

# Film Studies - Visual Studies (FILMS\_VS)

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## **FILMS\_VS 1000: Introduction to Film for Non-Majors**

Introduction to terms and concepts for film analysis, including mise-en-scene, cinematography, editing, sound narrative, genre, and other elements. No credit for students who have completed FILMS\_VS 1800. No credit for film majors or minors. Graded on A-F basis only.

**Credit Hours:** 3

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## **FILMS\_VS 1800: Introduction to Film Studies**

(same as ENGLISH 1800). Introduction to terms and concepts for film analysis, including mise-en-scene, cinematography, editing, sound narrative, genre, and other elements. No credit for students who have completed FILMS\_VS 2810. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** Freshmen and Sophomores only or instructor's consent

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## **FILMS\_VS 1800H: Introduction to Film Studies - Honors**

(same as ENGLISH 1800H). Introduction to terms and concepts for film analysis, including mise-en-scene, cinematography, editing, sound, narrative, genre, and other elements. No credit for students who have completed FILMS\_VS 2810. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** Freshmen and sophomores only or instructor's consent; Honors eligibility required

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## **FILMS\_VS 1880: Introduction to Digital Media Production**

(same as DST\_VS 1880, ENGLISH 1880, COMMUN 1880, ART\_VS 1920). Introduction to concepts and skills for film making, video art, and digital storytelling, including media literacy and forms of narrative manifested historically and currently across a range of media. This course focuses on theories and concepts that support the critical analysis and creation of contemporary narrative in digital form with particular attention to audio, visual and written communication. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** Enrollment limited to declared FILMS\_VS majors during early registration

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## **FILMS\_VS 1880H: Introduction to Digital Media Production - Honors**

(same as DST\_VS 1880H). Introduction to concepts and skills for film making, video art, and digital storytelling, including media literacy and forms of narrative manifested historically and currently across a range of media. This course focuses on theories and concepts that support the critical analysis and creation of contemporary narrative in digital form with

particular attention to audio, visual and written communication. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** Enrollment limited to declared FILMS\_VS majors during early registration. Honors eligibility required

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## **FILMS\_VS 2001: Topics in Film Studies-General**

Organized study of selected topics. Subject may vary from semester to semester. May be repeated with consent of instructor.

**Credit Hour:** 1-3

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## **FILMS\_VS 2005: Topics in Film Studies- Humanities**

Organized study of selected topics. Subject may vary from semester to semester. May be repeated with consent of instructor.

**Credit Hour:** 1-3

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## **FILMS\_VS 2010: The Philosophy of Film**

(same as PHIL 2010). Philosophical problems having to do with film. Topic may include the nature of films, the differences between fiction and documentary film, ethical issues with film and filmmaking.

**Credit Hours:** 3

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## **FILMS\_VS 2020: World Cinema for Non-Majors**

World Cinema introduces students to the history of international cinema. The course focuses on particular cinematic movements and national cinemas as case studies for trends and trajectories that also characterize the national and non-Hollywood cinemas not covered in the course. Examines the relationship of form and genre to individual national, or localized, cultural contexts. No credit for students who have completed FILMS\_VS 2820. No credit for film majors or minors. Graded on A-F basis only.

**Credit Hours:** 3

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## **FILMS\_VS 2160: Film Adaptation of Shakespeare - Non Majors**

This course serves as an introduction to the problems and complexities that arise when adapting William Shakespeare's plays to contemporary film. One basic task of the course is to develop students' ideas about adaptation, especially with reference to contemporary adaptation theory. This course hopes both to explain and discredit the value of "fidelity discourse," students should be liberated from the notion of "faithfulness" to the texts. No credit for film majors or minors. Graded on A-F basis only.

**Credit Hours:** 3

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**FILMS\_VS 2530: Screenwriting I**

(same as COMMUN 2530). Analyze various script formats and apply different writing techniques and styles to create screenplays and teleplays. Work inside a creative critique environment to craft vivid storytelling and character elements while developing viable loglines and pitches for their stories. Screenwriting concepts include the three-act structure and the timing and placement of plot points. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800; sophomore standing or higher. May be restricted to Film Studies majors and minors during early registration

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**FILMS\_VS 2530H: Screenwriting I - Honors**

(same as COMMUN 2530H). Analyze various script formats and apply different writing techniques and styles to create screenplays and teleplays. Work inside a creative critique environment to craft vivid storytelling and character elements while developing viable loglines and pitches for their stories. Screenwriting concepts include the three-act structure and the timing and placement of plot points. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800; sophomore standing or higher. May be restricted to Film Studies majors and minors during early registration. Honors eligibility required

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**FILMS\_VS 2540: The Art of Film Producing**

This course will explore the art and craft of film producing through hands-on, real-world projects to deepen your mastery of casting, budgeting, scheduling, and managing cast and crew. Most importantly, learn to organize your production plans to create better films, happier casts and crews, and stress-free film sets. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800

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**FILMS\_VS 2820: Trends in World Cinema**

(same as GERMAN 2820, LG\_LT\_CT 2820). This course is a historical overview of the major trends in international cinema. It focuses on the intersection of aesthetics, industry, and ideological and social concerns in cinematic production. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing, ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 2830: American Film History I, 1895-1950**

(same as ENGLISH 2830). Examines the development of American cinema in relation to other national cinemas, from 1895-1950. No credit for students who have completed ENGLISH 1810 or FILMS\_VS 1810.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 2840: American Film History II, 1950-Present**

(same as ENGLISH 2840). Examines American film history in an international context, from 1950-present. No credit for students who have completed ENGLISH 1820 or FILMS\_VS 1820.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 2850: Italian Cinema**

(same as ITAL 2850). It offers a historical overview of Italian Cinema from the silent era to the present. The course will provide the analytical skills necessary to read and critically analyze a film. Social and historical issues will be raised and examined for each film as appropriate. No knowledge of Italian required.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing

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**FILMS\_VS 2860: Film Themes and Genres**

(same as ENGLISH 2860) Topics (e.g. Film noir, African-American filmmakers, Food and Film, The Western) announced at time of registration. No more than six hours may be taken in Film Themes and Genres 2680.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 2865: The Art of Soviet and Russian Cinema**

Topics (e.g. Distorted Picture: Post-War Cinema in a Soviet State, Cinema in the Soviet Times and Beyond, etc.) announced at time of registration. Only 6 hours may be taken toward major.

**Credit Hours:** 3

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**FILMS\_VS 2865W: The Art of Soviet and Russian Cinema - Writing Intensive**

Topics (e.g. Distorted Picture: Post-War Cinema in a Soviet State, Cinema in the Soviet Times and Beyond, etc.) announced at time of registration. Only 6 hours may be taken toward major.

**Credit Hours:** 3

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**FILMS\_VS 2870W: Film and Literature - Writing Intensive**

(same as ENGLISH 2870W). Explores the complex interplay between film and literature in order to gain an understanding of the possibilities - and problems - involved in the transposition from literature to film. Graded A-F basis only

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**Credit Hours:** 3**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 3005: Topics in Film Studies - Humanities**

Organized study of selected topics. Subjects and earnable credit may vary from semester to semester.

**Credit Hour:** 1-3**Prerequisites:** Sophomore standing

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**FILMS\_VS 3005W: Topics in Film Studies - Humanities - Writing Intensive**

Organized study of selected topics. Subjects and earnable credit may vary from semester to semester.

**Credit Hour:** 1-3**Prerequisites:** Sophomore standing

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**FILMS\_VS 3450: Transnational and Migrant Cinema**

(same as ITAL 3450, PEA\_ST 3450). This course aims to introduce students to the concept of transnational cinema by discussing international circulation and reception of films and by analyzing issues of migration and ethnicity in contemporary films, media, and culture. The course may be focused on the transnational production of one national cinema and/or discuss films from a variety of countries. Graded on A-F basis only.

**Credit Hours:** 3

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**FILMS\_VS 3490: Indian Cinema**

(same as S\_A\_ST 3490, ANTHRO 3490, ARH\_VS 3790). Overview of key genres and themes of Indian film, including Bollywood, art cinema/parallel cinema, Indian regional cinemas, and diaspora cinema. The course combines film studies, anthropological, historical, and visual culture analyses to provide a holistic view of Indian culture and society through cinema.

**Credit Hours:** 3**Prerequisites:** Sophomore standing or higher

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**FILMS\_VS 3520: Post Production**

Editing above all else is about feeling and rhythm. This course immerses students in the complete filmmaking editorial process from ingesting the footage to final delivery. Using non-linear editing software students will sharpen their sensibilities through hands on learning and practice. While editing scenes from both fiction and non-fiction cinema - students can expect to learn the ins and outs of media management and organization, the language of the edit, basic toolset navigation and color correction. Graded A-F basis only.

**Credit Hours:** 3**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800; sophomore standing or higher

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**FILMS\_VS 3530: Screenwriting II**

Builds upon principles of story arc and screenwriting techniques, while providing an in-depth study of character psyche and unique voice. Students will master the skills necessary to create vibrant, memorable characters through the exploration and development of unique character traits, physical imagery development and distinctive voice. Students will analyze dialog traits of scripts and films of industry professionals, and will craft their own characters using industry standard technology, adhering to the principles of industry standard formatting. Graded on A-F basis only.

**Credit Hours:** 3**Prerequisites:** FILMS\_VS 1800 and FILMS\_VS 2530 or FILMS\_VS 3930 or THEATR 3930

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**FILMS\_VS 3540: Cinematography I**

An exploration of the principles and techniques of cinematography that includes shot composition lighting styles, and storytelling, using the moving image. Students will examine historical and contemporary approaches to cinematography used in Hollywood, foreign and independent films. Analyzing cinematographic approaches of a wide range of work will help the students discriminate the quality of their own creative work. Graded on A-F basis only.

**Credit Hours:** 3**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800, and FILMS\_VS 1880, DST\_VS 1880, ENGLISH 1880 or ART\_VS 1920, or JOURN 1400. Sophomore standing or higher. May be restricted to Film Studies majors and minors during early registration

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**FILMS\_VS 3550: Field Production I**

Collaborating in crews of five, students are exposed to a broad range of production techniques through practical production experience and in class discussion. During the semester students will produce 3 short projects, and in class workshops. As a group member, each student may serve in rotation as Director, Producer, Camera, Sound recordist and AC/Gaffer. Students will also be developing their own short scripts and are expected to pitch the projects (for production in Field Production II) in front of faculty and industry professionals in the final weeks of the semester. Graded A-F basis only.

**Credit Hours:** 3**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800, FILMS\_VS 1880 or DST\_VS 1880 or ART\_VS 1920, and FILMS\_VS 3540

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**FILMS\_VS 3555: Directing for the Screen**

Directing for the Screen combines previous knowledge of the cinematic frame with the power of communication. This course focuses on developing the student's ability to effectively communicate to actors, cinematographers, and art departments, while also commanding a film

crew and managing relationships with producers. Students develop concise personal vision and aesthetics with respect to scripts, and will work directly with actors to achieve performances that suit the project.

**Credit Hours:** 3

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**FILMS\_VS 3560: Audio Engineering for the Screen**

This course is an intensive study of the techniques and science behind the use of audio in today's cinema. The course will focus on four major areas of study: sound in cinema, sound creation, sound manipulation, and environmental sound layering.

**Credit Hours:** 3

**Prerequisites:** FILMS\_VS 1800 or ENGLISH 1800, Sophomore standing. May be restricted to Film Studies majors and minors during early registration

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**FILMS\_VS 3775: The Ancient World on Film**

(same as AMS 3775). This course explores how classical antiquity has been represented in twentieth and twenty-first-century film, with particular emphasis on the ways in which ancient narratives and iconography have been appropriated by filmmakers to address contemporary cultural issues.

**Credit Hours:** 3

**Prerequisites:** Prior 2000 level coursework in AMS, ARH\_VS or FILMS\_VS. Instructors consent required

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**FILMS\_VS 3775W: The Ancient World on Film - Writing Intensive**

(same as AMS 3775W). This course explores how classical antiquity has been represented in twentieth and twenty-first-century film, with particular emphasis on the ways in which ancient narratives and iconography have been appropriated by filmmakers to address contemporary cultural issues.

**Credit Hours:** 3

**Prerequisites:** Prior 2000 level coursework in AMS, ARH\_VS or FILMS\_VS. Instructors consent required

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**FILMS\_VS 3780: Architecture in Film**

(same as ARH\_VS 3780). Filmmakers use architecture to convey meaning on symbolic, psychological, and ideological levels. Using architectural history and theory, in conjunction with weekly film screenings from a variety of genres, this course explores how architecture operates within film.

**Credit Hours:** 3

**FILMS\_VS 3785: Art and Artists on Film**

(same as ARH\_VS 3785). This course explores representations of art and artists in film, including documentary films, fictionalized films, and films made by artists.

**Credit Hours:** 3

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**FILMS\_VS 3820: Major Directors**

(same as ENGLISH 3820, RM\_LAN 3820). Topics (e.g. Hitchcock, Kubrick, Fellini, Allen, Kurosawa, Wilder) announced at time of registration. Only 6 hours may be taken for credit toward major. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 3820W: Major Directors - Writing Intensive**

Topics (e.g. Hitchcock, Kubrick, Fellini, Allen, Kurosawa, Wilder) announced at time of registration. Only 6 hours may be taken for credit toward major. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 3830: History of German Film**

(same as GERMAN 3830). Introduction to the development of the German film. Old and recent films are viewed and discussed in terms of techniques, artistry, psychology and social impact. English dubbing or subtitles. No foreign language credit.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing or instructor's consent

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**FILMS\_VS 3845: Modern Israeli Film**

(same as HEBREW 3845). Examines the modern film of developing Israel. Discusses complex social relationships. Introduces concepts of Hebrew language and its use in the arts world-wide. Discusses varied communities in Israel, and universal themes such as democracy and social justice. Provides introduction to Israeli culture.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing or consent of instructor required

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**FILMS\_VS 3850: Studies in Film History**

(same as ENGLISH 3850). Topics (e.g. Classical Period of Hollywood cinema, silent era, Post-WWII American film, German Weimar cinema, French New Wave) announced at time of registration. Only 6 hours count as credit toward major.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 3855: Documentary Film**

(same as ENGLISH 3855, DST\_VS 3855). Surveys the history of documentary film including the development of subgenres, sound and voice over in documentary, re-enactment, ethical issues in documentary film production, and more. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000

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**FILMS\_VS 3861: Film Themes and Genres**

Topics (e.g. Film noir, African-American filmmakers, Food and Film, The Western) announced at time of registration. No more than six hours may be taken in Film Themes and Genres 3861.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 or ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 3865: The Holocaust on Screen**

(same as GERMAN 3865). This course explores how the Holocaust has been depicted on film in a variety of national and historical contexts. Drawing on films from 1945 to the present, from the U.S., Germany, Poland, France, and Italy, we will consider to what end images of the Holocaust have been used. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing

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**FILMS\_VS 3875: Brazilian Cinema**

(same as PORT 3875). An introduction to Brazilian cinema, culture, and society through the study of contemporary cinematic productions. Topics include: Hollywood perceptions of Brazil; redefinition of national identity and history, representations of race and gender.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000

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**FILMS\_VS 3880: Contemporary Chinese Film**

(same as CHINSE 3880). Introduces development of 20th century Chinese film and popular genres, including review of earlier times. Explores how present day Chinese understand their own history, and issues they face in drive toward modernization in a global context. Films and readings in English or with English subtitles. No previous knowledge of the culture or language required.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing or instructor's consent

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**FILMS\_VS 3885: Twenty-First Century South American Cinema**

(same as SPAN 3885, PORT 3885). Broad overview of the major national cinemas of the 21st century in South America. Approximately 14 feature films screened from Argentina, Brazil, Chile and other nations of the region. Instructor provides a thematic framework for films within the context of film theory, Latin American cinematic history and cultural studies. Course taught in English. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 or ENGLISH 1000H

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**FILMS\_VS 3890: Russian and Soviet Film**

(same as RUSS 3890). Introduces three significant genres of Russian cinema: comedy, literary adaptations, and films that explore issues of identity and autobiography. Includes examples from different epochs. Considers Soviet and post-Soviet films. Russia and Russian culture. Course conducted in English; films have English subtitles.

**Credit Hours:** 3

**Prerequisites:** Sophomore standing or instructor's consent

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**FILMS\_VS 3930: Screenwriting for Television and Film**

(same as THEATR 3930). Fundamentals of storytelling utilizing tools and structure used by television and film.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000

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**FILMS\_VS 3930W: Screenwriting for Television and Film - Writing Intensive**

(same as THEATR 3930W). Fundamentals of storytelling utilizing tools and structure used by television and film.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000

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**FILMS\_VS 4001: Topics in Film-General**

Organized study of selected topics. Subjects and earnable credit may vary from semester to semester.

**Credit Hour:** 1-3

**Prerequisites:** Sophomore standing

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**FILMS\_VS 4005: Topics in Film Studies - Humanities**

Organized study of selected topics. Subjects and earnable credit may vary from semester to semester.

**Credit Hour:** 1-3

**Prerequisites:** sophomore standing



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**FILMS\_VS 4005W: Topics in Film Studies - Humanities - Writing Intensive**

Organized study of selected topics. Subjects and earnable credit may vary from semester to semester.

**Credit Hour:** 1-3

**Prerequisites:** sophomore standing

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**FILMS\_VS 4030: Video Art and the Moving Image**

(same as ART\_VS 4030; cross-leveled with ART\_VS 7030). Video as a fine art form intersecting with sculpture, experimental filmmaking, DIY and Internet culture. Theoretical and historical knowledge is integrated with studio practice. Students create video works in Adobe Premiere Pro, demonstrating technical ability and aesthetic vision. May be repeated up to 9 hours maximum.

**Credit Hours:** 3

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**FILMS\_VS 4370: Film Studies: The Intersection of Documentary Film and Journalism**

(same as JOURN 4370; cross-leveled with FILMS\_VS 7370, JOURN 7370). The popularity of documentary film in the past ten years has skyrocketed, and recent award-winning documentaries such as *Inside Job* (2010), *Blackfish* (2013), and *The Invisible War* (2012) are simultaneously entertaining audiences and investigating serious issues like the financial collapse, killer whale captivity, and sex crimes in the military--issues that in the past might have been covered exclusively by investigative journalism. What explains the public's growing fascination with documentary? How is documentary film reacting to recent transformations in the media landscape? Is it filling a critical need that journalism is no longer willing or able to meet? This course will explore the intersection of these two nonfiction storytelling forms--documentary film and journalism--and examine the role played by advocacy in both modes, as well as the cultural and ethical implications of the convergence between journalism and documentary film. In that it is centered on contemporary documentary film culture, the course also takes advantage of the True/ False Film Festival, and will be host to a conference during Week 6, featuring a number of major visiting filmmakers and film critics. Attendance at some sessions is required. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** C- or better in JOURN 1000 or C- or better in JOURN 1100

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**FILMS\_VS 4370W: Film Studies: The Intersection of Documentary Film and Journalism-Writing Intensive**

(same as JOURN 4370W; cross-leveled with FILMS\_VS 7370, JOURN 7370). The popularity of documentary film in the past ten years has skyrocketed, and recent award-winning documentaries such as *Inside Job* (2010), *Blackfish* (2013), and *The Invisible War* (2012) are simultaneously entertaining audiences and investigating serious issues like the financial collapse, killer whale captivity, and sex crimes in the military--issues that in the past might have been covered

exclusively by investigative journalism. What explains the public's growing fascination with documentary? How is documentary film reacting to recent transformations in the media landscape? Is it filling a critical need that journalism is no longer willing or able to meet? This course will explore the intersection of these two nonfiction storytelling forms--documentary film and journalism--and examine the role played by advocacy in both modes, as well as the cultural and ethical implications of the convergence between journalism and documentary film. In that it is centered on contemporary documentary film culture, the course also takes advantage of the True/ False Film Festival, and will be host to a conference during Week 6, featuring a number of major visiting filmmakers and film critics. Attendance at some sessions is required. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** C- or better in JOURN 1000 or C- or better in JOURN 1100

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**FILMS\_VS 4540: Cinematography II**

This workshop explores advanced cinema camera systems, lighting techniques, cine lenses and rigging equipment. We will view examples of camera and lighting work, both historical and contemporary, and develop scenes with complex blocking and camera movement. Expect to spend time outside of class working to ensure a successful semester. Graded A-F basis only.

**Credit Hours:** 4

**Prerequisites:** FILMS\_VS 1800 or ENGLSH 1800; FILMS\_VS 3540; sophomore standing or higher

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**FILMS\_VS 4560: Field Production II**

This workshop is a senior level course that serves as the capstone of our production emphasis curriculum. Students entering the class must be prepared to submit a short script (no longer than 15 minutes) at the first class of the term, and complete the entire filmmaking process by close of the semester. Participants are required to assist fellow students in the production of their films. Expect to spend a significant amount of time outside of class to ensure a successful semester. Works will be screened in our senior showcase. Graded A-F basis only.

**Credit Hours:** 3

**Prerequisites:** FILMS\_VS 1800, FILMS\_VS 1880, FILMS\_VS 3540, and FILMS\_VS 3550

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**FILMS\_VS 4580: Production Practicum**

Provides an intensive, comprehensive experience in film production. Students will receive hands-on experience in lightning and set design, camera operation, grip/electrical and sound capture. The course pits students against a rigorous industry standard shooting schedule - long hours are to be expected each day. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** FILMS\_VS 3540

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**FILMS\_VS 4810: Film Theory**

(same as ENGLISH 4810; cross-level with FILMS\_VS 7810, ENGLISH 7810). This course explores contemporary trends in film theory. Topics may include: psychoanalysis, feminism, Marxism, cultural studies, queer theory, audience and star studies, postcolonialism, among others.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800. Junior standing or above required

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**FILMS\_VS 4820: Studies in Film Genre**

(same as ENGLISH 4820; cross-leveled with ENGLISH 7820). Topics (e.g. The Western, film noir) announced at time of registration. No more than six hours may be taken toward the major.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800; Junior Standing or instructor's consent

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**FILMS\_VS 4840: Culture and Media**

(same as ENGLISH 4840; cross-leveled with FILMS\_VS 7840, ENGLISH 7840). Topics (e.g. Cinema and Imperialism, Indigenous Media, Ethnographic Documentary) announced at time of registration. No more than six hours may be taken for credit toward the major.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800. Junior standing or instructor's consent required

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**FILMS\_VS 4860: Film Themes and Genres**

Topics (e.g. Film noir, African-American filmmakers, Food and Film., The Western) announced at time of registration. No more than six hours may be taken in Film Themes and Genres 4860.

**Credit Hours:** 3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800

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**FILMS\_VS 4880: Capstone Experience**

This course is for Film Studies students who have completed their concentration requirements. The main objective is to help students independently create and complete a capstone project. The project should allow you to conceptualize and enter professional life after commencement.

**Credit Hours:** 3

**Prerequisites:** Film Studies majors only. Consent of instructor required

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**FILMS\_VS 4886: Creative Activity in Film Production**

Creative activity in film production under mentorship of a faculty member. Course appears on transcript for zero credit and does not count toward

full-time enrollment. No tuition or fees are charged. Graded on S/U basis only.

**Credit Hours:** 0

**Prerequisites:** instructor's consent

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**FILMS\_VS 4888: Research in Film Studies**

Research conducted in film under the mentorship of a faculty member. Course appears on transcript for zero credit and does not count toward full-time enrollment. No tuition or fees are charged. Graded on S/U basis only.

**Credit Hours:** 0

**Prerequisites:** instructor's consent

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**FILMS\_VS 4935: Adaptation of Literature for Film**

(same as ENGLISH 4935, THEATR 4935; cross-leveled with FILMS\_VS 7935, ENGLISH 7580, THEATR 7935). This upper-division course will explore adaptation principles and practices with a variety of forms of literature that were not originally written for film.

**Credit Hours:** 3

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**FILMS\_VS 4940: Internship in Film Studies**

This course is for Film Studies/ Film Studies Production majors who have obtained an internship to gain valuable job experience and knowledge of various technical, theoretical, and critical approaches to cinema. The student must register for the internship course under the advisement of a SVS faculty member during the semester in which the work takes place. Students may have up to 3 hours for any one internship experience with a total maximum of 6 hours. Sections may be graded on either A-F basis, required for the course to count towards the degree, or S/U.

**Credit Hour:** 1-3

**Prerequisites:** Instructor's consent required. Restricted to Film Studies/ Film Studies Production majors only

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**FILMS\_VS 4960: Special Readings in Film Studies**

Arranged. Individual work with conferences adjusted to needs of student.

**Credit Hour:** 1-3

**Prerequisites:** ENGLISH 1000 and ENGLISH 1800 or FILMS\_VS 1800. Consent of instructor required. Restricted to Film Studies majors in their final year

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**FILMS\_VS 4963: Latin American Cinema (in Spanish)**

Subject varies according to instructor.

**Credit Hour:** 2-3

**Prerequisites:** SPAN 3420 and SPAN 3430

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**FILMS\_VS 4995: Senior Honors Thesis**

Independent honors research under direction of faculty. Graded on S/U basis only.

**Credit Hour:** 1-3

**Prerequisites:** Senior standing required, consent of instructor required, Honors eligibility required

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**FILMS\_VS 7001: Topics in Film Studies-General**

Topics in Film Studies-General

**Credit Hour:** 1-3

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**FILMS\_VS 7370: The Intersections of Documentary Film and Journalism**

(same as JOURN 7370; cross-leveled with JOURN 4370, FILMS\_VS 4370). The popularity of documentary film in the past ten years has skyrocketed, and recent award-winning documentaries such as Inside Job (2010), Blackfish (2013), and The Invisible War (2012) are simultaneously entertaining audiences and investigating serious issues like the financial collapse, killer whale captivity, and sex crimes in the military--issues that in the past might have been covered exclusively by investigative journalism. What explains the public's growing fascination with documentary? How is documentary film reacting to recent transformations in the media landscape? Is it filling a critical need that journalism is no longer willing or able to meet? This course will explore the intersection of these two nonfiction storytelling forms--documentary film and journalism--and examine the role played by advocacy in both modes, as well as the cultural and ethical implications of the convergence between journalism and documentary film. In that it is centered on contemporary documentary film culture, the course also takes advantage of the True/ False Film Festival, and will be host to a conference during Week 6, featuring a number of major visiting filmmakers and film critics. Attendance at some sessions is required. Graded on A-F basis only.

**Credit Hours:** 3

**Prerequisites:** C- or better in JOURN 1000 or C- or better in JOURN 1100

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**FILMS\_VS 7840: Culture and Media**

(same as ENGLSH 7840; cross-leveled with ENGLSH 4840, FILMS\_VS 4840). Topics (e.g. Cinema and Imperialism, Indigenous Media, Ethnographic Documentary) announced at time of registration. No more than six hours may be taken for credit toward the major.

**Credit Hours:** 3

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**FILMS\_VS 7935: Adaptation of Literature for Film**

(same as THEATR 7935, ENGLSH 7580; cross-leveled with FILMS\_VS 4935, ENGLSH 4935, THEATR 4935). This upper-division course will

explore adaptation principles and practices with a variety of forms of literature that were not originally written for film.

**Credit Hours:** 3

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**FILMS\_VS 8005: Topics in Film Studies - Humanities**

Organized study of selected topics. Subjects and earnable credit may vary from semester to semester. May be repeated to a maximum of 6 hours with departmental consent.

**Credit Hour:** 1-3

**Prerequisites:** instructor's consent

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