

FILM

MODEL PROGRAM

The Film program is an integrated model, intertwining studio work, critical/historical studies and humanities/sciences. Students' placement in the program is dependent on portfolio review and transfer credits.

<i>Art (Studio + Critical & Contextual Studies)</i>	84
<i>Humanities & Sciences</i>	30
<i>College Electives</i>	6
<i>Total Credits for a BFA Degree in Film</i>	120

FIRST YEAR

FOUNDATION	FALL	SPRING
<i>FN 123 Interdisciplinary Studio I</i>	9	–
<i>FN 124 Interdisciplinary Studio II</i>	–	9
<i>FN 133 Critical + Contextual Studies I</i>	3*	–
<i>FN 134 Critical + Contextual Studies II</i>	–	3
<i>HS 113 Writing & Analysis I</i>	3	–
<i>HS 114 Writing & Analysis II</i>	–	3
<i>Total Credits</i>	15	15

*Counts towards H&S requirements

SECOND YEAR

	FALL	SPRING
<i>FM 223 Introduction to Non-Fiction Filmmaking</i>	3	–
<i>FM 224 Narrative Film Production</i>	–	3
<i>FM 221 Introduction to Fiction Filmmaking</i>	3	–
<i>FM 225 Introduction to Experimental Film</i>	3	–
<i>FM 226 Writing the Screen Story</i>	–	3
<i>FM 233 Film Language</i>	3	–
<i>FM 234 World Cinema Since 1960</i>	–	3
<i>HS 213 Research in the Liberal Arts I</i>	3	–
<i>HS 214 Research in the Liberal Arts II</i>	–	3
<i>College Electives</i>	–	3
<i>Total Credits</i>	15	15

THIRD YEAR

	FALL	SPRING
<i>FM 323 Intermediate Narrative Filmmaking I</i>	3	–
<i>FM 324 Intermediate Narrative Filmmaking 2</i>	–	3
<i>FM 322 Writing for the Screen II</i>	–	3
<i>FM 325 ST: Studio Elective</i>	3	–
<i>FM 326 ST: Studio Elective</i>	–	3
<i>FM 333 Major Topics and National Cinemas</i>	3	–
<i>FM 334 Major Directors</i>	–	3
<i>HS Elective</i>	3	3
<i>College Elective</i>	3	–
<i>Total Credits</i>	15	15

FOURTH YEAR

	FALL	SPRING
<i>FM 423 Senior Thesis</i>	6	–
<i>FM 424 Senior Thesis II</i>	–	6
<i>FM 425 ST: Studio Elective</i>	3	–
<i>FM 426 ST: Studio Elective</i>	–	3
<i>FM 419 Professional Practices</i>	–	3
<i>HS Elective</i>	6	3
<i>Total Credits</i>	15	15

COURSE DESCRIPTIONS

FM 221 Introduction to Fiction Filmmaking

3 credits, Fall

This class introduces students to storytelling and style in film and provides them with practical opportunities to develop their narrative voices. Over the semester students will learn the rules of the 'continuity' system as well as the value of discovering alternatives to it. Classes include conceptual and practical training in framing and composition, manual use of the camera, lighting, sound recording, editing, working with actors, ideation, and writing. Students will explore shots first, how they are cut together in commercial filmmaking and in art-house films, and from there will explore other elements of style in film. They will make work alone, individually and then together; by the end of the semester each will have a basic understanding of the rules of cinema and will have discovered some of the aesthetic power that comes from sometimes breaking them.

FM 223 Introduction to Non-Fiction Filmmaking

3 credits, Fall

This studio course introduces students to the fundamentals of visual storytelling in non-fiction or documentary film and it provides them with practical opportunities to develop their voices in the form. Students will be introduced to, and be given opportunities to make work in, several kinds of non-fiction film, including *cinema verité*, the personal essay, the montage film, the interview-focused film, and the performative film. This course will coordinate with FM 221 on developing introductory skills in lighting, sound recording, manual use of the camera, editing, interviewing subjects, ideation, and writing. Students will complete skill-building assignments each week along with several short films that will be completed over the course of the semester.

FM 224 Narrative Film Production

3 credits, Spring

In this course students will form different production teams to make short narrative films. Each student will participate in producing three films, and each will rotate among roles, from producer to editor, first making pieces individually and then making them collaboratively. Students will learn more deeply how to break down scripts for image and psychological impact, how to scout locations (and make sets), how to direct actors for the screen, how to work in a creative team, make shot lists, and edit and deliver final films. Some scripts developed in Writing the Screen Story will be produced in this course.

FM 225 Introduction to Experimental Film

3 credits, Fall

In his delightfully elliptical and strange book, *Notes on the Cinematographer*, the filmmaker Robert Bresson writes, "An old thing becomes new if you detach it from what usually surrounds it." In this course, students are asked to make the movies new again by making motion pictures outside of the constraints of narrative. We begin with the elements of cinema, image + sound, and assuming that the self is still a mystery worth investigating. Over the semester students will make films from smartphones, from still cameras, from dreams and unconsciously developed material, and will produce many short films that accept another of Bresson's precepts: "what is for the eye must not duplicate what is for the ear."

FM 226 Writing the Screen Story

3 credits, Spring

This course focuses on writing stories for the

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FILM COURSE DESCRIPTIONS *(continued)*

screen and on developing those stories into short films. Students will examine the structures of classic and recent screenplays, including some for new (web-based) platforms, and write five 10-15 page screenplays of their own that will include two adaptations from short fiction, two stories made from the conventions of genre, and an original piece. Throughout, students will study the three-act structure as practiced in the U.S. and some more suggestive structures that have been developed over the past half-century in other parts of the world. Students will spend time focusing on the fit, in screen stories, between action and dialogue.

FM 233 Film Language

3 credits, Fall

This is a film history seminar paired with the Studio courses, a discussion-based class in the evolution of film language from the Etienne-Jules Marey's scientific experiments in the 1880s to the Lumière Brothers in 1895 to Citizen Kane and beyond. In this course students study how films evolved from static, one-shot set-ups to the language we know as the continuity system: establishing shots, parallel action, close-ups, sophisticated camera movements, lighting, the introduction of sound, the revolution in deep focus photography, and how the Surrealists along with Sergei Eisenstein changed the way film and filmmakers saw the possibilities in the cut. Each Critical and Contextual Studies course is designed as a Liberal Arts course which is one of the keys to furnishing the imaginations of the next generation of filmmakers.

FM 234 World Cinema Since 1960

3 credits, Spring

This course is a semester-long survey of films from major producers of films in the world, including France, Japan, Italy, the U.S., Hungary, Poland, England, Sweden, and China. This seminar introduces students to the further evolution of film language, the development of Modernism in cinema, and the considerable achievements of Jean-Luc Godard, Michelangelo Antonioni, Yasujiro Ozu, Akira Kurosawa, Chantal Akerman, Federico Fellini, Roman Polanski, Ingmar Bergman, and, among other filmmakers, Kar-wai Wong. Throughout, we will read critical texts and perform close and careful readings of the films. Students will learn how to see films made from sometimes radically subjective points of view, and how to describe their effects and how they make meanings.

FM 322 Writing for the Screen II

3 credits, Spring

Students will develop two or three scripts from original ideas and from adaptations of short fiction, plays, or newspaper or magazine stories of real-life events. Our guides for developing plot and character will be Aristotle's Poetics and Joseph Campbell's *The Hero With a Thousand Faces*, and we will spend the semester delving more deeply into the aspects of these foundational texts that help with film storytelling. Student work will be read and examined in class table reads through the semester.

FM 323 Intermediate Narrative Filmmaking I

3 credits, Fall

A studio course that advances the filmmaker's craft from FM 221 and FM 223. Students will further develop their skills in visual storytelling by conceiving and producing 1-2 films, studying recent scripts for film and television and employing lessons from these in developing story ideas, writing scenes and acts, and in casting, directing, and cinematography. Understanding story is a skill critical to growing as a filmmaker, whether in fiction or non-fiction, and this course takes you further into thinking visually via work on framing, mise-en-scene, lighting for story, and working with your cast and/or narrators to achieve the strongest emotional effects.

FM 324 Intermediate Narrative Filmmaking II

3 credits, Spring

This studio course continues from FM 323. In tandem with FM 322 Writing for the Screen 2 students will further explore making stories for the screen, focusing on directing performance and the stylistic partnership between style and story. Over the semester students will make one or two films and participate as crew on at least one other film.

FM 325 ST: Studio Elective

3 credits, Fall

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. Film topics include Sound Design to Exploration of Space to Light and Cinematography.

FM 326 ST: Studio Elective

3 credits, Spring

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. The studio electives are structured

in 5-week modules with different facets of a subject being taken up in each module.

FM 333 Major Topics and National Cinemas

3 credits, Fall

This course will rotate from year to year, focusing on one of eight topics or national cinemas. Subjects will include: **Surrealist Film From Bunuel to Leos Carax**; **French Cinema** examines the second most productive cinema in the world, from the Lumière Brothers to the filmmakers of the 'cinema du look'; **Asian Cinema** will examine the related yet different traditions of Japan and China, focusing on the period of sentimental dramas of the 1940s to the films of 5th and 6th generations in China and the two major periods of Japanese filmmaking; **Films of the Other Europe** will look at Northern European Film (Finland, Germany, Sweden,) and Eastern European film (Czechoslovakia, Poland, Germany, Hungary); **Films of the New World** looks at Mexico, Brazil, Argentina, Canada; **Italian Cinema** takes up Neo-Realism, Italian Modernism (Fellini, Antonioni, Bertolucci) and, among other movements, the Spaghetti Western. A limited number of genres will be explored: **The Western from Stagecoach to No Country For Old Men**; and **Noir: Global Crime From The Big Sleep to Oldboy**.

FM 334 Major Directors

3 credits, Spring

This is a rotating set of seminars on major directors that focus on one or two in a semester and that allow students to more fully study their visions, themes, major contributions to the culture and to film language. In short, it offers students the rare opportunity to regard the work of a master in three dimensions over his or her lifetime. Filmmakers to be selected among are **Howard Hawks** (*Scarface, The Big Sleep, Red River, Rio Bravo*), **Alfred Hitchcock** (*The 39 Steps, The Lady Vanishes, Notorious, Rear Window, Vertigo*), **John Ford** (*Stagecoach, Young Mr. Lincoln, My Darling Clementine, The Searchers, The Man Who Shot Liberty Valance*), **Yasujiro Ozu** (*I Was Born But... , Late Spring, Tokyo Story, Floating Weeds, Late Autumn*), **Akira Kurosawa** (*Rashomon, Stray Dog, Seven Samurai, Ikiru, Yojimbo, Ran*), **Orson Welles** (*Citizen Kane, The Lady From Shanghai, Touch of Evil, Chimes at Midnight, The Trial*), **Jean-Luc Godard** (*Breathless, My Life to Live, Contempt, A Married Woman, Pierrot le fou, 2 or 3 Things I Know About Her, In Praise of Love*), **Chantal Akerman** (*Jeanne Dielman, News From Home, Hotel Monterey, No Movie Home*), **Agnes Varda** (*Le Bonheur, Cleo*

FILM COURSE DESCRIPTIONS

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From 5 to 7, Vagabond, The Gleaners and I, and Joel and Ethan Coen (*No Country For Old Men, True Grit, O Brother, Where Art Thou?, A Serious Man, Hail, Caesar, Miller's Crossing*).

FM 398 Independent Study

1-4 credits, Fall/Spring

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Prerequisites: senior standing and permission from Department Chair.

FM 419 Professional Practices

3 credits, Spring

Becoming a professional filmmaker means knowing how to pitch ideas, work with entertainment attorneys, write grants, submit to festivals, compose emails, form LLCs, meet professional deadlines, work with other producers, production companies and clients, audition actors, raise funds, create crowd-funding pitches, write budgets, resolve creative differences, and be creatively nimble in an ever-evolving creative world. In this course students will learn all of these skills and will put them into practice in a variety of real-world exercises, practices and tests.

FM 423 Senior Thesis

6 credits, Fall

Students will take what they have learned in their sophomore and junior years and concentrate in this final year on developing their voices and their themes, and on finishing films professionally with titles, credits, more textured storytelling, and more complete sound design. Students choosing to work with narrative film (non-fiction film, the personal essay, fiction) will learn to create complex stories with subtexts. Students choosing to focus on experimental films will concentrate on enriched combinations of image and sound. All students will learn about producers' work, including line production (financing), and how to make work with layered soundtracks. Students will develop material, writing scripts and treatments, and demonstrating research, and present their BFA proposal.

FM 424 Senior Thesis II

6 credits, Spring

In this final semester students will focus on producing work for the BFA show that demonstrates their talent for filmmaking and their ability to combine shots in montage, to work with space, actors, camera movement, sound, and pace. Students will be encouraged to choose to

work with a different form from the one they chose in the fall semester. Students will pitch work to faculty, program leader, and fellow students before beginning work on production, and completing 20-30 minutes of completed work by the end of the semester. As in other Film Studio courses, each student must also contribute creatively to at least two other film projects.

FM 425 & FM 426 ST: Studio Elective

3 credits, Fall/Spring

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. The studio electives are structured in 5-week modules.

FM 433 Critical + Contextual Studies

3 credits, Fall

FM 498 Independent Study

1-4 credits, Fall/Spring

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. Prerequisites: senior standing and permission from Department Chair.

