

Film Courses: Summer 2024

FILM227802

Film, Literature and Law

Michalczyk, John;Michalczyk, Susan A

Summer 2024

Interest in the rapport between film and literature as it relates to the law intrigues us as much today as ever. Literature captures the drama of a legal trial or an investigation into a brutal, racial murder. Film then takes this rich material and shapes it into a compelling form with dynamic visuals and other narrative techniques. The course explores the power of story-telling and the impact of film to embody and inhabit law and its relationship to ideas about inferiority, liberty, citizenry, race, justice, crime, punishment, and social order. Film adaptations from short stories, plays, and novellas will comprise the body of the curriculum.

Credits: 3

Room and Schedule: On-line Asynchronous

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Summer

Student Level: Undergraduate

Comments: None

Status: Offered

FILM228301

History of European Cinema

Michalczyk, John;Michalczyk, Susan A

Summer 2024

Using a survey approach, the course examines the principal movements of Expressionism in Germany, Neo-realism in Italy, and the New Wave in France with an occasional maverick film that becomes monumental in the history of cinema.

Credits: 3

Room and Schedule: On-line Asynchronous

Satisfies Core Requirement: Arts

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

Film Courses: Fall 2024

FILM117101

Filmmaking I

La Rocca, Joseph P

Fall 2024

How observations and visions are turned into images. How images are connected to form ideas. Projects in silent filmmaking, shooting, lighting, and editing are included. The course is also about film as a form of expression and communication. A class for beginners. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 26 F 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM117102

Filmmaking I

Heim, Robert J

Fall 2024

How observations and visions are turned into images. How images are connected to form ideas. Projects in silent filmmaking, shooting, lighting, and editing are included. The course is also about film as a form of expression and communication. A class for beginners. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 10 M 06:00PM-09:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM117103

Filmmaking I

Fano Villaescusa, Laimir

Fall 2024

How observations and visions are turned into images. How images are connected to form ideas. Projects in silent filmmaking, shooting, lighting, and editing are included. The course is also about film as a form of expression and communication. A class for beginners. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 13 Tu 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM170201

Why Do the Wicked Prosper?: Portraits of Good and Evil in Film

Michalczyk, John

Fall 2024

This is an Enduring Question course and is open to FRESHMEN only. You must take UNAS1728 with this course. Why do the wicked prosper? At the heart of so many stories told through the centuries is the question, Why do the wicked prosper? It remains without an answer, as authors and artists offer endless interpretations -- lessons with or without morals -- to an audience eager for explanations. Students will have opportunities to study narratives of heroes and villains and reflect upon the ways in which writers influence how we think about good and evil in the world, how we react to the unfairness we see happening around us, and how we come to terms with our own choices and understanding of the complexities of human nature.

Credits: 3

Room and Schedule: Devlin Hall 018 TuTh 12:00 Noon-01:15PM

Satisfies Core Requirement: Arts

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM170202

Why Do the Wicked Prosper?: Portraits of Good and Evil in Film

Michalczyk, John

Fall 2024

This is an Enduring Question course and is open to FRESHMEN only. You must take UNAS1728 with this course. Why do the wicked prosper? At the heart of so many stories told through the centuries is the question, Why do the wicked prosper? It remains without an answer, as authors and artists offer endless interpretations -- lessons with or without morals -- to an audience eager for explanations. Students will have opportunities to study narratives of heroes and villains and reflect upon the ways in which writers influence how we think about good and evil in the world, how we react to the unfairness we see happening around us, and how we come to terms with our own choices and understanding of the complexities of human nature.

Credits: 0

Room and Schedule: Stokes Hall 103S Th 06:00PM-07:50PM

Satisfies Core Requirement: Arts

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM220201

Introduction to Film Art

Long, Carter E

Fall 2024

The basic course introduces essential concepts of film techniques, history, and criticism and supplies the background for more advanced work in film studies. It provides some familiarity with the artistic, economic, technological, and social factors that exerted an influence on the development of the medium and the industry to its present influential role in cultures today. Critical reading and historical research lead to active viewing and to precise written and oral evaluations of individual films.

Credits: 3

Room and Schedule: Devlin Hall 26 Th 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM220202

Introduction to Film Art

Fano Villaescusa, Laimir

Fall 2024

The basic course introduces essential concepts of film techniques, history, and criticism and supplies the background for more advanced work in film studies. It provides some familiarity with the artistic, economic, technological, and social factors that exerted an influence on the development of the medium and the industry to its present influential role in cultures today. Critical reading and historical research lead to active viewing and to precise written and oral evaluations of individual films.

Credits: 3

Room and Schedule: Devlin Hall 26 Th 03:00PM-06:15PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM223001

Video Art

Friedman, J Georgie

Fall 2024

This course introduces video as a medium for artistic expression and conceptual inquiry. Hands-on instruction in camera composition, lighting, sound, and editing allows students to produce individual projects which explore a range of approaches and strategies including experimental, animation, and installation. Recent and historical trends in the medium are covered through the viewing of work by media artists since 1965.

Credits: 3

Room and Schedule: Devlin Hall 401F Th 02:00PM-05:00PM

Satisfies Core Requirement: None

Prerequisites: ARTS1163 Intro to Digital Photography is highly recommended to this course.

Corequisites: None

Cross-listed with: ARTS2230

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM223501**Intermediate Digital Art: Animation****Friedman, J Georgie****Fall 2024**

This course will offer an introduction to understanding new and experimental approaches to creating animations. Through screenings, class discussions, and critiques students will analyze aesthetics, concepts and harbor their own, to be made apparent in their assignments. In learning the time-based program Adobe After Effects students will learn how to edit, layer, create, and generate material. Students will gain an understanding of animation, motion graphics, and post-production techniques. Areas covered include gifs, storyboarding, special effects, text animation, and short-form narrative.

Credits: 3**Room and Schedule:** Devlin Hall 401 F F 09:00AM-12:00 Noon**Satisfies Core Requirement:** None

Prerequisites: It is presumed that students have taken "Introduction to Digital Art" (or a similar course), or have proficient experience in Photoshop or Illustrator before entering this class.

Corequisites: None**Cross-listed with:** ARTS2235**Frequency:** Periodically in the Fall**Student Level:** Undergraduate**Comments:** None**Status:** Offered

FILM224001**Memory and Media****Pastel, Renee L****Fall 2024**

This course may be used to satisfy one of four electives required within the Communication major. This course focuses on the relationship between memory and moving images. How can film, television, and online video capture and reproduce memory? What role can moving images play in shaping memory, both on an individual and collective level? What claims does the medium make about accurately presenting the past? Through close analysis of film, television, and digital media, we will practice making textually-grounded arguments about specific works while thinking about the broader implications for understanding media and memory. Drawing on material from a variety of time periods and genres, we will use moving images to explore how remembering (and forgetting) shapes a narrative, both on and off the screen.

Credits: 3

Room and Schedule: O'Neill Library 248 TuTh 10:30AM-11:45AM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: COMM2240

Frequency: Periodically in the Fall, Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM224002

Memory and Media

Pastel, Renee L

Fall 2024

This course may be used to satisfy one of four electives required within the Communication major. This course focuses on the relationship between memory and moving images. How can film, television, and online video capture and reproduce memory? What role can moving images play in shaping memory, both on an individual and collective level? What claims does the medium make about accurately presenting the past? Through close analysis of film, television, and digital media, we will practice making textually-grounded arguments about specific works while thinking about the broader implications for understanding media and memory. Drawing on material from a variety of time periods and genres, we will use moving images to explore how remembering (and forgetting) shapes a narrative, both on and off the screen.

Credits: 3

Room and Schedule: O'Neill Library 248 TuTh 12:00 Noon-01:15PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: COMM2240

Frequency: Periodically in the Fall, Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM225301

Representing the Holocaust

Block, Nicholas

Fall 2024

This course examines representations of the Holocaust from different national contexts around the world. Students will engage with a wide range of representational sources, including cinematic, literary, and memorialization efforts. Class time will also introduce historical debates around the Holocaust. There will be a field excursion to Boston's local Holocaust monument.

Credits: 3

Room and Schedule: Stokes Hall 107S TuTh 01:30PM-02:45PM

Satisfies Core Requirement: Cultural Diversity, Arts

Prerequisites: None

Corequisites: None

Cross-listed with: GERM2203

Frequency: Periodically in the Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM227301

Filmmaking II

Chopra, Gautam

Fall 2024

This course is designed for students who want to make movies. Using state-of-art sound film cameras, students develop topics, shoot, and edit their own films. Emphasis is on demystifying the filmmaking process. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 13 M 02:00PM-04:30PM

Satisfies Core Requirement: None

Prerequisites: Filmmaking I or Permission of Department

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM228201

Political Fiction Film

Michalczyk, John

Fall 2024

Political fiction film has often served as a dramatic means to deliver an ideological message. Its roots go back to Griffith's Civil War epic *Birth of a Nation* (1915). During World War II with such popular films as *Casablanca*, Hollywood directors offered patriotic messages to an American audience with its recent history of isolationism. More recently, Costa-Gavras' *Z* (1969) combined thriller elements with a non-conventional political perspective. Through readings, screenings, and discussion of these and other works, we are able to analyze the dual components of drama and politics in a chronological manner.

Credits: 3

Room and Schedule: Devlin Hall 10 Tu 03:00PM-05:20PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM228401**Jewish Media, Arts, and Culture****Pickette, Samantha Lynn****Fall 2024**

This course may be used to satisfy one of four electives required within the Communication major. This course looks at current trends in Jewish cultural creativity, considering both diasporic and Israeli film, television, literature, and visual arts. Designed for students with limited knowledge of Judaism and Jewish culture, the class surveys Jewish religious practice, political history, and traditions of cultural expression as it examines media sources that embody, advance, and grapple with ideas from the Jewish past and present. Topics include, but are not limited to, Jewish comedy, Jewish children's media, Jewish memory, the globalization of Israeli television, and Yiddish language media.

Credits: 3**Room and Schedule:** Stokes Hall 115N M 03:00PM-05:30PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** COMM2284,INTL2284**Frequency:** Periodically**Student Level:** Undergraduate**Comments:** None**Status:** Offered

FILM228501**Adobe Premiere Editing****Brewer, Kristoffer T****Fall 2024**

This course is an introduction to digital video editing using the Adobe video suite of software including Premiere Pro, Media Encoder, Photoshop, and more. Students will learn the basics of digital video editing ranging from digitizing video to timelines to multiple tracks and mixing Media Encoder, Photoshop, and more.

Credits: 3**Room and Schedule:** Devlin Hall 401F Th 06:30PM-09:30PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM228701

Creative Webdesign

Brewer, Kristoffer T

Fall 2024

This introductory course will provide art students the basic skills to extend their art to the internet allowing them to create an online portfolio and artistic presence, learn how to promote and market their art, and more. Digital design, how to take physical art and make it digital, an introduction to open source (community based and free) Content Management Systems (CMS) such as Drupal, along with design coding skills (Cascading Style Sheets - CSS), and more will be taught. No prior experience or prerequisites required.

Credits: 3

Room and Schedule: Devlin Hall 401F Tu 06:30PM-09:30PM

Satisfies Core Requirement: None

Prerequisites: ARTS1156

Corequisites: None

Cross-listed with: ARTS2287

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM300501

Italian Cinema: Passion, Politics, and Pain

Michalczyk, Susan A

Fall 2024

Social issues dominate Italian cinema from the post-WWII era to the present, as filmmakers interpret individual historical moments, literary works, and cultural events, bringing a collective experience of the human condition onto the screen. Visconti establishes the foundation that Fellini, Bertolucci, Rosi, and other directors build upon, creating visual images that evolve from Giovanni Verga, and his written portraits of *verismo*. Exploring what is true and real, questioning the complexity of the human condition in moments of comedy and tragedy, these films depict socio-economic, philosophical, and political issues, always revolving around the vulnerability and struggles of relationships. Films include: *La Terra Trema*, *Ossessione*, *Open City*, *Bicycle Thieves*, *La Strada*, *Il Conformista*, *Tree of Wooden Clogs*, *Bread and Chocolate*, *Life is Beautiful*, *Tre Fratelli*, *Cinema Paradiso*, *Bread and Tulips*, *Gomorrah*.

Credits: 3

Room and Schedule: Stokes Hall 203S Tu 03:00PM-05:20PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Annually

Student Level: Undergraduate

Comments: None

Status: Offered

FILM330301

Advanced Screenwriting

Conroy, Mary K

Fall 2024

Limited to 15 students. This course is for students interested in writing for film, applying the knowledge gained in FILM3301 toward their efforts at writing their own screenplays. In the early part of the class, students will select an idea for a film and transform that idea into a story suitable for the screen. From there, in a round-table setting, students will complete a series of exercises to help them focus their stories, eventually moving on to writing a finished first act (28-30 pages) by the semester's end.

Credits: 3

Room and Schedule: Fulton Hall 423 M 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: FILM3301

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM331001

The Working Cinematographer: On the Set

Heim, Robert J

Fall 2024

An advanced course in cinematography. Students rotate crew assignments in the camera, lighting, and grip departments while completing video assignments varying documentary/dramatic, daylight, exterior/interior shooting skills. Visits by local freelancers underscore the collaborative nature of the role of the director of photography. Ideal for future filmmakers or aspiring film/video professionals.

Credits: 3

Room and Schedule: Devlin Hall 26 W 06:00PM-09:00PM

Satisfies Core Requirement: None

Prerequisites: Filmmaking I or equivalent or consent of the instructor

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM331501

Film Noir

Long, Carter E

Fall 2024

We will explore the history of the enigmatic Hollywood style from its origins in German Expressionism and Hard Boiled Fiction through its classic era, and finally into its rebirth as revisionist neo-noir in the 1970s. The course will examine how American social and political history factored into noir's sudden appearances, and study theoretical concepts of genre, space, gender, and self-perception. Directors include Wilder, Tourneur, Aldrich, Altman, Polanski, and Lynch.

Credits: 3

Room and Schedule: Devlin Hall 10 Th 03:00PM-05:50PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM332101

Law in Film: Crimes and Punishments

Michalczyk, Susan A

Fall 2024

Courtroom drama, blind justice, encounters with the law, all hold tremendous interest for filmmakers and audiences alike. This genre of film recounts real events, as well as fictional accounts to capture the drama of both crimes and punishments, by adapting written accounts into compelling and dynamic visual representations. Law in Film explores the ways in which cinema built upon legal issues continues to capture the audience's attention, whether in re-telling of brutal crimes or cruel injustices, through all aspects of the narrative (the tensions and problems of the crime and all involved in the process of seeking justice). The course covers feature films and documentaries from classic to contemporary, including Twelve Angry Men, Central Park Five, The Verdict, and On The Basis of Sex.

Credits: 3

Room and Schedule: Stokes Hall 203S Th 03:00PM-05:20PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM336201

Film Theory and Criticism

Pastel, Renee L

Fall 2024

Satisfies the required theory course in the Communication major This course is structured around the question of how visual media convey and influence the world in which they are created. By surveying some of the major questions raised by theorists from the beginnings of film as a medium to the present, students will gain critical lenses through which to historically and theoretically engage visual media. We will cover topics including: film aesthetics; Marxist, psychoanalytic, feminist, critical race, and queer theoretical approaches to film criticism; television studies; and new media theories. Students will learn how to analyze film on a formal level, taking into account how form creates meaning, and to think historically and theoretically about how film as art and commerce has contributed to shaping "smaller screen" media forms and understandings.

Credits: 3

Room and Schedule: Higgins Hall 260 TuTh 03:00PM-04:15PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: COMM3362

Frequency: Periodically in the Fall, Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM338901

American Directors Series

Chopra, Gautam

Fall 2024

This series will concentrate on several directors who have chosen to work on the East Coast rather than in the Hollywood mainstream, such as Martin Scorsese, Spike Lee, Sidney Lumet, Elia Kazan and Woody Allen. Many have roots in New York and use the City not only as a setting for their narratives but as a metaphor for the human condition they explore. This school of Urban Realism has enriched American film with a gritty documentary strain that stands in strong contrast to the polished Hollywood style.

Credits: 3

Room and Schedule: Devlin Hall 10 M 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM339001

Sound Design

Anderson, Christopher

Fall 2024

This course teaches the basic principles of sound and audio. This will include basic acoustics and how it impacts sound capture, proper gain setup and signal flow from sound to mic to recorder to playback for the cleanest and clearest sound capture and mix, the difference between analog and digital audio, the decibel and what each decibel type means, proper metering and understanding meter ballistics. It will also include field sound and post sound. The sound mix will be the final stage of the course. Adobe Premiere and Audition will be used in the course.

Credits: 3

Room and Schedule: Devlin Hall 401F M 09:00AM-12:00 Noon

Satisfies Core Requirement: None

Prerequisites: FILM1171 or Pre req: Film I or Permission of Department

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM339101

Film Genres

La Rocca, Joseph P

Fall 2024

This course will provide a critical method of analyzing the film genres that were characteristic of the American film from the introduction of sound in the 1920s. It will include such topics as the Screwball Comedy, the Western, the Musical, the Gangster Film, the Film Noir, and the Horror Film.

Credits: 3

Room and Schedule: Devlin Hall 26 Tu 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM339501

Teaching Assistantship

Michalczyk, John

Fall 2024

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444001

Independent Study

Michalczyk, John

Fall 2024

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444002

Independent Study

Conroy, Mary K

Fall 2024

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444003

Independent Study

Chopra, Gautam

Fall 2024

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444005

Independent Study

Conroy, Mary K

Fall 2024

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM449901

Advanced Independent Research

Michalczyk, John

Fall 2024

TBD

Credits: 6

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

Film Courses: Spring 2025

FILM117101

Filmmaking I

La Rocca, Joseph P

Spring 2025

How observations and visions are turned into images. How images are connected to form ideas. Projects in silent filmmaking, shooting, lighting, and editing are included. The course is also about film as a form of expression and communication. A class for beginners. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 26 M 10:00AM-12:50PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM117102

Filmmaking I

Heim, Robert J

Spring 2025

How observations and visions are turned into images. How images are connected to form ideas. Projects in silent filmmaking, shooting, lighting, and editing are included. The course is also about film as a form of expression and communication. A class for beginners. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 26 W 06:00PM-09:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM117103

Filmmaking I

Heim, Robert J

Spring 2025

How observations and visions are turned into images. How images are connected to form ideas. Projects in silent filmmaking, shooting, lighting, and editing are included. The course is also about film as a form of expression and communication. A class for beginners. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 26 M 06:00PM-09:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM220201**Introduction to Film Art****Long, Carter E****Spring 2025**

The basic course introduces essential concepts of film techniques, history, and criticism and supplies the background for more advanced work in film studies. It provides some familiarity with the artistic, economic, technological, and social factors that exerted an influence on the development of the medium and the industry to its present influential role in cultures today. Critical reading and historical research lead to active viewing and to precise written and oral evaluations of individual films.

Credits: 3**Room and Schedule:** Devlin Hall 26 Th 10:00AM-12:50PM**Satisfies Core Requirement:** None**Prerequisites:** None**Corequisites:** None**Cross-listed with:** None**Frequency:** Every Fall**Student Level:** Undergraduate**Comments:** None**Status:** Offered

FILM220202**Introduction to Film Art****Long, Carter E****Spring 2025**

The basic course introduces essential concepts of film techniques, history, and criticism and supplies the background for more advanced work in film studies. It provides some familiarity with the artistic, economic, technological, and social factors that exerted an influence on the development of the medium and the industry to its present influential role in cultures today. Critical reading and historical research lead to active viewing and to precise written and oral evaluations of individual films.

Credits: 3**Room and Schedule:** Devlin Hall 26 Tu 03:00PM-05:50PM**Satisfies Core Requirement:** None**Prerequisites:** None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM222001

Holocaust and the Arts

Michalczyk, John

Spring 2025

To express the inexpressible tragedy of the Holocaust from 1933 to 1945 remains a challenge. The Arts nonetheless attempt to get at the intrinsic experience of this twentieth-century genocide through poetry, film, music and literature. These symbolic, realist and at times surrealist expressions help us in a human way to understand the historical and personal events of the Holocaust.

Credits: 3

Room and Schedule: Devlin Hall 10 Tu 03:00PM-05:30PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM223001

Video Art

Friedman, J Georgie

Spring 2025

This course introduces video as a medium for artistic expression and conceptual inquiry. Hands-on instruction in camera composition, lighting, sound, and editing allows students to produce individual projects which explore a range of approaches and strategies including experimental, animation, and installation. Recent and historical trends in the medium are covered through the viewing of work by media artists since 1965.

Credits: 3

Room and Schedule: By Arrangement;Devlin Hall 401F Th 02:00PM-05:00PM

Satisfies Core Requirement: None

Prerequisites: ARTS1163 Intro to Digital Photography is highly recommended to this course.

Corequisites: None

Cross-listed with: ARTS2230

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM224001

Memory and Media

Pastel, Renee L

Spring 2025

This course may be used to satisfy one of four electives required within the Communication major. This course focuses on the relationship between memory and moving images. How can film, television, and online video capture and reproduce memory? What role can moving images play in shaping memory, both on an individual and collective level? What claims does the medium make about accurately presenting the past? Through close analysis of film, television, and digital media, we will practice making textually-grounded arguments about specific works while thinking about the broader implications for understanding media and memory. Drawing on material from a variety of time periods and genres, we will use moving images to explore how remembering (and forgetting) shapes a narrative, both on and off the screen.

Credits: 3

Room and Schedule: Gasson Hall 210 TuTh 01:30PM-02:45PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: COMM2240

Frequency: Periodically in the Fall, Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM227301

Filmmaking II

La Rocca, Joseph P

Spring 2025

This course is designed for students who want to make movies. Using state-of-art sound film cameras, students develop topics, shoot, and edit their own films. Emphasis is on demystifying the filmmaking process. Equipment is provided.

Credits: 3

Room and Schedule: Devlin Hall 26 W 10:00AM-12:50PM

Satisfies Core Requirement: None

Prerequisites: Filmmaking I or Permission of Department

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM228501

Adobe Premiere Editing

Brewer, Kristoffer T

Spring 2025

This course is an introduction to digital video editing using the Adobe video suite of software including Premiere Pro, Media Encoder, Photoshop, and more. Students will learn the basics of digital video editing ranging from digitizing video to timelines to multiple tracks and mixing Media Encoder, Photoshop, and more.

Credits: 3

Room and Schedule: Devlin Hall 401F Tu 06:30PM-09:30PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall

Student Level: Undergraduate

Comments: None

Status: Offered

FILM228701

Creative Webdesign

Brewer, Kristoffer T

Spring 2025

This introductory course will provide art students the basic skills to extend their art to the internet allowing them to create an online portfolio and artistic presence, learn how to promote and market their art, and more. Digital design, how to take physical art and make it digital, an introduction to open source (community based and free) Content Management Systems (CMS) such as Drupal, along with design coding skills (Cascading Style Sheets - CSS), and more will be taught. No prior experience or prerequisites required.

Credits: 3

Room and Schedule: Devlin Hall 401F Th 06:30PM-09:30PM

Satisfies Core Requirement: None

Prerequisites: ARTS1156

Corequisites: None

Cross-listed with: ARTS2287

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM301001

Laughter and Tears in Film

Michalczyk, Susan A

Spring 2025

What makes us laugh or cry? And how do filmmakers bring together individual stories of laughter and tears to recreate a common shared experience of heartache and joy? Comedy blended with tragedy, films that portray life's bittersweet reality can inspire and guide us as we try to understand ourselves and others. Our course explores films that reveal both comedic and tragic aspects of life from across the decades and across the globe. Films include: Death at a Funeral (British version), Life is Beautiful, BlackKkKlansman, MASH, Waking Ned Devine, The Ladykillers and Analyze This.

Credits: 3

Room and Schedule: Stokes Hall 105S Tu 03:00PM-05:20PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM302801

Terrorism on the Screen and on the Streets

Michalczyk, John

Spring 2025

Terror is waged by individuals or movements who often seek political or monetary gain through armed violence, ransom, bombings, hijacking, and other evolving forms, including cyber-terrorism. Cinema has captured the narratives of terrorism usually against soft targets and can be expressed in films such as Battle of Algiers, Michael Collins, United 93, Captain Phillips, The Siege Air Force One and others. The course is designed to understand its root causes, motivation of operatives, and sociopolitical results.

Credits: 3

Room and Schedule: Devlin Hall 10 Th 03:00PM-05:20PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM330101

Screenwriter

Rolinick, Kylie

Spring 2025

This course will explore the role of the screenwriter in the film making process, from original idea to the finished screenplay and film. Students will also learn how the screenwriter adapts source material such as plays, novels, and real life events. Along the way, students will learn about each of the elements of screenwriting including: structure, character, dialogue, theme, genre and breaking rules. Both individually and as a classroom project, students will read screenplays and analyze the resulting films to gain a better understanding of how those elements work in combination and contribute to the finished product.

Credits: 3

Room and Schedule: Devlin Hall 018 TuTh 04:30PM-05:45PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall, Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM331201

World Cinema

Long, Carter E

Spring 2025

This course provides the opportunity for students to explore films from regions other than Europe and North America. Films of Asia, Africa, or the Middle East will serve as a focus for the course. Special attention is given to the social, economic, cultural, and political contexts from which these films arise, both in the country of origin and in the West.

Credits: 3

Room and Schedule: Devlin Hall 26 Th 03:00PM-06:15PM

Satisfies Core Requirement: Cultural Diversity

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM331901

Advanced Digital Media, Moving-Image Projects

Friedman, J Georgie

Spring 2025

This class is for advanced digital-media art and film students working in any moving-image medium (video art, experimental film, animation, programming-based imagery, video and performance, etc.) to refine and develop their ideas, skills, and presentation methods. This class is highly recommended for all Art Majors/Minors who want to incorporate moving-image elements into their thesis work. Though a variety of advanced techniques in Adobe Premiere, After Effects, and other programs will be demonstrated, students are REQUIRED to be proficient with the equipment and programs used in their type of moving-image production. Based on individual goals set in the beginning of the semester, students are expected to complete 3-4 short to medium pieces, or one larger piece over the semester. Students are asked to investigate methods for moving-image presentation and viewer experience/interaction beyond the traditional "movie" screen or monitor, including: multi-channel works; object-based or site-specific video installations; interactive pieces (triggered by motion, sound, or physical inputs); or mobile based pieces that utilize geo-location or augmented reality; etc. Based on a student's goals, independent research and skill building may be required. Class sessions will be a mix of screenings, reading discussions, technical demonstrations, in-class work time, peer workshopping, and class critiques of students' projects. Artist talks or exhibition visits may be assigned, based on local event programming. The goal of this class is for students to refine their concepts, polish their formal and technical skills, and make deliberate presentation choices, so all elements add meaning to their moving-image works.

Credits: 3

Room and Schedule: Devlin Hall 401F W 09:00AM-12:00 Noon

Satisfies Core Requirement: None

Prerequisites: 1 of the following: ARTS/FILM2230 Intro to Video Art *or ARTS2235 Intro to

Animation*or ARTS/FILM2285 Premiere Editing*or Film2273 Filmmaking II* or Portfolio review by the professor.

Corequisites: None

Cross-listed with: ARTS3319

Frequency: Annually

Student Level: Undergraduate

Comments: None

Status: Offered

FILM332201

A Lament for Justice: Good and Evil in Film

Michalczyk, Susan A

Spring 2025

Throughout the course, we will interpret encounters with good and evil, through analyses of film-making techniques and adaptations of narrative in a range of films from tragic to comic. As laments for justice, these films memorialize our fascination of good and evil, the bittersweet twists of fate and the flaws of human nature. We easily identify with the forces of good, while separating ourselves from the forces of evil, counting ourselves among the righteous, yet remaining intrigued by the triumphs of the wicked. How do filmmakers approach this conflict in our nature, in order to manipulate our emotions, and leave us asking questions about our own choices, decisions, and responsibilities? Including classic and contemporary films, such as The Godfather, Apocalypse Now, and The Invention of Lying.

Credits: 3

Room and Schedule: Stokes Hall 105S TuTh 01:30PM-02:45PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: null

Student Level: Undergraduate

Comments: None

Status: Offered

FILM332301

Portraits of Women in Film

Michalczyk, Susan A

Spring 2025

Portraits of women, salvific or satanic, appear throughout centuries of artistic interpretation, with symbolic representation that often over-simplifies or distorts the real-life complexity of her role. From Eve to the Virgin Mary, the creative muse or the conniving femme-fatale, filmmakers recreate the profound relationships and roles that society sometimes demands, sometimes condemns, and always finds intriguing. Portraits of Women in Film will explore a range of traditional and contemporary films, tragic and comedic, that present glimpses, though often incomplete of the challenges, inspirations, rewards, and punishments that define or attempt to define women through the ages. Films include Dangerous Beauty, Little Miss Sunshine, Moonstruck, Miss Representation, Autumn Sonata, Volver, A League of Their Own, Double Indemnity, Belle, and The French Lieutenants Woman.

Credits: 3

Room and Schedule: Stokes Hall 105S TuTh 12:00 Noon-01:15PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Annually

Student Level: Undergraduate

Comments: None

Status: Offered

FILM333101

Independent American Film

Chopra, Gautam

Spring 2025

How might contemporary independent cinema be seen as both an alternative and a response to mainstream Hollywood fare? How has the acquisition of indie studios, such as Miramax and New Line Cinema, transformed the industry? Has the affordability of technology and accessibility of audiences truly created a democratization of film? This course emphasizes critical examination of contemporary American Independent film from the 1980s films of John Cassavetes, Steven Soderbergh, Spike Lee through the 1990s and 2000s with features from Kevin Smith, Allison Anders, Richard Linklater, Quentin Tarantino; shorts from Wes Anderson and Jane Campion; and current festival hits.

Credits: 3

Room and Schedule: Devlin Hall 26 M 02:00PM-05:00PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM339401

Documentary Film Production

Rossi, Michael A

Spring 2025

This advanced filmmaking course focuses on student production of short-form documentary films. Modeled after industry-standard techniques in non-fiction filmmaking, students embark on progressive, hands-on learning of the various components required in producing an 8-10 minute documentary. In a supportive and collaborative environment, students explore, define, and refine their own cinematic voices; screen and analyze documentary films; research and develop a written proposal for their film project; complete technical workshops to help refine production skills; learn and apply the technical, aesthetic, ethical, and historical components related to contemporary documentary films; and work to complete and present a final film.

Credits: 3

Room and Schedule: Devlin Hall 218 Tu 03:00PM-05:20PM

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Periodically in the Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM339601

Advanced Screenwriting II

Conroy, Mary K

Spring 2025

Limited to 12 students.. In a round-table setting, students will continue to work on the script they began in Advanced Screenwriting. The course will feature more exercises and outlining, leading to the writing of the remainder of their script. As in Advanced Screenwriting, students will critically examine each other's exercises and writing under the guidance of the professor. It is anticipated that students will complete a finished first draft of a full length feature film (100-120 pages) by the semester's end.

Credits: 3

Room and Schedule: Stokes Hall 145N M 10:00AM-12:50PM

Satisfies Core Requirement: None

Prerequisites: FILM3303 or Permission of Department

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444001

Independent Study

Michalczyk, John

Spring 2025

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444002

Independent Study

Conroy, Mary K

Spring 2025

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM444004

Independent Study

Long, Carter E

Spring 2025

TBD

Credits: 3

Room and Schedule: BY ARRANGEMENT

Satisfies Core Requirement: None

Prerequisites: None

Corequisites: None

Cross-listed with: None

Frequency: Every Fall,Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered

FILM446101

Filmmaking III

Chopra, Gautam

Spring 2025

This is an advanced film production course. Throughout the semester, each student produces their own short film. They tackle each phase of production from writing the screenplay, to principle photography, to editing and sound mixing. The semester concludes with a public screening of all completed student films. Prerequisites: Filmmaking I & Filmmaking II. This is a lab course.

Credits: 3

Room and Schedule: Devlin Hall 13 M 10:00AM-01:00PM

Satisfies Core Requirement: None

Prerequisites: FILM1171 and FILM2273

Corequisites: None

Cross-listed with: None

Frequency: Every Spring

Student Level: Undergraduate

Comments: None

Status: Offered
