Film Studies Courses
Fall 2017

An asterisk (*) next to a course number indicates that admission to the course is by application only. FST 451 and 495 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:

- **February 20** Applications for production courses are available to students
- **March 17** Applications due to the Film Studies Office (KI 102) by 4:30pm
- **March 23** Students admitted to courses will be notified by e-mail by 5pm
  Accepted students will be given an override, which will permit them to register for the course(s) during pre-registration
- **April 3** Pre-registration for Fall 2017 classes begins

A dollar sign ($) next to a course number indicates that the course requires an $12 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) #12634
R 4-8:15pm (KI 101) S. Richardson / 150 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) #11616
T 2-3:15pm (KI 104) H. Frank & C. Andres / 25 Students
R 12:30-3:45pm (KI 101)

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

FST 200-002 Introduction to Film Study (3) #11617
T 12:30-1:45pm (KI 104) H. Frank & C. Andres / 25 Students
R 12:30-3:45pm (KI 101)

See description for FST 200-001.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<td>FST 200-003</td>
<td>Introduction to Film Study (3)</td>
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<td>#11618</td>
<td>T</td>
<td>2-3:15pm (BR 164)</td>
<td>H. Frank</td>
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<td>FST 200-004</td>
<td>Introduction to Film Study (3)</td>
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<td>#12395</td>
<td>T</td>
<td>12:30-1:45pm (Teaching Lab 2014)</td>
<td>H. Frank &amp; A. Gnuse</td>
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<td>FST 200-005</td>
<td>Introduction to Film Study (3)</td>
<td></td>
<td>#13113</td>
<td>T</td>
<td>2-3:15pm (FR 2052)</td>
<td>H. Frank &amp; A. Gnuse</td>
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<td>FST 201-001</td>
<td>Introduction to Film Production (3)</td>
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<td>#10647</td>
<td>M</td>
<td>4-6:45pm (KE 1114 &amp; KE 1122)</td>
<td>G. Koszulinski</td>
<td>20</td>
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<td>$ FST 201-002</td>
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<td></td>
<td>#12646</td>
<td>T</td>
<td>3:30-6:15pm (KE 1114 &amp; KE 1122)</td>
<td>S. Silva</td>
<td>20</td>
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<td>$ FST 201-003</td>
<td>Introduction to Film Production (3)</td>
<td></td>
<td>#17002</td>
<td>R</td>
<td>6:30-9:15pm (KE 1114 &amp; KE 1122)</td>
<td>M. Kramer</td>
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<td>$ FST 201-004</td>
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<td>#17096</td>
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<td>12:15-3pm (KE 1114 &amp; KE 1122)</td>
<td>M. Kramer</td>
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<td>FST 205-001</td>
<td>Introduction to World Cinema (3)</td>
<td></td>
<td>#10734</td>
<td>M</td>
<td>9am-12:15pm (KI 101)</td>
<td>T. Palmer</td>
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<td>9-10:15am (KI 104)</td>
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<td>Pre-requisite or co-requisite: FST 200 and FST major.</td>
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<td>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.</td>
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<td>FST 205-002</td>
<td>Introduction to World Cinema (3)</td>
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<td>#10967</td>
<td>M</td>
<td>9am-12:15pm (KI 101)</td>
<td>T. Palmer</td>
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<td>10:30-11:45am (KI 104)</td>
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<td>FST 210-001</td>
<td>Moviemakers and Scholars Series (3)</td>
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<td>#11621</td>
<td>F</td>
<td>1-3:45pm (KI 101)</td>
<td>T. Linehan</td>
<td>120</td>
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<td>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.</td>
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ART 220, CSC 220) Pre-requisite: CSC 105 or 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.

$ FST 301-001
Film Tools and Techniques (3) #11622
W 9-11:45am (KE 1114 & 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.

$ FST 301-002
Film Tools and Techniques (3) #13574
W 12:30-3:15pm (KE 1114 & KE 1133) G. Pack / 16 Students
See description for FST 301-001.

FST 302-001
Intermediate Film Production: Narrative (3) #13015
T 9-11:45am (KE 1114) G. Pack / 16 Students
Pre-requisite: FST 201.
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).

FST 302-002
Intermediate Film Production: Documentary (3) #13016
T 6:30-9:15pm (KE 1114 & KE 1122) G. Koszulinski / 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.

FST 302-003
Intermediate Film Production: Experimental (3) #13017
R 12:30-3:15pm (KE 1114) A. Silva / 16 Students
Pre-requisite: FST 201.
Diaristic Film, Lyrical Film, Structural Film, Collage & Culture Jamming. With a wide range of historical and contemporary samples to guide us
from the personal to the political, this production course will explore various historical, critical and technical aspects of avant-garde
filmmaking. Students will be required to do readings, lead in class presentations, and produce several film, video, audio or multimedia
productions that focus on the issues discussed in class.

FST 318-001
Screenwriting I: Introduction to Screenwriting (3) #12267
M 12:30-3:15pm (KE 1114) T. Linehan / 20 Students
(CRW 318) Pre-requisite or co-requisite: FST 201, OR pre-requisite PCRW, PFST, CRW, FST AND CRW 207, CRW 208, or CRW 209.
Theory and practice of screenwriting with an emphasis on the fundamentals of narrative structure. Students write, revise, and workshop
original short scripts.

FST 318-002
Screenwriting I: Introduction to Screenwriting (3) #14336
W 3:30-6:15pm (KE 1114) C. Hackler / 20 Students
(CRW 318) Pre-requisite or co-requisite: FST 201, OR pre-requisite PCRW, PFST, CRW, FST AND CRW 207, CRW 208, or CRW 209.
Theory and practice of screenwriting with an emphasis on the fundamentals of narrative structure. Students write, revise, and workshop
original short scripts.
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.

See description for FST 331-001.

Although it has been over fifty years since Frank Capra retired from directing, his movies tenaciously remain part of American culture. From It Happened One Night (1934) to Mr. Smith Goes to Washington (1939) to It’s a Wonderful Life (1946), Capra’s films continue to be celebrated for their depiction of the idealistic “little guy” and their condemnation of corrupt political and social systems. What aesthetic and ideological conventions define a Capra film? 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 issues by examining Capra’s oeuvre from 1922 to 1961. It is structured thematically in three sections—the Capra canon, beyond the canon, and alternative auteurs—linking key films to debates in Capra studies while also establishing broader trends across debates in film authorship.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
<th>Prerequisite(s)</th>
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<tr>
<td>FST 368-001</td>
<td>Studies in Film Styles and Genres: Cult Cinema (3)</td>
<td>C. Kase</td>
<td>FST 205, or permission of instructor.</td>
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<td>M 9-10:15am</td>
<td>(KI 104)</td>
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<td>W 9-12:15pm</td>
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<td>FST 368-002</td>
<td>Studies in Film Styles and Genres: Cult Cinema (3)</td>
<td>C. Kase</td>
<td>FST 205, or permission of instructor.</td>
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<tr>
<td>M 10:30-11:45am</td>
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<tr>
<td>W 9am-12:15pm</td>
<td>(KI 101)</td>
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<tr>
<td>FST 368-003</td>
<td>Studies in Film Styles and Genres: Style in Hollywood Cinema (3)</td>
<td>T. Berliner</td>
<td>FST 205, or permission of instructor.</td>
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<td>T 9:30-11:45am</td>
<td>(LI 246)</td>
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<td>R 9:30-11:45am</td>
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<tr>
<td>FST 372-001</td>
<td>History of Avant-Garde Film (3)</td>
<td>C. Kase</td>
<td>FST 205, or permission of instructor.</td>
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<td>W 4:30-8:30pm</td>
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<td>FST 375-001</td>
<td>Studies in Global Film History: Cuban Cinema (3)</td>
<td>M. Johnson</td>
<td>FST 205, or permission of instructor.</td>
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<td>M 12:30-3:45pm</td>
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<td>W 12:30-1:45pm</td>
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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, 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 enjoy that makes people enjoy them?

Pre-requisite or co-requisite: FST 205 or permission of instructor.

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, 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 enjoy that makes people enjoy them?

Pre-requisite or co-requisite: FST 205.

Students will confront intriguing and complex issues about race in terms of representation, signifying, stereotypes, cross-over films, black aesthetics, and the black film tradition. Included in this approach will be genre study, such as action, buddy films, comedy, horror, and melodrama, as well as Blaxploitation and plantation films. We will pay special attention to ways African American voices have been obscured and the techniques or devices African American filmmakers have implemented and developed to counteract the hegemony of dominant film practice in America and in the criticism written about it. Unlike some approaches to film history that stress industry trends over cultural issues, these two subjects cannot be separated with respect to African American film; cultural, social and ideological issues are always inextricably linked to black heritage and concerns in black art. Students can expect a heavy reading load for the course and will read seminal critical works by such notables as Baker, Bobo, Bogle, Cripps, Diawara, Gaines, Gates, Guerrero, hooks, and Wallace.

Pre-requisite or co-requisite: FST 205. This course will offer an introductory overview of British film from its beginnings to the present day. Great Britain encompasses four countries within a country – England, Wales, Scotland, and Northern Ireland – and this national identity is further complicated by issues of class and region, (post)colonialism and immigration, as well as race and ethnicity. So what does it mean for a film or a person to be “British,” “English,” “Welsh,” “Scots,” or “Northern Irish”? How do British filmmakers use narratives about the past, the present, and the future to construct British national identity? And what ultimately makes British cinema distinct from Hollywood cinema? We will investigate these and other issues by examining key British films from Victoria the Great (1937) to Monty Python and the Holy Grail (1975) to This Is England (2006). The films to be studied include literary adaptations, historical epics, costume dramas, war films, horror movies, spoofs, and bio-pics, illustrating the variety and diversity of British film and culture.

Pre-requisite or co-requisite: FST 205. This course will offer an introductory overview of British film from its beginnings to the present day. Great Britain encompasses four countries within a country – England, Wales, Scotland, and Northern Ireland – and this national identity is further complicated by issues of class and region, (post)colonialism and immigration, as well as race and ethnicity. So what does it mean for a film or a person to be “British,” “English,” “Welsh,” “Scots,” or “Northern Irish”? How do British filmmakers use narratives about the past, the present, and the future to construct British national identity? And what ultimately makes British cinema distinct from Hollywood cinema? We will investigate these and other issues by examining key British films from Victoria the Great (1937) to Monty Python and the Holy Grail (1975) to This Is England (2006). The films to be studied include literary adaptations, historical epics, costume dramas, war films, horror movies, spoofs, and bio-pics, illustrating the variety and diversity of British film and culture.
### FST 389-002
**Studies in World Cinema: British Cinema (3)**

- **M 2-3:15pm (KI 104)**
- **W 12:30-4:15pm (KI 101)**

See description for FST 389-001.

### $ FST 391-001
**The Art of the Camera (3)**

- **T 12:30-3:15pm (KE 1114 & KE 1133)**

Pre-requisite: FST 301.

Exploration of camera concepts and techniques. Topics include camera design, pre-visualization, camera operating, pulling focus, exposure, field of view, format, depth/height, and depth of field.

### FST 393-001
**Sound Recording (3)**

- **F 9-11:45am (KE 1122 & KE 1133)**

Pre-requisite: FST 201.

Instruction in the techniques, aesthetics, and equipment for recording sound for motion pictures.

### $ FST 394-001
**Sound Design (3)**

- **F 3:30-6:15pm (KE 1122)**

Pre-requisite: FST 201.

This course will cover the world of film and television post production audio with lecture and hands on activities with an emphasis on Pro Tools audio editing. Our activities will include the use of a variety of advanced recording and editing equipment to create and fully understand the essential elements of a professional sound track. This course is designed to demystify the world of audio and empower students with the advantages of uncompromised audio. Topics include audio theory, recording techniques, sound editing skills, sound design artistry, digital media management, sound processing and final mixing.

### FST 398-001
**Writing for Television (3)**

- **F 9:30am-12:15pm (KI 104)**

Pre-requisite: FST 201.

This course is designed to introduce students to the elements of Writing for Television. Students will learn formatting, structure, tone, characters, dialogue, and themes of a one-hour drama series culminating in a first draft (a spec script) for an existing drama show.

### $ FST 399-001
**Film Directing (3)**

- **R 9:30am-12:15pm (KE 1114 & 1133)**

Pre-requisite: FST 201.

Scene exercises focus on blocking and staging, working with actors, and using the camera to effectively capture action and performance.

### * $ FST 451-001
**Visions Film Festival and Conference Management (3)**

- **W 12:30-3:15pm (KE 1122)**

Pre-requisite or co-requisite: FST 201 and FST 205 and permission of the chair of Film Studies.

Course by application only.

Students will gain real-world, hands-on, leadership experience while producing, programming, marketing and hosting the 8th Annual VISIONS Film Festival and Conference. Visions is an international event that celebrates the work of undergraduate filmmakers and scholars from around the world. Course may be repeated once.

### * $ FST 495-001
**Senior Seminar in Film Production: Doc/Exp/Ani (3)**

- **M 9-11:45am (KE 1114)**

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 (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.
Senior Seminar in Film Production: Narrative (3)  
**FST 495-002**

R 3:30-6:15pm (KE 1114)  
C. Hackler / 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 post production students the following semester.

Senior Seminar in Film Study: 1960s French Cinema (3)  
**FST 496-001**

M 1-3:45pm (LH 246)  
T. Palmer / 15 Students  

W 1-2:45pm (LH 246)  
Pre-requisite: FST 205 and junior or senior status.

1960s France gave rise to one of the most dazzling, diverse, and creative decades in all of world cinema. This seminar studies this period’s major tendencies, from the most raucous of popular film genres, to the most provocative of counter-culture avant-gardes. Following the French New Wave, an iconic renewal movement that reinvented the whole notion of filmmaking, the class explores major knock-on developments such as: the large-scale arrival of French women filmmakers and their on-screen concerns; catalytic new templates for cinema like applied cinephilia, minimalism, the essay film, the portmanteau film, and radical social protest movies; and also the contours of a rapidly evolving mainstream, showcasing influential formats like the crime film policier. Across our suite of case studies, the class will encounter brilliant 1960s French filmmakers both notorious (Robert Bresson, Jean-Luc Godard, Jean-Pierre Melville, Agnès Varda) and unjustly obscure (Nina Companeez, Paula Delsol, Michel Deville, Nelly Kaplan).

Senior Seminar in Film Study: Digital Cinema (3)  
**FST 496-002**

T 6-8:45pm (LH 246)  
H. Frank / 15 Students  

R 6-8:15pm (LH 246)  
Pre-requisite: FST 205 and junior or senior status.

This seminar investigates the history, theory, and aesthetics of digital cinema. How do movies shot on digital video differ from movies shot on film and movies shot on analog video? What are the expressive possibilities—and limitations—of digital cameras, editing, and effects? In the wake of new media technologies, what happens to the medium of film proper—not to mention the discipline of film studies? To answer these questions and many others, we will read theories of photography, study the history of 3-D and stereoscopic imagery, and compare and contrast exhibition formats. Screenings will draw from a range of cinematic genres, modes, and practices, and may include such works as Spike Lee’s Bamboozled (2000), Eric Rohmer’s The Lady and the Duke (2001), Mark Neveldine and Brian Taylor’s Crank (2006), Jafar Panahi’s This Is Not a Film (2011), and Jon Favreau’s The Jungle Book (2016).

Applied Post Production (3)  
**FST 497-001**

R 9:30am-12:15pm (KE 1122)  
G. Pack / 16 Students  

Pre-requisite: FST 331.  

Hands-on application of editing theory and post-production techniques, practices, and technology. Students create a finished film using raw footage from previous FST 495 projects; exceptions upon approval.