative (3) #22389**

R 6:30 – 9:15 p.m. (KE 1114) G. Pack /15 students
FST majors only. *Prerequisite: FST 301 or 302.* **COURSE BY APPLICATION ONLY.** An intensive capstone course in which Film Studies students work in collaborative teams to complete the preproduction and production of 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. 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) #22393**

R 1:30 – 4:15 p.m. (KE 1114) L. Buttino/15 students
FST majors only. *Prerequisite: FST 301 or 302.* **COURSE BY APPLICATION ONLY.** Through readings and research, including the Canons of Journalism, students break into groups to produce documentaries selected by the class as a whole. The course is part lecture, part workshop. In addition to the production of documentaries, student will write reviews of key issues and techniques used in documentary filmmaking. The short documentaries, no longer than 15 minutes in length, are edited in FST 497.

M w FST 496-001 Senior Seminar in Film Study: Storytelling in the Cinema (3) #22400

W 9:00 a.m. – 12:45 p.m. (KI 101) T. Berliner/15 students
FST majors only. *Pre-requisites: FST 200 and FST 205; and Junior or Senior standing.* In this course, we study the ways in which movies tell stories. We shall study the ways in which different film genres (such as the Detective Film), different film modes (such as Hollywood and art cinemas), and different filmmakers fashion stories. We shall study the principles of film narration and the stylistic devices films use to construct narratives, focusing on the means by which cinema interacts with the mind of the spectator. We will concentrate on movies as movies—as experiences for spectators—and, wherever we are, we will never be far from our central question and the only question about the cinema that I think much about: What is it about the movies people like that makes people like them? The course satisfies the oral and writing competency requirements in the major: Students will make oral presentations and do substantial writing and research.

M w FST 496-002 Senior Seminar in Film Study: The French New Wave (3) #25587

Screening/Lecture M 12:30 – 3:45 p.m. (KI 101) T. Palmer/15 students
 & Discussion W 12:30 – 1:45 p.m. (KI 104)
FST majors only. *Pre-requisites: FST 200 and FST 205; and Junior or Senior standing.* This class is an analytical survey of the French New Wave, a highly influential film movement of the late 1950s and 1960s. As we will see, this New Wave launched a new generation of critics-turned-directors, drastically overhauled the French industry, created new modes of production and new methods of cinematic storytelling, and directly inspired other new waves around the world, from Europe to Japan to North America. This course studies: the cultural, historical, and artistic contexts that fed into the New Wave; the stylistic approaches and on- and off-screen methods of the major New Wave auteurs (Jean-Luc Godard, Agnès Varda, François Truffaut, etc.); New Wave formats (reworked versions of the gangster film, science-fiction, the musical, documentaries, etc.), the critical paradigms debated by, and subsequently applied to, the movement; and the overall impact of the New Wave on world filmmaking then and now, a legacy still unfolding.

*** M FST 497-001 Advanced Editing (3) #22403**

T 11:00 a.m. – 1:45 p.m. (KE 1122) S. Silva/16 students
FST majors only. *Prerequisite: 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, documentary, experimental or animation 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.

*** \$ 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.