

# FI: Film and Media

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## **FI 111 — Introduction to Film**

3 credits; 2 lecture and 2 lab hours

This course provides students with the tools to analyze moving image presentations in an academic setting or as a filmmaker. Students examine the uses of camera, editing, sound and elements of the production design as they create meaning in film images and narratives. Examples are drawn from a full range of feature films, documentaries, other forms of entertainment and advertising, whether delivered theatrically, through television or over the Internet. (Formerly LA 141) (G7: Humanities).

## **FI 201 — Principles of Costume for Filmmakers**

3 credits; 3 lecture hours

Focusing on costuming as a fundamental part of the filmmaker's expressive palette, this course shows how costumes support a director's vision and an actor's performance by revealing idiosyncrasies of character, mood and social status. Topics range from analyzing scripts, to researching modern dress and period wardrobe, to imagining the style of inhabitants of an imagined world. (G6: The Arts).

## **FI 220 — The Writers' Room: What Makes Great Television?**

3 credits; 3 lecture hours

Television writers cannot work in a vacuum. Developing the ability to give and receive appropriate feedback early in the creative process is critical to success. This course will include individual and collaborative script writing. Each student will produce a spec script and a polished original pitch. (G6: The Arts).

## **FI 221 — History of Film, beginnings to 1959**

3 credits; 2 lecture and 2 lab hours

This course presents an overview of cinema history from its beginning to 1959 and provides students with the basic tools for analyzing the art of film. Students view representative films from major movements and study the uses of camera, editing, lighting, and sound. (Formerly EN 255) (G7: Humanities) Pre-requisite(s): EN121 or equivalent.

## **FI 222 — History of Film, 1960-present**

3 credits; 2 lecture and 2 lab hours

This course presents an overview of cinema history since 1959, with attention to the cultural, political, economic, and technological forces that helped to shape cinema during this time. Significant trends within the U.S. are studied, including new and changing genres, independent and maverick filmmakers, and the dominance of Hollywood blockbusters. Students are introduced to national cinemas in Asia, Africa, and Latin America. (Formerly EN 256)(G7: Humanities) Pre-requisite(s): EN121 or equivalent.

## **FI 223 — Women Make Movies: A History of Women's Filmmaking**

3 credits; 2 lecture and 2 lab hours

Students analyze the work of women filmmakers from the earliest days of the silent cinema to the late 1970s. Emphasis is placed upon recuperating women's historical contributions to the motion picture arts as well as exploring the creative processes of individual artists. (G7: Humanities).

## **FI 224 — Avant-Garde Film**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with HA 217 This course is a survey of major moments in avant-garde film from 1895 to the present. Through readings and discussions, students explore theories of avant-gardism, and study how such films are expressions of the historical, cultural, and philosophical contexts of their production. (G7: Humanities)

Prerequisite(s): FI 111 or HA 112.

### **FI 225 — Latin American Cinema and Resistance**

3 credits; 2 lecture and 2 lab hours

This course is taught in English. This course is cross-listed with SP 261/MC 261. Students are introduced to Latin American cinema, considering the pivotal role of diverse forms of resistance, focusing on issues crucial to understanding the continent's cinematic creation, including cultural identity, race, ethnicity and gender. They develop a critical understanding of the evolution of Latin American film practices since the 1960s to current trends. (G7: Humanities; G9 Other World Civilizations).

### **FI 231 — Documentary Film**

3 credits; 2 lecture and 2 lab hours

This course provides a historical overview of the documentary form and a critique of ethnographic and propaganda films, social documentaries, cinema verite, and travelogues. Students investigate the issue of truth and/or objectivity, and critique films from the perspective of feminist theory, cultural anthropology, and general film history and theory. (Formerly LA 244).

### **FI 232 — Documentary Film Production**

3 credits; 2 lecture and 2 lab hours

This is an introductory film production course on documentary and creative nonfiction filmmaking. Students learn the crucial steps of production from the development of ideas and research through editing and post-production. They complete three short documentaries including a biographical portrait, a social change documentary, and a creative non-fiction piece.

Prerequisite(s): PH 281.

### **FI 234 — Film Genres: Horror**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with HA 251. This course provides an international historical survey of the horror film from the early 20th century to the present. Through screenings and readings from a range of authors, students analyze formal and thematic elements of the horror genre in relation to historical, social, and aesthetic contexts. (G6: Arts; G7: Humanities).

### **FI 241 — History of Russian and Soviet Cinema**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with HA 252. This course is a survey of films produced in pre-revolutionary Russia, the Soviet Union, and post-Soviet Russia, from the earliest silent films to the present. Students view selected films and analyze them within historical, social, and aesthetic contexts. (G6: Arts; G7: Humanities).

### **FI 242 — Ethnographic Film**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with HA 315. This course focuses on the history and nature of ethnographic film in describing and defining diverse world cultures. Topics addressed include the origins of ethnographic texts and images in the context of medieval European travel and trade, and the multiple genres of ethnographic films made from the 1920s to the present. (G9: Other World Civilizations)

Prerequisite(s): HA 112.

### **FI 243 — Television Genres**

3 credits; 3 lecture hours

This course is an introduction to the concept of genre in television. Students analyze ways in which individual genres have been used by media producers and consumers, as well as exploring the processes through which television genres evolve as they respond to developments in the television industry and shifts in culture. Gen Ed: Humanities (G7).

### **FI 244 — Major Movements in Chinese, Japanese and Korean Film**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with EN 257. This course is an introduction to major film directors, movements, and genres from China, Taiwan, Hong Kong, Japan, and South Korea. Formal and stylistic aspects of films as well as their historical, transnational, and sociocultural contexts are addressed. Students discuss and write critically about East Asian film. (G7: Humanities; G9: Other World Civilizations)

Prerequisite(s): EN 121 or equivalent.

### **FI 245 — Chinese Cinema**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with EN 281. Students are introduced to major film directors, movements, and genres from China, Taiwan, and Hong Kong. They discuss and write critically about Chinese film, with close attention paid to the formal and stylistic aspects of film, and their historical, transnational, and sociocultural contexts. (G7: Humanities; G9: Other World Civilizations)

Prerequisite(s): EN 121 or ES 129 or equivalent.

### **FI 246 — Italian Cinema**

3 credits; 2 lecture and 2 lab hours

This course is taught in English. This course is cross-listed with IT 251/ MC 251. This course introduces students to the world of Italian cinema. They survey some of the defining elements of Italian cinema from its inception to contemporary Italian cinematic practices. Screenings include Neorealist masterpieces, cinema d'autore, commedia all'italiana, spaghetti Westerns, and contemporary Italian films. (G6: Arts; G7: Humanities).

### **FI 256 — Screenwriting I**

3 credits; 3 lecture hours

This course is cross-listed with EN 266. This course introduces the practice of writing fiction for the screen, focusing on the short film. In a workshop setting, students explore a range of approaches to the short screenplay, from traditional to innovative, and use examples from a variety of genres and geographical origins. (Formerly EN 266)(G6: Arts) Pre-requisite(s): EN121 or equivalent.

### **FI 261 — Introduction to Sound**

3 credits; 2 lecture and 2 lab hours

In this production course in sound for digital filmmaking, students explore the phenomena of sound, the art of audio recording, and the function of sound for the screen. Technical topics include digital recording, editing, and mixing; sound wave manipulation; audio processing; microphone technique; preparation for multi-track mixing; and final digital mixing to picture. (Formerly LA 248).

### **FI 262 — Costume and Fashion in Film**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with HA 347. This course surveys the history of costume design in films from 1895 to the present. Through screenings, museum visits, and readings, students view the work of leading costume and fashion designers and explore the connections between film and related visual art and media. (G7: Humanities).

### **FI 271 — Fans and Fandom in the Internet Age**

3 credits; 3 lecture hours

This course examines fans and fandom within the context of the history and evolution of mass media and participatory culture. Students explore fan communities as subcultures with their own social structures and cultural practices and engage their origins in cults, celebrity culture, and technological change and innovation.

### **FI 272 — Introduction to Television Studies**

3 credits; 3 lecture hours

This course analyzes the medium of television in terms of its history, narrative, style, technique, editing, sound, and representation. Students view programs from the 1950s to the present, marking and investigating TV's transformations as it moves with and creates cultural history. Students acquire and use skills for reading television in terms of its production and signification. (Formerly LA 243)(G7: Humanities)  
Prerequisite(s): EN 121 or ES 129.

### **FI 273 — The Other Hollywood: Film in New York**

3 credits; 2 lecture and 2 lab hours

This course examines New York's significance in the history of American film. As the birthplace of the industry, the city has been a seedbed for innovation in documentary, avant-garde and independent film, as well as an icon in Hollywood cinema. (Formerly LA 247) Gen Ed: Humanities (G7).

### **FI 299 — Independent Study - Film & Media**

1-3 credit

### **FI 319 — Sound Design For Film**

3 credits; 2 lecture and 2 lab hours

This course is a digital audio production course that provides students with the skills necessary to create compelling soundtracks for film. Students will be guided through all the vital stages of sound design including sound effects, music selection and voice editing to enhance the visuals and narratives of a film.

Prerequisite(s): FI 261 (G6: The Arts).

### **FI 320 — Major Directors: Federico Fellini**

3 credits; 2 lecture and 2 lab hours

Federico Fellini created a series of highly personal films that gained worldwide popularity while consistently expanding the boundaries of cinematic narrative visual imagination. This course traces the development of Fellini's work from the 1940s to the 1990s, and examine his many contributions to the craft, art, and to the language of cinema.

Prerequisite(s): FI 111.

### **FI 321 — Film Theory and Criticism, An Introduction**

3 credits; 3 lecture hours

Students are introduced to the major issues and movements in film theory and criticism. Examining key issues such as the relationship between film representation and reality and the roles of image, narrative, and the industrial infrastructure, students learn to place critical statements about film into a theoretical discussion that has flourished since the early days of silent film. (Formerly LA 241)(G7: Humanities)

Prerequisite(s): LA 141.

### **FI 322 — Major Directors: Alfred Hitchcock**

3 credits; 2 lecture and 2 lab hours

This course provides an in-depth study of the films of Alfred Hitchcock, which are examined within the context of his life and the Hollywood system. Students learn the concepts of auteur theory by focusing on Hitchcock's storyboarding method, his stylistic and cinematic technique, and his innovative use of editing and sound. (Formerly LA 443) Gen Ed: Humanities (G7).

### **FI 323 — Sexuality in Cinema**

3 credits; 2 lecture and 2 lab hours

This lecture/screening course examines the representation of sexuality in cinema as it's been constructed by Hollywood, independent filmmakers and contemporary media artists. Starting with early cinema and moving through the Hays Code era, the radical '60s, and into contemporary times, students view works that portray multiple forms of sexuality and gender identity, while contextualizing it with the politics of its time. (G6: The Arts).

### **FI 324 — The Romantic Comedy**

3 credits; 2 lecture and 2 lab hours

This course surveys romantic comedy from the early sound era to the present, considering how cultural anxieties about gender, class, and marriage influenced the representation of sex, love and courtship rituals; interrelations between stardom and authorship; and the changing nature of cinematic sexuality after World War II. (G7: Humanities).

### **FI 325 — Great Directors: Akira Kurosawa**

3 credits; 2 lecture and 2 lab hours

This course examines selected works by the great Japanese director Akira Kurosawa, tracing the evolution of his personal cinematic style from the end of World War II to the 1970's. Through study of Kurosawa's choices of subject, talent, camera work, music, production design and editing, students learn what made Kurosawa so innovative and significant.

Prerequisite(s): FI 111 Gen Ed: Humanities (G7).

### **FI 326 — Major Directors: Charlie Chaplin and Frank Capra**

3 credits; 2 lecture and 2 lab hours

This course examines the work of two seminal directors of classic Hollywood who profoundly influenced American culture: Chaplin's "tramp" persona became an instrument of acute social criticism and broader humanist reflection; Capra's beleaguered "common-man" protagonists brought issues of new deal politics to the pinnacle of box-office popularity.

Prerequisite(s): FI 111.

### **FI 327 — Post Production Digital FX**

3 credits; 2 lecture and 2 lab hours

This course introduces students to the digital techniques of post-production visual effects. Students learn how to create their own elements as well as research and incorporate "stock" elements to enhance and expand the cinematic visuals of a film. The core competencies of Digital FX production are mastered through creative personal projects and technical workshops.

Prerequisite(s): FI 232.

### **FI 328 — Directing The Actor**

3 credits; 2 lecture and 2 lab hours

This course examines the relationship between the film director and the actor. Students learn practical techniques to direct actors and develop a language that allows them to work with actors effectively in realizing a story on film. Experience is gained through scene work projects with outside actors as well as workshops in dramatic analysis and acting. Historical context and background is explored through lectures, discussions, reading, guest artists and screenings. (G6: The Arts).

### **FI 331 — Film Genres: Crime Stories**

3 credits; 2 lecture and 2 lab hours

This course examines interrelationships in film and literature, focusing on "Crime Stories" – novels and cinematic adaptations that tell stories of crimes from differing points of view, starting with the detective, moving toward the criminal, and ending with the victims. Students study a variety of crime genres: the whodunit, the film noir, the docudrama, the neo-noir and the metafiction. (Formerly LA 342) (G7: Humanities).

### **FI 332 — The Science Fiction Film**

3 credits; 2 lecture and 2 lab hours

This course examines the science fiction film from its beginnings. Students analyze the genre's merits and flaws, conventional narrative themes and iconography, relevance, and fundamental departures from science fiction literature. They explore how science fiction films mirror the social and political environment of their time. (Formerly LA 246).

### **FI 333 — Film Genres: Animation**

3 credits; 2 lecture and 2 lab hours

In this history of animation course, students gain an understanding of animation as an art form and as a series of ideological texts to be read and interpreted within the context of the cultures that produced them. (Formerly LA 245).

### **FI 334 — Film Genres: Films of the Supernatural**

3 credits; 2 lecture and 2 lab hours

This course examines films that involve the supernatural, frequently a subgenre of the horror film. Students explore story conventions, iconography, and the relationship to cultural and literary foundations from which these films derive.

### **FI 335 — Film Genres: Melodrama**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with MC 331. Students are introduced to the genre of melodrama and its development from the silent era through the present day. Students analyze formal and thematic elements, with a focus on political and social-cultural contexts: Screenings include classical Hollywood pictures, soap operas, telenovelas, and films from Asia, Europe, and Latin America. (G6: Arts; G7: Humanities).

### **FI 341 — French Cinema**

3 credits; 2 lecture and 2 lab hours

Students are introduced to the rich legacy of French Cinema, from its early days in silent film to Surrealism and Poetic Realism between World War I and World War II to its position of influence with the New Wave in the 1960s. The political cinema of the 1970s is examined, as well as today's new French filmmakers. (Formerly EN 259)(G7: Humanities).

### **FI 342 — Contemporary Korean Cinema**

3 credits; 2 lecture and 2 lab hours

This course is an introduction to South Korean cinema from the late 1980s to the present. Students study the concept of New Korean Cinema, the rise of the domestic film industry and auteurs, and the emergence of blockbusters and their growing regional and international recognition. (Formerly LA 251) (G7: Humanities; G9: Other World Cultures).

### **FI 343 — Contemporary Chinese Cinema (Honors)**

3 credits; 2 lecture and 2 lab hours

This course is cross-listed with EN 382. An introduction to the contemporary cinemas of Mainland China, Taiwan, Hong Kong, and the Chinese Diaspora, this course focuses on selected major directors, movements, and genres from the 1990s to the present. Students study the formal and stylistic aspects of films as well as their historical, transnational, and sociocultural contexts. (G7: Humanities; G9: Other World Civilizations)

Prerequisite(s): qualification for Presidential Scholars Program, or 3.5 GPA with approval of dean for Liberal Arts.

### **FI 356 — Screenwriting II**

3 credits; 3 lecture hours

This course is cross-listed with EN 366. This course focuses on elements of screenwriting for feature-length films, including story concept, three-act structure, the world of the story, protagonist and antagonist, conflict, characterization, scene development, and dialogue. Students formulate individual projects, from pitching a story to presenting a synopsis, preparing an outline, and writing a screenplay. The business end of screenwriting is discussed and students meet film industry professionals. (G6: Arts).

### **FI 361 — Advanced Cinematography Workshop**

3 credits; 2 lecture and 2 lab hours

This course focuses on the tools, techniques, and hands-on experiences required for enabling students to become proficient in shooting digital video. Aesthetic, technical topics are addressed, including camera movement, use of filters, and digital workflows, culminating in a final project – shooting a scene lasting three to four minutes. (Formerly LA 341)

Prerequisite(s): PH 283.

### **FI 362 — Advanced Editing Workshop**

3 credits; 2 lecture and 2 lab hours

Students build on their knowledge as editors, through exposure to audio editing, color correction, and outputting. Hands-on exercises, including an action scene, a dialogue scene, a commercial or trailer, a music video, and a scene or short film, help to increase their proficiency as editors. (Formerly LA 343)

Prerequisite(s): PH 284.

### **FI 371 — Film Art, Film Critic**

3 credits; 2 lecture and 2 lab hours

Students are introduced to cinema history and the basic tools for writing about the art of film. They study how meaning in narrative film is elaborated by uses of camera, editing, lighting, sound, and acting. The course emphasizes the contrast between studio and nonstudio films, especially those of Europe, Asia, and third-world countries in contrast to products of the powerful Hollywood system. (Formerly EN 398)(G6: Arts).

### **FI 461 — Production I**

3 credits; 2 lecture and 2 lab hours

In this first of a two-course sequence, students are introduced to the area of production for small- and large-scale films. Through readings, in-class visits, field trips, and lab experiences, students study the four aspects of production – development, pre-production, production, and post-production. (Formerly LA 441)

Prerequisite(s): FI 362 or permission of the department.

### **FI 462 — Production II**

3 credits; 2 lecture and 2 lab hours

The second of a two-course sequence in production, this course focuses on the perspective of the producer. Through readings, in-class visits, field trips and lab experiences, students continue their study of the four aspects of production-development, pre-production, production, and post-production. (Formerly LA 442)

Prerequisite(s): FI 461.

### **FI 499 — INDEP STUDY - FILM & MEDIA**

1-3 credit