Film Studies Courses
Spring 2016

- An asterisk (*) next to a course number indicates that admission to the course is by application only. FST 451, 493, 495, 497 and 498 require applications. You must complete a separate application for each course for which you wish to apply, and submit with each application a copy of your Degree Audit, available on SeaNet. You will be notified by e-mail if you have been accepted; those who have not been accepted will be placed on a waiting list.

Important due dates for courses that require applications:

- Sept. 21 Applications for production courses are available to students.
- Oct. 16 Applications due to the Film Studies Office (KI 102) by 4:30 p.m.
- Oct. 23 Students admitted to courses will be notified by e-mail by 5:00 p.m. Accepted students will be given an override, which will permit them to register for the course(s) during pre-registration. Students who do not receive an e-mail have been placed on a waiting list.
- Nov. 2 Pre-registration for Spring 2016 classes begins.

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

FST 110-001  Concepts in Film (3)  #21539
W 12:30 pm – 4:45 pm (KI 101)  S. Richardson  /100 students
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.

FST 200-001  Introduction to Film Study (3)  #21535
Discussion M 9:00 am – 10:15 am (KI 104)  T. Berliner  /25 students
Screening & Lecture W 9:00 am – 12:15 pm (KI 101)
Prerequisite: PFST major. Designed for prospective majors in Film Studies, this course teaches students how to analyze movies. We’ll break down movies into their component parts: acting, sound, mise-en-scene, and the techniques of editing and cinematography. Students will also learn how film sounds and images work together to form a narrative. We have drawn films from various national cinemas—representing diverse styles, periods, genres and production modes—in order to give students an understanding of the wide range of cinema’s expressive possibilities.

FST 200-002  Introduction to Film Study (3)  #21536
Discussion M 10:30 am – 11:45 am (KI 104)  T. Berliner  /25 students
Screening/ Lecture W 9:00 am – 12:15 pm (KI 101)
Prerequisite: PFST major. See description for FST 200-001.
**FST 200-003**  
**Introduction to Film Study (3)**  
Discussion M 9:00 am – 10:15 am (BR 219)  
Screening/Lecture W 9:00 am – 12:15 pm (K1 101)  
**T. Berliner /25 students**  

**Prerequisite: PFST major.** See description for FST 200-001.

$ FST 201-001  
**Introduction to Film Production (3)**  
**D. Monahan /20 students**  
T 12:30 pm – 3:15 pm (KE 1114 & KE 1122)  

$ FST 201-002  
**Introduction to Film Production (3)**  
**T. Linehan /20 students**  
M 3:30 pm – 6:15 pm (KE 1114 & KE 1122)  
Pre-requisite FST 200 and FST major. Co-requisite FST 205. See description for FST 201-001.

$ FST 201-003  
**Introduction to Film Production (3)**  
**G. Pack /20 students**  
M 6:30 pm – 9:15 pm (KE 1114 & KE 1122)  
Pre-requisite FST 200 and FST major. Co-requisite FST 205. See description for FST 201-001.

$ FST 201-004  
**Introduction to Film Production (3)**  
**M. Kramer /20 students**  
R 6:30 pm – 9:15 pm (KE 1114 & KE 1122)  
Pre-requisite FST 200 and FST major. Co-requisite FST 205. See description for FST 201-001.

**FST 205-001**  
**Introduction to World Cinema (3)**  
**S. Pustay/20 students**  
Screening /Lecture T 4:30 pm – 7:45 pm (K1 101)  
& Discussion R 4:30 pm – 5:45 pm (K1 104)  
Pre-requisite FST 200 and FST major. Co-requisite FST 201. 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.

**FST 205-002**  
**Introduction to World Cinema (3)**  
**S. Pustay/20 students**  
Screening /Lecture T4:30 pm – 7:45 pm (K1 101)  
& Discussion R 6:00 pm – 7:15 pm (K1 104)  
Pre-requisite FST 200 and FST major. Co-requisite FST 201. See course description for FST 205-001.

**FST 205-003**  
**Introduction to World Cinema (3)**  
**M. Johnson /20 students**  
Screening/Lecture T 9:00 am – 12:15 pm (K1 101)  
& Discussion R 9:00 am – 10:15 am (K1 104)  
Pre-requisite FST 200 and FST major. Co-requisite FST 201. See course description for FST 205-001.

**FST 205-004**  
**Introduction to World Cinema (3)**  
**M. Johnson /20 students**  
Screening/Lecture T 9:00 am – 12:15 pm (K1 101)  
& Discussion R 10:30 am – 11:45 am (K1 104)  
Pre-requisite FST 200 and FST major. Co-requisite FST 201. See course description for FST 205-001.

**FST 210-001**  
**Moviemakers & Scholars Series (3)**  
**L. Buttino /100 students**  
F 1:00 pm – 3:45 pm (K1 101)  
This course is designed to teach students a variety of perspectives on filmmaking and film studies. Combining presentations by local and visiting filmmakers with lectures and film screenings conducted by film scholars, the course introduces students to a wide variety of film styles, film scholarship, and professions in the industry.

**FST 220-001**  
**3d Computer Graphics (3)**  
**B. Brown /8 FST students**  
MW 4:30 pm – 5:15 pm (BR 165)  
(ART 220, CSC 220) Pre-requisite CSC 105, CSC 131. This class provides an introduction to the artistic and technical field of computer graphics and animation, focusing on basic 3-D modeling, shading, lighting and rendering. Major
concepts are covered and applied in several projects using advanced software, building to a final course project where comprehensive knowledge gained is applied in an interdisciplinary nature. (Students may choose to continue developing skills in the succeeding course, ART/CSC/FST 320.)

FST 230-001  Women in Film (3)  #25853
TR 2:00 pm – 3:15 pm (LH 130)  M. Cami-Vela /10 FST students
W 5:30 pm – 7:15 pm (MO 100)
(FLL 230, WGS 230) 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.

$ FST 301-001  Film Tools and Techniques (3)  #21538
T 9:00 am – 11:45 am (KE 1114 and KE 1133)  G. Pack /16 students
Pre-requisite FST 201. Instruction in the techniques and technologies of digital filmmaking, including camera, lenses, lighting, grip, sound and set protocol. Since FST 301 was formerly numbered FST 395, students who have already taken FST 395 will not be admitted to the course.

$ FST 302-001  Intermediate Film Production: Narrative (3)  #21543
W 3:30 pm – 6:15 pm (KE1114 & 1133)  G. Pack/16 students
Pre-requisite FST 201. 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). Students, as a group, will develop, plan and orchestrate one 3-minute movie.

$ FST 302-002  Intermediate Film Production: Documentary (3)  #23797
W 9:00 am – 11:45 am (KE 1114)  S. Silva/16 students
Pre-requisite FST 201. 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 four short (2-3 minute) 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.

w FST 317-001 (ENG 317)  Writing About Film (3)  #25445
TR 12:30 pm – 1:45 pm (MO 208)  T. Gilbert /8 FST students
Pre-requisite or Co-requisite: FST 205; or pre-requisite ENG 204. This course concentrates on analyzing and writing about film. We will practice and perfect writing a selection of film-based genres including reviews, critical essays, and personal responses. This particular course iteration will focus on adaptation. To put it another way, what does it mean to change a particular work from one genre to another? What does “fidelity” mean in adaptation? To whom/what must the filmmaker be “faithful”? Is “fidelity” or faithfulness to the original desirable? To this end, we will read one or two popular works of the twentieth and twenty-first centuries, and examine their cinematic transformations.

FST 318-001 (CRW 318)  Screenwriting I: Introduction to Screenwriting (3)  #22048
R 12:30 pm – 3:15 pm (KE 1114)  L. Buttino /16 FST students/4 CRW students
Pre-requisite or co-requisite FST 201, or pre-requisite PCRW, PFST, CRW and CRW 207, CRW 208, or CRW 209. To immerse you in the fundamentals of writing and work shopping the short script from concept to completed and revised first draft. Topics include: concept, formatting, story structure, character development, conflict, visible outer motivation, dialogue, scene writing, and writing for emotional impact, among other things.

FST 318-002 (CRW 318)  Screenwriting I: Introduction to Screenwriting (3)  #22459
W 12:30 pm – 3:15 pm (KE 1114)  T. Linehan /16 FST students/4 CRW students
Pre-requisite or co-requisite FST 201, or pre-requisite PCRW, PFST, CRW and CRW 207, CRW 208, or CRW 209. See course description for FST 318-001.
Prerequisite: FST 220 (ART 220 or CSC 220). This course continues material introduced in FST 220 and concentrates on character animation including its related theory, production and industry. Advanced 3D modeling, shading, rendering, character-design and rigging skills are developed in conjunction with traditional principles of story, animation, lighting and cinematography. Students complete several projects and the production cycle for a final animated short-film project.

### FST 330-001  Producing: Narrative (3)  #23115

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<td>M 12:30 pm – 3:15 pm – (KE 1114 &amp; KE 1122)</td>
<td>T. Linehan / 20 students</td>
<td>Pre-requisite FST 201. Focuses on duties of a producer through a project “life cycle”: development, financing, pre-production, production, post-production, marketing and distribution. Emphasizes production management, budgeting and scheduling.</td>
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### FST 331-001  Introduction to Editing (3)  #21540

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<td>MW 9:00 am – 10:15 am (KE 1122)</td>
<td>D. Kreutzer /16 students</td>
<td>Pre-requisite or co-requisite FST 201. 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.</td>
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### FST 332-001  Interactive Media (3)  #24246

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<td>R 3:30 pm – 6:15 pm (KE 1122 &amp; KE 1133)</td>
<td>A. Silva 16 students</td>
<td>Pre-requisite or co-requisite FST 201. While exploring cutting edge new media technology, students will: 1) produce animations and movies to create interactive web experiences; 2) learn FLXER an interactive software designed for mixing video, text, graphics and images in live video performance (VJing); and finally, 3) create and exhibit a project of their own design that incorporates what they have learned throughout the semester.</td>
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### FST 334-001  6 x 1 – Variation on the 1 Minute Film (3)  #21541

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<td>M 9:00 am – 11:45 am (KE 1114 &amp; KE 1133)</td>
<td>A. Silva/16 students</td>
<td>Pre-requisite or co-requisite FST 201. This hands-on course is designed to introduce students to a wide range of techniques for alternative/experimental forms of film and video production quickly, yet comprehensively, in order to demystify the production process. Over the course of the semester, students work in groups and alone to create six 1-minute-long projects based on specific assignments (i.e. cameraleeless filmmaking, 16 mm film hand-processing, stop motion animation, pinhole camera, collage, etc.)</td>
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### FST 335-001  Acting for the Camera (3)  #25978

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<td>TR 1:00 pm – 2:50 pm (CA 1092)</td>
<td>M. Holmes / 4 FST students</td>
<td>Pre-requisite or co-requisite FST 201. Explores acting techniques particular to the mediums of film and video.</td>
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w FST 363-001  Producing the Undergraduate Film Magazine (3)  #23320

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<td>T 5:00 pm – 8:15 pm (KI 104)</td>
<td>E. Humphrey /15 students</td>
<td>Pre-requisite or co-requisite FST 205. 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.</td>
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w FST 367-001  Film Authors: Frank Capra (3)  # 25857

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<td>Discussion M 1:00 pm – 2:15 pm (LH 246)</td>
<td>E. Rawitsch /15 students</td>
<td>Pre-requisite or co-requisite FST 205. From It Happened One Night to Mr. Smith Goes to Washington to It’s a Wonderful Life, Frank Capra’s films have been celebrated for their depictions of the idealistic “little guy” triumphing over corrupt political and/or social systems. But to what extent do they serve as cultural artifacts? And to what extent can we credit a “Capra film” to Frank Capra himself? This course will investigate these and other</td>
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**Note:** The course descriptions and schedules have been extracted from a document, and the data has been formatted into a table for better readability. The dates mentioned in the document are not relevant to the content and have been omitted for clarity.
issues in Capra’s *oeuvre* from 1922 to 1961. It is structured thematically in three sections – the Capra canon, beyond the canon, and alternate authors – linking key films to debates in Capra studies while also establishing broader trends across debates about film authorship.

**Pre-requisite or co-requisite FST 205.** In this course we will enter the wonderful world of Disney, not through the looking glass or through the doors of the Magic Kingdom, but through the hallowed gates of academia. Students will perform academic inquiry with respect to Disney’s modes of aesthetic and animated form as well as uncover the often nefarious and pernicious political positionings behind Disney films. Hidden ideologies about race, class, sexuality, gender, etc. will be interrogated during the course. But an appreciation for the films as delightful cultural artifacts will not be ignored. This course partially satisfies the writing competency requirement for University Studies, and it satisfies the writing competency requirement for the film studies major. Students will give oral presentations and write several analytical essays.

**FST 372-001 History of Avant-Garde (3) #24250**
R 4:00 pm – 8:00 pm (KI 101) J. C. Kase /20 students

**Pre-requisite or co-requisite FST 205.** This class will introduce students to the rich historical legacy of experimental filmmaking. Since the birth of the moving image, independent artists have challenged the conventionalized experience of industrial cinema by encouraging alternative pleasures and fresh kinds of sensory awareness, poetic association, and philosophical reflection. Over the course of the semester we will consider individual filmmakers, including Stan Brakhage, Harry Smith, Carolee Schneemann, and Peter Kubelka, as well as a range of formal and conceptual tendencies, such as surrealism, psychedelia, found footage, and video art. This class will also offer students the extraordinary opportunity to experience many of these rare works in their original format, as they were intended to be seen, in 16 mm film projection.

**FST 376-001 American Cinema 1927 – 1960 (3) #25339**
Screening/Lecture M 12:30 pm – 3:45 pm (KI 101) T. Berliner 20 students
Discussion W 1:00 pm – 2:15 pm (KI 104)

**Pre-requisite or co-requisite FST 205.** This course introduces students to the aesthetics and history of American cinema from the beginning of talkies until the break-up of the studio system, arguably the most influential, fertile, and entertaining period in world cinema. We will seek to understand the historical conditions that enabled American cinema to assume the form it had during the studio era. We will examine, for instance, the Hollywood studio system, its narrative and stylistic practices, the role of film producers and directors, the star system, and the place genre holds in Hollywood filmmaking. We will study the careers of important American filmmakers, such as Frank Capra, John Ford, Howard Hawks, John Huston, and Alfred Hitchcock. We will examine the impact of events in the history of studio-era filmmaking, such as the advent of sound technologies, color and widescreen film processes, the Hays Production Code, the blacklist, and whatever else comes up. Throughout, we will study movies as movies—as experiences for spectators—and we will never stray far from our central question and the only question about cinema that I care much about: What is it about the movies people like that makes people like them?

**FST 378-001 History of New Wave Cinema (3) #25341**
Discussion T 9:00 am – 10:15 am (KI 104) J. C. Kase / 20 students
Screening/Lecture R 9:00 am – 12:15 pm (KI 101)

**Pre-requisite or co-requisite FST 205.** This course provides a historical overview of the explosion in global art cinema from roughly 1957—1973, during an age of profound geopolitical transformation. In that era impassioned young filmmakers from within the first, second, and third worlds unleashed an array of New Wave film movements upon the global public. By celebrating formal exploration, youth culture, and radical politics above all else, filmmakers like Godard, Makavejev, Rocha, Fassbinder, Oshima, and Mambety fundamentally revised cinema’s creative possibilities and redefined its place in world culture. NOTE: This course satisfies either a Global Cinema or Film History requirement.

**FST 378-002 History of New Wave Cinema (3) #25344**
Discussion T 10:30 am – 11:45 am (KI 104) J. C. Kase / 20 students
Screening/Lecture 9:00 am – 12:15 pm (KI 101)

**Pre-requisite or co-requisite FST 205.** See course description for FST 378-001.
FST 379-001  Studies in Film History: Film Exhibition from the Nickelodeon to Netflix (3)  #23324
TR 9:30 am – 10:45 am (BR 102)  E. Rawitsch /20 students
Pre-requisite or co-requisite FST 205. From kinetoscopes to golden-era movie palaces to on-demand digital viewing, the experience of watching films has varied dramatically over time. This course will examine those changes in film exhibition: Where, why, and how have people come together to show and watch movies? What approaches do film historians take when studying exhibition, and how might those approaches be critiqued? During discussion sessions, students will be presented with a variety of primary sources – from pressbooks to legal transcripts to box office receipts – that they will use to engage in hands-on archival and audience research into local and national case studies.

FST 382-001  Contemporary Latin American Cinema (3)  #25353
Screening/Lecture T 12:30 pm – 3:45 pm (KI 101)  M. Johnson /20 students
Discussion R 12:30 pm – 1:45 pm (KI 104)
Pre-requisite or co-requisite FST 205. The last twenty years has seen a renaissance in Latin American filmmaking. The international success of crossover art films and Hollywood’s growing interest in reaching the Latino market have brought both popular and academic attention to the region. This course critically examines that recent trend and the films that constitute it. Students will analyze the stylistic and genre-bending tendencies of contemporary films from Latin America. We will look at films within their specific national and social contexts, explore issues related to international financing and globalization, and analyze films by major directors such as Alfonso Cuarón, Lucrecia Martel, Guillermo del Toro and Alejandro González Iñárritu.

FST 382-001  Contemporary Latin American Cinema (3)  #25353
Pre-requisite or co-requisite FST 205

FST 388-001 (SPN 385)  Intro to Spanish Cinema (3)  #22843
Discussion TR 5:00 pm – 6:15 pm (LH 130)  M. Cami-Vela /12 students
Screening W 7:30 pm – 9:30 pm (MO 100)
Pre-requisite: FST and SPN majors. Analysis of representative films by Spanish directors including Luis Bunuel, Carlos Saura, Pedro Almodovar and Bigas Luna, as well as a discussion of recent cinematic works by filmmakers of the younger generation. Films represent a diversity of styles, periods and genres.

FST 389-001  Studies in World Cinema: British Cinema (3)  # 25858
Screening & Lecture M 9:00 am – 12:15 pm (KI 101)  E. Rawitsch /20 students
Discussion W 9:00 am – 10:15 am (KI 104)
Pre-requisite or co-requisite FST 205. While Great Britain is commonly associate with strong literary and theatrical traditions, British filmmakers have forged a diverse national cinema for more than a century. This course will offer an introductory overview of British film from its beginnings to the present day, assessing the role that it plays in the construction of national identity. What does it mean to be British? Or to be English, Welsh, Scots, or Northern Irish? How have those meanings changed over time? We will investigate these and other issues by examining the aesthetics and ideology of key films including literary adaptations, historical epics, costume dramas, war films, horror movies, spoofs, and bio-pics.

FST 389-002  Studies in World Cinema: British Cinema (3)  # 25859
Screening & Lecture M 9:00 am – 12:15 pm (KI 101)  E. Rawitsch /20 students
Discussion W 10:30 am – 11:45 am (KI 104)
Pre-requisite or co-requisite FST 205. See course description for FST 389-001.

FST 392-001  Lighting (3)  #25356
W 6:30 pm – 9:15 pm (KE 1114 & KE 1133)  G. Pack /16 students
Pre-requisite FST 301. Training and analysis of lighting style and manipulation, exposure variation, color balance, rigging, pre-lighting, special effects and safety.

FST 393-001  Sound Recording (3)  #22753
F 9:00 am – 11:45 am (KE 1122 & KE 1133)  A. Markowski /20 students
Pre-requisite: FST 201. This course will cover the essential elements of recording sound for film and television with a lecture and exercise structure. Our lectures will cover the mechanics, esthetics and politics of recording audio for production and post-production. Students will be instructed in the proper techniques of recording production dialog and voice over. Students will be using a wide variety of sound equipment including production digital recorders, audio mixers, boom and radio microphones.
FST 397. Crew experience and the initial written project pitch. The short films, no longer than (or a hybrid) in the weeks preceding the first class meeting. Projects are then selected based on equipment availability, experimental or animated films. Students should be prepared to submit a students work in collaborative teams or alone to complete the preproduction and production of short documentary, digital media management, sound processing and final mixing.

FST 398. Practicum in Film Production: Producing Documentary (3) 
W 12:30 pm – 3:15 pm – (KE 1122) A. Markowski /20 students

Pre-requisite: FST 201. 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.

FST 399. Film Directing (3) 
R 9:00 am – 11:45 am (KE 1114 & KE 1133) C. Hackler / 16 students

Pre-requisite: FST 201. Class exercises focus on blocking and staging, communicating with actors, and using the camera to effectively capture action and performance.

FST 418. Screenwriting II: Feature Film (3) 
R 2:00 pm – 4:45 pm (LH 246) C. Hackler / 12 students

Prerequisites: CRW or FST major and FST 318 (CRW 318). Students plan a feature-length screenplay, and write, workshop, and complete the first act.

* FST 451. Film Festival and Conference (3) 
T 3:30 – 6:15 p.m. (KE 1122) S. Silva /12 Students

Pre-requisites or co-requisite: FST 201 and FST 205. Course by application only. 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.

* FST 495. Senior Seminar in Film Production: Narrative (3) 
T 3:30 pm – 6:15 pm (KE 1114) G. Pack /15 students

Pre-requisite: FST 301 or FST 302. Course by application only. An intensive capstone course in which Film Studies students work in collaborative teams to complete the preproduction and production of short, narrative motion pictures. All students interested in having a script considered for production should come to the first class with a polished script of twelve pages or less. Students will apply for crew positions to be assigned by instructor after class consultation. Only serious students motivated to collaborate on a festival quality project should register for this course. Footage from this course will be edited by Advanced Editing students the following semester.

* FST 495. Senior Seminar in Film Production: Doc/Exper/Animation (3) 
W 3:30 pm – 6:15 pm (KE 1122) A. Silva /15 students

Pre-requisite: FST 301 or FST 302. Course by application only. An intensive capstone course in which Film Studies students work in collaborative teams or alone to complete the preproduction and production of short 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. The short films, no longer than 15 minutes in length, are edited in FST 497.
Senior Seminar in Film Study: Film Theory (3)  
#21817
Screening/Lecture: T 12:30 pm – 3:45 pm (LH 246)  
Discussion: R 12:30 pm – 1:45 pm (LH 246)

**Pre-requisite: FST 205 and junior or senior status.**  
This capstone will introduce students to several foundational and influential traditions in film theory and scholarship. By pairing together classic and important films with the theoretical studies they inspired, we will trace the development of film theory over the course of the 20th century, unpacking our increasingly sophisticated understanding of the social and cultural implications of film narratives and aesthetics.

* FST 497-001  
Applied Post Production (3)  
#20843
R 12:30 pm – 3:15 pm (KE 1122)
A. Silva /16 students

**Prerequisite: FST 331. Course by application only.**  
Hands-on application of editing theory, techniques, practices and technology. This advanced course allows students to take a narrative, documentary, experimental or animation project from raw footage to release print. (All students will edit projects shot in the previous semester’s Senior Production Seminars. Exceptions only with instructor permission.) Students will analyze scripts, production notes, and footage; and edit and workshop a rough cut, fine cut, sound edit, credit sequence and picture locked final edit. This class is designed to allow advanced students an in-depth editing experience.

* FST 498-000  
Internship (1-3)
Prerequisite: Permission of chair of Film Studies, junior or senior standing, an overall 3.00 minimum GPA, and a minimum of 12 hours in film studies (FST courses). Course by online application only (see FST Website).
Hands-on work and study in production or critical studies concepts. Application of filmmaking concepts in consultation with internship director, student, and agency supervisor. Positions in Wilmington, New York, Los Angeles, England and elsewhere. May be repeated with permission of the Chair of Film Studies. Maximum of 9 credit hours.