Please note that undergraduate university studies courses listed on SeaNet meet requirements for students with the current catalog year only. Undergraduates should check with their academic advisor, review their degree audit, and check their catalog year for specific university studies requirements that they need to fulfill their degree.

Sections Found

Concepts in Film - 21539 - FST 110 - 001

An introduction to 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 relationship between form and content. This course is designed for non-majors in film studies.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Fine Arts BasStdy, UnvStdy Aesth, Int, & Lit Pers

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

<table>
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<tr>
<th>Type Time</th>
<th>Days</th>
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<th>Date Range</th>
<th>Schedule Type</th>
<th>Instructors</th>
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</thead>
<tbody>
<tr>
<td>Class 9:00 am - 12:45 pm</td>
<td>F</td>
<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Elizabeth J Rawitsch (P)</td>
</tr>
</tbody>
</table>

Concepts in Film - 22871 - FST 110 - 800

NOT RECOMMENDED FOR FILM STUDIES MAJORS. An introduction to 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 relationship between form and content. This course is designed for non-majors in film studies.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
**Concepts in Film - 25110 - FST 110 - 801**

NOT RECOMMENDED FOR FILM STUDIES MAJORS. An introduction to 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 relationship between form and content. This course is designed for non-majors in film studies.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** Fine Arts BasStdy, UnvStdy Aesth, Int, & Lit Pers

**Introduction to Film Study - 21535 - FST 200 - 001**

Designed for prospective majors in Film Studies, this course teaches students how to analyze movies aesthetically. 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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Aesth, Int, & Lit Pers
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<td>Jan 08, 2018 - May 03, 2018</td>
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<td>Todd Mathew Berliner (P), Adam Joseph Gnuse</td>
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</table>

**Introduction to Film Study - 21536 - FST 200 - 002**

Designed for prospective majors in Film Studies, this course teaches students how to analyze movies aesthetically. 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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Aesth, Int, & Lit Pers

Main Campus  
Lecture Schedule Type  
3.000 Credits  
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<td>Jan 08, 2018 - May 03, 2018</td>
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**Introduction to Film Study - 21537 - FST 200 - 003**

Designed for prospective majors in Film Studies, this course teaches students how to analyze movies aesthetically. 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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Aesth, Int, & Lit Pers

Main Campus  
Lecture Schedule Type  
3.000 Credits  
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<td>Lecture</td>
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<td></td>
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<td></td>
<td>Charles Robert Andres</td>
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**Introduction to Film Study - 27010 - FST 200 - 004**

Designed for prospective majors in Film Studies, this course teaches students how to analyze movies aesthetically. 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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Aesth, Int, & Lit Pers

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3.000 Credits  
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<td>Jan 08, 2018 -</td>
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<td>11:45 am</td>
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<td>May 03, 2018</td>
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<td>Charles Robert Andres</td>
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<td>Lecture</td>
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<td>Charles Robert Andres</td>
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Introduction to Film Production - 20738 - FST 201 - 001

Study and application of cinematic concepts and techniques. Students complete a series of collaborative exercises exploring narrative, documentary and experimental film forms.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins, UnvStdy Explore Beyond Class

Main Campus
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<td>Jan 08, 2018 - Feb 05, 2018</td>
<td>Lecture</td>
<td>Terry Jon Linehan (P)</td>
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<tr>
<td>Class 3:30 pm - 6:15 pm</td>
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<td>Kenan Hall 1122</td>
<td>Feb 06, 2018 - Mar 05, 2018</td>
<td>Lab</td>
<td>Terry Jon Linehan (P)</td>
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<tr>
<td>Class 3:30 pm - 6:15 pm</td>
<td>M</td>
<td>Kenan Hall 1114</td>
<td>Mar 06, 2018 - Apr 02, 2018</td>
<td>Lecture</td>
<td>Terry Jon Linehan (P)</td>
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<tr>
<td>Class 3:30 pm - 6:15 pm</td>
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<td>Apr 03, 2018 - May 03, 2018</td>
<td>Lab</td>
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Introduction to Film Production - 22855 - FST 201 - 002

Study and application of cinematic concepts and techniques. Students complete a series of collaborative exercises exploring narrative, documentary and experimental film forms.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins, UnvStdy Explore Beyond Class

Main Campus
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<td>Jan 08, 2018 - Feb 05, 2018</td>
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<td>Feb 06, 2018 - Mar 05, 2018</td>
<td>Lab</td>
<td>Georg A Koszulinski (P)</td>
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</table>
**Introduction to Film Production - 24238 - FST 201 - 003**

Study and application of cinematic concepts and techniques. Students complete a series of collaborative exercises exploring narrative, documentary and experimental film forms.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** Stud Blanket Prof Liab Ins, UnvStdy Explore Beyond Class

Main Campus  
Lecture Schedule Type  
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<td>Kenan Hall</td>
<td>Jan 08, 2018 - Feb 05, 2018</td>
<td>Lecture</td>
<td>Mariah Lynn Kramer (P)</td>
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<td>Feb 06, 2018 - Mar 05, 2018</td>
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<td>Lecture</td>
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<td>Apr 03, 2018 - May 03, 2018</td>
<td>Lab</td>
<td>Mariah Lynn Kramer (P)</td>
</tr>
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</table>

**Introduction to World Cinema - 20765 - FST 205 - 001**

This course is a historical survey of world cinema and examines, in largely chronological order, the major movements and breakthroughs in the aesthetic, cultural and political development of cinema around the world. Case studies include: the early cinema of attractions, German Expressionism, Soviet Montage, classical Hollywood, Italian Neo-realism, French New Wave, postcolonial cinemas of India, Africa, Latin America, Asian cinema (Hong Kong, Korea and Japan), and Iranian cinema.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Living in a Global Soc

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry
### Introduction to World Cinema - 24240 - FST 205 - 002

This course is a historical survey of world cinema and examines, in largely chronological order, the major movements and breakthroughs in the aesthetic, cultural, and political development of cinema around the world. Case studies include: the early cinema of attractions, German Expressionism, Soviet Montage, classical Hollywood, Italian Neo-realism, French New Wave, postcolonial cinemas of India, Africa, Latin America, Asian cinema (Hong Kong, Korea and Japan), and Iranian cinema.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
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<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Juan Carlos Kase (P)</td>
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<tr>
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<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Juan Carlos Kase (P)</td>
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</table>

### Introduction to World Cinema - 22352 - FST 205 - 003

This course is a historical survey of world cinema and examines, in largely chronological order, the major movements and breakthroughs in the aesthetic, cultural, and political development of cinema around the world. Case studies include: the early cinema of attractions, German Expressionism, Soviet Montage, Italian Neorealism, French New Wave, postcolonial cinemas of Africa and Latin America, and Asian cinema (Hong Kong, Korea, and Japan).

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Living in a Global Soc

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<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Juan Carlos Kase (P)</td>
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</table>
### Introduction to World Cinema - 22856 - FST 205 - 004

This course is a historical survey of world cinema and examines, in largely chronological order, the major movements and breakthroughs in the aesthetic, cultural, and political development of cinema around the world. Case studies include: the early cinema of attractions, German Expressionism, Soviet Montage, Italian Neorealism, French New Wave, postcolonial cinemas of Africa and Latin America, and Asian cinema (Hong Kong, Korea, and Japan).

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
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**Attributes:** UnvStdy Living in a Global Soc

Main Campus  
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3.000 Credits  
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<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Jennifer May Bircher (P)</td>
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</tbody>
</table>

### Moviemakers and Scholars Series - 21547 - FST 210 - 001

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.

**Associated Term:** Spring 2018  
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**Levels:** Undergraduate  
**Attributes:** Fine Arts BasStdy, UnvStdy Aesth, Int, & Lit Pers

Main Campus  
Lecture Schedule Type  
3.000 Credits  
[View Catalog Entry](#)
### 3-D Computer Graphics Tools and Literacy - 25853 - FST 220 - 001

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.

**Associated Term:** Spring 2018  
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**Levels:** Undergraduate

Main Campus  
Lecture Schedule Type  
3.000 Credits  
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### Women in Film - 25855 - FST 230 - 001

Survey and analysis of films by women filmmakers throughout the world. Diverse film styles, periods, and genres will be represented. Screening and discussion of cinematic works in their original language with English subtitles when needed.

**Associated Term:** Spring 2018  
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**Levels:** Undergraduate  
**Attributes:** UnvStdy Aesth, Int, & Lit Pers

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry
Film Tools and Techniques - 21538 - FST 301 - 001

Instruction in the techniques and technologies of digital filmmaking, including camera, lenses, lighting, grip, sound, and set protocol.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins

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<td>Jan 08, 2018 - Feb 05, 2018</td>
<td>Lecture</td>
<td>Glenn A Pack (P)</td>
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<td>Apr 03, 2018 - May 03, 2018</td>
<td>Lab</td>
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</table>

Intermediate Film Production: Narrative - 21543 - FST 302 - 001

This class is a comprehensive practicum in motion picture pre-production, production, and post-production. Students will be introduced to basic camera, lighting, grip and sound techniques while emphasizing non-equipment duties (producing, directing, casting, locations and assistant directing).

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Cluster-Creative Thought & Exp, Stud Blanket Prof Liab Ins

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<td>Lecture</td>
<td>Glenn A Pack</td>
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</table>
Intermediate Film Production: Documentary - 23797 - FST 302 - 002

This course will explore issues and concepts that characterize documentary production as students study and discuss different modes of documentary filmmaking (Poetic, Expository, Observational, Participatory, Performative and Reflexive). Working in groups, students will apply this knowledge to the making of short video assignments that come together by the end of the semester to create one short (5-7 minute) festival-ready documentary film. 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.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Cluster-Creative Thought & Exp, Stud Blanket Prof Liab Ins

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<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Mariah Lynn Kramer (P)</td>
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Screenwriting I: Introduction to Screenwriting - 22048 - FST 318 - 001

Theory and practice of screenwriting with an emphasis on the fundamentals of narrative structure. Students write, revise, and workshop original short scripts.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate

Main Campus
Seminar Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

<table>
<thead>
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<th>Type</th>
<th>Time</th>
<th>Days</th>
<th>Where</th>
<th>Date Range</th>
<th>Schedule Type</th>
<th>Instructors</th>
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<tr>
<td>Class</td>
<td>9:00 am - 11:45 am</td>
<td>M</td>
<td>Kenan Hall 1114</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>David M Monahan (P)</td>
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</tbody>
</table>

Screenwriting I: Introduction to Screenwriting - 22459 - FST 318 - 002
Theory and practice of screenwriting with an emphasis on the fundamentals of narrative structure. Students write, revise, and workshop original short scripts.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate

Main Campus  
Seminar Schedule Type  
3.000 Credits  
View Catalog Entry

### Scheduled Meeting Times

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<td>Class</td>
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<td>M</td>
<td>Kenan Hall 1114</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
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</table>

**Screenwriting I: Introduction to Screenwriting - 27976 - FST 318 - 003**

Theory and practice of screenwriting with an emphasis on the fundamentals of narrative structure. Students write, revise, and workshop original short scripts.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate

Main Campus  
Seminar Schedule Type  
3.000 Credits  
View Catalog Entry

### Scheduled Meeting Times

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<th>Schedule Type</th>
<th>Instructors</th>
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<td>Class</td>
<td>12:30 pm - 3:15 pm</td>
<td>W</td>
<td>Kenan Hall 1114</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Jennifer K Barrow (P)</td>
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</table>

**Computer Animation - 25854 - FST 320 - 001**

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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate

Main Campus  
Lecture Schedule Type  
3.000 Credits
Producing: Documentary - 23315 - FST 330 - 001

This course focuses on the duties and responsibilities of a producer throughout the “life cycle” of a feature documentary. We focus on development, financing, pre-production, production, post-production, marketing and distribution. This course emphasizes production management, budgeting and scheduling.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

Producing - 28794 - FST 330 - 002

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry
Introduction to Editing - 21540 - FST 331 - 001

An introduction to the techniques and aesthetics of non-linear editing for motion pictures. Students will learn through the instruction and use of Premiere Pro digital editing software to explore editing in a variety of genres: narrative, documentary and found footage experimental.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

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<th>Type Time</th>
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<td>MW</td>
<td>Kenan Hall 1122</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>David Ramsey Kreutzer (P)</td>
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</table>

Introduction to Editing - 26867 - FST 331 - 002

An introduction to the techniques and aesthetics of non-linear editing for motion pictures. Students will learn through the instruction and use of Premiere Pro digital editing software to explore editing in a variety of genres: narrative, documentary and found footage experimental.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

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<tbody>
<tr>
<td>Class 12:30 pm - 3:15 pm</td>
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<td>Kenan Hall 1122</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>David M Monahan (P)</td>
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</table>
Acting for the Camera - 25978 - FST 335 - 001

Explores acting techniques particular to the mediums of film and video.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: Stud Blanket Prof Liab Ins

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

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<td>Cultural Arts Building 1064</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Michael Brandon Holmes (P)</td>
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</tbody>
</table>

Producing the Undergraduate Film Magazine - 23320 - FST 363 - 001

This class will introduce students to the publication process of an undergraduate film magazine. Depending upon the needs of the 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 (UK) and Wilmington – and producing actual magazine issues that will be distributed globally.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Writing Intensive

Main Campus
Seminar Schedule Type
Fully Online - asynchronous Instructional Method
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

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<th>Type</th>
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</table>

Studies in Global Film History: Classical French Cinema - 26919 - FST 375 - 001

This class explores the historical complex of classical French cinema, spanning the final flourishes of pre-
sound filmmaking, the coming of sound, the Golden Era of the 1930s, the Occupation and after, the commercial boom of the 1950s, right up to the rupture of the French New Wave. Varied critical models will situate key historical tendencies in French classicism: the legacy of Impressionism in practice and theory; the role of popular genres like poetic realism and the crime thriller policier; the dialogue between French and American studio systems; the star phenomenon and figures like Jean Gabin; the influence of the State on French cinema; the evolving relationship between aesthetics and representation; the growth of film criticism and its debate of major discoveries in cinematic expression. In these contexts we will consider many masterpieces both notorious and unknown, different modes of film practice (features, shorts, animations, fictions, documentaries), as well as brilliant iconoclast filmmakers, from Jean Epstein to Jean Renoir, from Jean-Pierre Melville to Jacques Tati.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Information Literacy

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry

**Scheduled Meeting Times**

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<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Timothy N Palmer (P)</td>
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<tr>
<td>Class</td>
<td>12:30 pm - 1:45 pm</td>
<td>W</td>
<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Timothy N Palmer (P)</td>
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</table>

**Studies in Global Film History: Classical French Cinema - 26921 - FST 375 - 002**

This class explores the historical complex of classical French cinema, spanning the final flourishes of pre-sound filmmaking, the coming of sound, the Golden Era of the 1930s, the Occupation and after, the commercial boom of the 1950s, right up to the rupture of the French New Wave. Varied critical models will situate key historical tendencies in French classicism: the legacy of Impressionism in practice and theory; the role of popular genres like poetic realism and the crime thriller policier; the dialogue between French and American studio systems; the star phenomenon and figures like Jean Gabin; the influence of the State on French cinema; the evolving relationship between aesthetics and representation; the growth of film criticism and its debate of major discoveries in cinematic expression. In these contexts we will consider many masterpieces both notorious and unknown, different modes of film practice (features, shorts, animations, fictions, documentaries), as well as brilliant iconoclast filmmakers, from Jean Epstein to Jean Renoir, from Jean-Pierre Melville to Jacques Tati.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** UnvStdy Information Literacy

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry

**Scheduled Meeting Times**
American Cinema Since 1961 - 27985 - FST 377 - 001

This course introduces students to the history and form of American cinema since the end of the studio system, a period that gave us movies as diverse as The Man Who Shot Liberty Valance, Bonnie and Clyde, Faces, Star Wars, Taxi Driver, Die Hard, Do the Right Thing, Unforgiven, and Jerry Maguire. Studying these and many other films, we will consider the major historical topics pertinent to the period, including the ratings system, the “blockbuster syndrome,” home video, indie filmmaking, and other stuff like that. But we will always study American movies as movies (as experiences for spectators) and will never be far from our central question and the only question about the cinema that I care much about: What is it about the movies people enjoy that makes people enjoy them?

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Information Literacy

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

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<td>Class</td>
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<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Timothy N Palmer (P)</td>
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<tr>
<td>Class</td>
<td>2:00 pm - 3:15 pm</td>
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<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
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</table>

American Cinema Since 1961 - 27988 - FST 377 - 002

This course introduces students to the history and form of American cinema since the end of the studio system, a period that gave us movies as diverse as The Man Who Shot Liberty Valance, Bonnie and Clyde, Faces, Star Wars, Taxi Driver, Die Hard, Do the Right Thing, Unforgiven, and Jerry Maguire. Studying these and many other films, we will consider the major historical topics pertinent to the period, including the ratings system, the “blockbuster syndrome,” home video, indie filmmaking, and other stuff like that. But we will always study American movies as movies (as experiences for spectators) and will never be far from our central question and the only question about the cinema that I care much about: What is it about the movies people enjoy that makes people enjoy them?

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Information Literacy
Studies in Film History: Film Exhibition - 23324 - FST 379 - 001

From nickelodeons to golden-era movie palaces to on-demand digital viewing, the experience of watching films has varied dramatically over the last century. This course will examine not just the history of film exhibition but also the way that the history of film exhibition is written. During workshop sessions students will be presented with a variety of primary sources—from pressbooks to interviews to corporate manuals—that they will use to engage in hands-on archival and audience research into local and national case studies. In other words, this class will question the construction of the established narrative of film history and to begin to consider alternative film histories.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Information Literacy

Main Campus
Seminar Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

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<td>Class</td>
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<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Elizabeth J Rawitsch (P)</td>
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<tr>
<td>Class</td>
<td>12:30 pm - 1:45 pm</td>
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<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Elizabeth J Rawitsch (P)</td>
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</table>

Studies in Film History: Film Exhibition - 26925 - FST 379 - 002

From nickelodeons to golden-era movie palaces to on-demand digital viewing, the experience of watching films has varied dramatically over the last century. This course will examine not just the history of film exhibition but also the way that the history of film exhibition is written. During workshop sessions students will be presented with a variety of primary sources—from pressbooks to interviews to corporate manuals—that they will use to engage in hands-on archival and audience research into local and national case studies. In other words, this class will question the construction of the established narrative of film history and to
begin to consider alternative film histories.

**Japanese Cinema - 27997 - FST 385 - 001**

Explores Japanese cinema from the classical period, through to the present day. Emphasizes critical and historical approaches to Japanese cinema, as well as studies of key Japanese filmmakers, including Kurosawa, Mizoguchi, Ozu, Suzuki and Kitano.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  

Main Campus  
Seminar Schedule Type  
3.000 Credits  
***View Catalog Entry***

**Scheduled Meeting Times**

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<tr>
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<td>T</td>
<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
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<td>Class 2:00 pm - 3:15 pm</td>
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<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Elizabeth J Rawitsch (P)</td>
</tr>
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</table>

**Introduction to Spanish Cinema - 28032 - FST 388 - 001**

Analysis of representative films by Spanish directors including Luis Buñuel, Carlos Saura, Pedro Almodóvar 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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  

Main Campus  
Seminar Schedule Type  
3.000 Credits  
***View Catalog Entry***

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<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Timothy N Palmer (P)</td>
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<tr>
<td>Class 4:00 pm - 5:15 pm</td>
<td>W</td>
<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Timothy N Palmer (P)</td>
</tr>
</tbody>
</table>
Studies in World Cinema: German Cinema - 25858 - FST 389 - 001

This course will offer an introductory overview of the history and aesthetics of German cinema from its beginnings to the present day. Not only have Germany’s borders changed drastically over time, but the country also remains decidedly haunted by its political past. Many contemporary Germans still doubt national pride and identity, resulting in a complex relationship with their own nationality. What then does it mean for a film or a person to be “German”? We will examine this and other cultural issues as we critically analyze key German genres and film movements including: Expressionism, Bergfilm, propaganda, Trümmerfilm, East German Cinema, and New German Cinema.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate

Main Campus
Seminar Schedule Type
3.000 Credits
View Catalog Entry

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<tr>
<td>Class 4:00 pm - 7:15 pm</td>
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<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
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<tr>
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<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Elizabeth J Rawitsch (P)</td>
</tr>
</tbody>
</table>

Studies in World Cinema: German Cinema - 27395 - FST 389 - 002

We will examine this and other cultural issues as we critically analyze key German genres and film movements including: Expressionism, Bergfilm, propaganda, Trümmerfilm, East German Cinema, and New German Cinema.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

Scheduled Meeting Times

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<th>Date Range</th>
<th>Schedule Type</th>
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<td>Leutze Hall 104</td>
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<td>Lecture</td>
<td>Maria Cami-Vela (P)</td>
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<td>Morton Hall 100</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Maria Cami-Vela (P)</td>
</tr>
</tbody>
</table>
**Lighting - 25356 - FST 392 - 001**

Training and analysis of lighting style and manipulation, exposure variation, color balance, rigging, pre-lighting, special effects and safety.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** Stud Blanket Prof Liab Ins

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<tr>
<th>Type Time</th>
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<td>King Hall 101</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Elizabeth J Rawitsch (P)</td>
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<tr>
<td>Class 5:30 pm - 6:45 pm</td>
<td>R</td>
<td>King Hall 104</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Seminar</td>
<td>Elizabeth J Rawitsch (P)</td>
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</table>

| **Sound Design - 22051 - FST 394 - 001**

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

<table>
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<tr>
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<th>Schedule Type</th>
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<td>Kenan Hall 1114</td>
<td>Jan 08, 2018 - Feb 05, 2018</td>
<td>Lecture</td>
<td>Glenn A Pack (P)</td>
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<td>Kenan Hall 1114</td>
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<td>Glenn A Pack (P)</td>
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<tr>
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<td>Kenan Hall 1133</td>
<td>Apr 03, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Glenn A Pack (P)</td>
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</table>
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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry

### Scheduled Meeting Times

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<th>Type Time</th>
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<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Alexander F Markowski (P)</td>
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**Film Directing - 22756 - FST 399 - 001**

Scene exercises focus on blocking and staging, working with actors, and using the camera to effectively capture action and performance.  
**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** Stud Blanket Prof Liab Ins

Main Campus  
Seminar Schedule Type  
3.000 Credits  
View Catalog Entry

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<th>Type Time</th>
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<th>Where</th>
<th>Date Range</th>
<th>Schedule Type</th>
<th>Instructors</th>
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<tr>
<td>Class 9:30 am - 12:15 pm</td>
<td>T</td>
<td>Kenan Hall 1114</td>
<td>Jan 08, 2018 - Feb 05, 2018</td>
<td>Seminar</td>
<td>Frederick M Hackler (P)</td>
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<td>Class 9:30 am - 12:15 pm</td>
<td>T</td>
<td>Kenan Hall 1133</td>
<td>Feb 06, 2018 - Mar 05, 2018</td>
<td>Lab</td>
<td>Frederick M Hackler (P)</td>
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<td>Class 9:30 am - 12:15 pm</td>
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<td>Class 9:30 am - 12:15 pm</td>
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<td>Kenan Hall 1133</td>
<td>Apr 03, 2018 - May 03, 2018</td>
<td>Lab</td>
<td>Frederick M Hackler (P)</td>
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**Screenwriting II: Writing the Feature Film - 23636 - FST 418 - 001**

Students plan a feature-length screenplay, and write, workshop, and complete the first act.  
**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018
Film Rhetoric - 27983 - FST 445 - 001

Geared towards film majors in both critical studies and production, especially those interested in mastering the inner workings of film, this course will approach film using principles of rhetorical theory and criticism to explore ways that films operate and function persuasively as well as ways films direct viewers’ interpretations of film form and film style. Understanding how films can create meaning visually, explicitly (through dialogue and sound), and implicitly will help students to learn ways that they as future filmmakers can use the medium to manipulate, shape, guide or persuade an audience. And, as students of film criticism, individuals in this course will learn how film “means” rhetorically. Assignments may include oral presentations, active participation, class exercises and two essays.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Quant & Log Reasoning, UnvStdy Writing Intensive

Film Festival and Conference Management: Visions - 22759 - FST 451 - 001

Students will gain real-world experience while producing, programming and hosting the VISIONS Film Festival and Film Scholars Conference which celebrates the work of undergraduate filmmakers from around the world. This class will introduce students to the producing and programming process of a film festival and conference. Students will: create festival/conference policy and protocol, based upon research of different existing models; write, design and promote calls for both production and critical studies entries; solicit and jury films and abstracts from peers throughout the world; network with university film programs
Internationally; design press materials and a resulting DVD compilation of work; and promote and market the final event.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry

### Senior Seminar in Film Production: Narrative - 20837 - FST 495 - 001

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 post production students the following semester.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** Stud Blanket Prof Liab Ins, UnvStdy Capstone

Main Campus  
Lecture Schedule Type  
3.000 Credits  
View Catalog Entry

### Scheduled Meeting Times

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<thead>
<tr>
<th>Type</th>
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<th>Instructors</th>
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<tr>
<td>Class</td>
<td>3:30 pm - 6:15 pm</td>
<td>T</td>
<td>Kenan Hall 1122</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Shannon Lee Silva (P)</td>
</tr>
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</table>

### Senior Seminar in Film Production: Doc/Exp/Animation - 20835 - FST 495 - 002

An intensive capstone course in which Film Studies students work in collaborative teams or alone to complete the preproduction and production of short (up to 15 minutes) documentary, experimental or animated films. Students should be prepared to submit a project proposal for one of these three genres (or a hybrid) in the weeks preceding the first class meeting. Projects are then selected based on equipment availability, crew experience and the initial written project pitch.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018

### Scheduled Meeting Times

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<tr>
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<td>Jan 08, 2018 - May 03, 2018</td>
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<td>Glenn A Pack (P)</td>
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Senior Seminar in Film Production: Doc/Exp/Animation - 20835 - FST 495 - 002

An intensive capstone course in which Film Studies students work in collaborative teams or alone to complete the preproduction and production of short (up to 15 minutes) documentary, experimental or animated films. Students should be prepared to submit a project proposal for one of these three genres (or a hybrid) in the weeks preceding the first class meeting. Projects are then selected based on equipment availability, crew experience and the initial written project pitch.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018
Senior Seminar in Film Study: Hitchcock - 21817 - FST 496 - 001

What makes a Hitchcock film a Hitchcock film? In this intensive seminar, students will study the style, narrative technique, and morbid preoccupations of one of film history’s most iconic directors. With a career that evolves through major technological and industrial changes—from silent to sound, black-and-white to color, pre-Code to post, film to television—Hitchcock manages to maintain a coherent worldview that is at once darkly ironic and romantic. Students will explore Hitchcock’s treatment of sexuality and romance, bourgeois life, and moral ambiguity, and they will pursue in-depth analyses of his visual design, use of montage, and construction of suspense. Students will also examine the lasting impact of Hitchcock on contemporary directors, such as David Lynch, Pedro Almodóvar, Guillermo del Toro, and Brian De Palma.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Capstone, UnvStdy Critical Reasoning, UnvStdy Writing Intensive

Senior Seminar in Film Study: PORTRAIT OF JASON in its Contexts - 26926 - FST 496 - 002

This class will take one film, the landmark experimental documentary PORTRAIT OF JASON (1967), as its point of departure. Over the course of one semester, we will explore all of this deeply provocative film’s determining influences, including its artistic, social, political, and cultural contexts. In the process we will study and discuss documentary practice and ethics, race and gender politics, avant-garde experimentalism, the historical origins of independent feature filmmaking, theatrical adaptation, jazz music, sexual identity,
Starting with the critical question of whether pornography is a respectable genre that deserves to belong in the film studies canon, or whether it should be relegated, as has been the case, to the fringes of academic inquiry, students in this course will determine whether cultural critics such as Linda Williams, Laura Kipnis, Constance Penley, and others have valid reasons for arguing that pornography should be included as a legitimate focus of film studies, especially since pornography enhances our understanding of both sexuality and our culture. During the semester, we will consider these questions in our study of pornography: Is pornography an appropriate subject for genre study? If so, how does it reflect complex cultural issues, like gender politics? What are the changing meanings and functions of pornography? How does pornography affect contemporary culture and the viewing practices and experiences of the audience? Because the course satisfies the oral and writing competency requirements in the major, students can expect to do substantial writing and research and will present their research through oral presentations that reflect the scholarly practice in the profession.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Capstone, UnvStdy Critical Reasoning, UnvStdy Writing Intensive

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

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<td>W</td>
<td>Leutze Hall</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Juan Carlos Kase (P)</td>
</tr>
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**Senior Seminar in Film Study: Deviance On Screen - 26927 - FST 496 - 003**

Starting with the critical question of whether pornography is a respectable genre that deserves to belong in the film studies canon, or whether it should be relegated, as has been the case, to the fringes of academic inquiry, students in this course will determine whether cultural critics such as Linda Williams, Laura Kipnis, Constance Penley, and others have valid reasons for arguing that pornography should be included as a legitimate focus of film studies, especially since pornography enhances our understanding of both sexuality and our culture. During the semester, we will consider these questions in our study of pornography: Is pornography an appropriate subject for genre study? If so, how does it reflect complex cultural issues, like gender politics? What are the changing meanings and functions of pornography? How does pornography affect contemporary culture and the viewing practices and experiences of the audience? Because the course satisfies the oral and writing competency requirements in the major, students can expect to do substantial writing and research and will present their research through oral presentations that reflect the scholarly practice in the profession.

Associated Term: Spring 2018
Registration Dates: Nov 02, 2017 to Jan 16, 2018
Levels: Undergraduate
Attributes: UnvStdy Capstone, UnvStdy Critical Reasoning, UnvStdy Writing Intensive

Main Campus
Lecture Schedule Type
3.000 Credits
View Catalog Entry

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<tr>
<td>Class</td>
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<td>Leutze Hall</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Granetta L Richardson (P)</td>
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**Applied Post Production - 20843 - FST 497 - 001**
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.

**Associated Term:** Spring 2018  
**Registration Dates:** Nov 02, 2017 to Jan 16, 2018  
**Levels:** Undergraduate  
**Attributes:** Stud Blanket Prof Liab Ins

Main Campus  
Lecture Schedule Type  
3.000 Credits  
[View Catalog Entry]

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<tr>
<td>Class</td>
<td>12:30 pm - 3:15 pm</td>
<td>T</td>
<td>Kenan Hall 1122</td>
<td>Jan 08, 2018 - May 03, 2018</td>
<td>Lecture</td>
<td>Georg A Koszulinski (P)</td>
</tr>
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</table>

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