

## Film Studies (FILM)

### Courses

#### **FILM 001 Introduction to Film 4 Credits**

Introduction to historical, technical, aesthetic, and cultural elements of film. We will consider issues of filmic production and film history and devote specific attention to different filmic techniques and critical approaches to mise-en-scène, cinematography, editing, and film sound. Students should develop a critical vocabulary for talking about film and various critical tools/strategies for analyzing film. Our primary goal is to enhance our enjoyment of film by learning to think about the filmic industry and its aesthetic productions more critically.

**Attribute/Distribution:** HU

#### **FILM 007 (ART 007) Digital Photography I 4 Credits**

Intensive work in photography as fine art using digital input and output. Lectures, demonstrations, critiques.

**Attribute/Distribution:** HU

#### **FILM 052 (ART 052) Introduction to Video Recording and Editing 4 Credits**

We will consider the interaction of image, sequence, motion, time and audio with video to create associative, abstract, documentary and narrative videos. Workshops in camera use, editing, concept development, lighting, sound and DVD authoring.

**Attribute/Distribution:** HU

#### **FILM 100 (MLL 100) Introduction to International Film 4 Credits**

An introduction to international film traditions and theory. We look at the importance of cinema as both art and entertainment and consider the social, political, and economic role of film in national and global contexts.

**Attribute/Distribution:** HU

#### **FILM 102 (COMM 102, DOC 102) The Sports Documentary 4 Credits**

The sports documentary has become an increasingly important form of media. Through the sports documentary, some of society's most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to online, from the multi-volume work of Ken Burns to ESPN's "30 for 30." This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.

**Attribute/Distribution:** HU

#### **FILM 119 (ENGL 119) Introduction to the Horror Film 4 Credits**

Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self-reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called torture porn to the return of the "possession" film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

#### **FILM 120 (PHIL 120) Philosophy and Film 4 Credits**

This seminar course will explore a variety of themes, genres, and movements within cinema from a philosophical perspective. Regular screenings of films from silent era to present. Content may vary depending upon instructor.

**Attribute/Distribution:** HU

#### **FILM 150 (DOC 150) Introduction to Documentary Storymaking 4 Credits**

An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and effective storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.

**Attribute/Distribution:** HU

#### **FILM 163 (ENGL 163) Topics in Film Studies 4 Credits**

History and aesthetics of narrative film. May be repeated for credit as subject varies.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

#### **FILM 213 (LAS 213, SPAN 213) Introduction to Hispanic Literature and Film 4 Credits**

An introduction to the analysis of Latin American and Spanish cultural productions.

**Prerequisites:** SPAN 141

**Attribute/Distribution:** HU

#### **FILM 231 (GERM 231, MLL 231) New German Cinema 4 Credits**

Viewing, discussion, and written analysis of selected German films.

**Attribute/Distribution:** HU

#### **FILM 242 The Harem in French and Francophone Literature and Film 4 Credits**

Explore representations of this forbidden and secret feminine space, the harem, starting with French theater from the 17th century all the way to 20th-21st century Francophone North African novels and film. We will attempt a comparative study between the French and Francophone traditions and will be looking at the harem as a visual as well as textual feminine space from which narratives emerge and the extent to which they constitute a counter-discourse that questions dominant power structures.

**Attribute/Distribution:** HU

#### **FILM 250 (DOC 250) Legal and Ethical Issues in Documentary Practice 4 Credits**

Explores the legal and ethical issues associated with documenting people, places, events, and situations. In so doing, we will consider how documentary films construct and represent truth, the nature of documentarians' relationships with, and ethical obligations towards, their subjects, and how these questions inform other documentary practices. Topics discussed will include the impact of copyright law on documentary practice and best practices in fair use for documentary filmmakers.

**Prerequisites:** FILM 150 or DOC 150

**Attribute/Distribution:** HU

#### **FILM 265 (LAS 265, SPAN 265) Spanish and Latin American Cinema 4 Credits**

An introduction to cinema in the Spanish-speaking world. Oral discussion and written analysis of selected films. Students view films independently.

**Prerequisites:** SPAN 141

**Attribute/Distribution:** HU

#### **FILM 277 (ART 277) Digital Photography II 4 Credits**

An opportunity to produce a unified body of work and to explore digital photography on a deeper level with an emphasis on conceptually driven images. Experimental process encouraged.

**Repeat Status:** Course may be repeated.

**Prerequisites:** ART 007 or FILM 007

**Attribute/Distribution:** HU

#### **FILM 319 (ENGL 319) Advanced Studies in the Horror Film 3-4 Credits**

Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called "torture porn" to the return of the "possession" film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.

**Repeat Status:** Course may be repeated.

**FILM 322 (FREN 322) Contemporary French Films 4 Credits**

French Films from the late 1950s to the present. Introduction to cinematographic language and exploration of the issues of gender, power, and madness. Films by Truffaut, J-L Godard, C. Denis, A. Varda, J-J Beineix, E. Rohmer, and others.

**Attribute/Distribution:** HU

**FILM 325 (FREN 325) Illegal immigration in Francophone Literature and Film 4 Credits**

This course examines representations of illegal immigrants in postcolonial francophone literature and film. We will be looking at visual and textual narratives from and about those who decided to leave their African homeland to seek a better future in Europe despite the very restrictive policies adopted by most of the European Union on illegal immigration. The course will explore issues of postcolonial identity, the notions of borders, displacement, exile, trauma and how they relate to the act of writing.

**Attribute/Distribution:** HU

**FILM 370 (DOC 370) Capstone in Documentary Storymaking 4 Credits**

Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.

**FILM 387 (ENGL 387) Film History, Theory, and Criticism 3-4 Credits**

Study of film with the focus on particular genres, directors, theories, periods, or topics. Weekly film screenings. Cannot be taken pass/fail.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU