

## DANCE, DRAMA AND FILM

### REQUIREMENTS

Interdisciplinary

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#### BEGINNING THE COMPARATIVE WORLD LITERATURE COURSES

Fundamental to the concentration is coursework in two literary traditions. Students may choose to complete coursework in two of the three fields: Classics, English, and/or Modern Languages and Literature. These lower-level courses will satisfy the prerequisites required for advanced coursework in each discipline. First-year and sophomore students can also take the CWL 333 and CWL 220.

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#### CONCENTRATION REQUIREMENTS - THREE (3) UNITS

##### **Core Courses - One-and-a-half (1.5) units**

Students are required to take the following three courses:

- CWL 220 Introduction to Comparative Literature - Altered States, Literary Trips
- An intermediate level CWL course
- CWL 48 Senior Seminar

The goal of the senior seminar is to help students identify the approach and methodological tools most suited to their area of specialization. Each student will work on a capstone project that focuses on one of the three approaches of CWL:

- World/Global
- Comparative/Transnational
- Critical/Multidisciplinary

Often, the student will seek a second advisor who will offer additional methodological guidance.

##### **Elective - Half (.5) unit**

The elective course allows students to continue their exploration of comparative world literature on a more advanced level. These courses emphasize a particular aspect of the field:

- Transnational and Multilingual Comparisons
- Non-Western Literature
- Postcolonial Studies
- Translation Theory
- History and Literature
- Literary Theory
- Literature and the Other Arts
- Film as Text

Consult the electives page for current course offerings.

**Students must complete one (1) unit of advanced coursework in two of the following:***Classics*

Any advanced Greek or Latin course in the Department of Classics (normally the 300 level) will count toward the Comparative World Literature concentration.

*English*

Any advanced literature course in the Department of English (normally the 300 level) will count toward the Comparative World Literature concentration. Most students must take several lower-level English courses in preparation for this advanced coursework.

*Modern Languages and Literature*

Any advanced literature course offered and taught in the language of study in the Department of Modern Languages and Literature (normally above the 321 or 322 level) will count toward the Comparative World Literature concentration. For language disciplines that do not offer advanced literature courses in the target language, such as Arabic, Chinese, Japanese and Russian, students must have completed an advanced-level language course (321 or its equivalent) in order to count a literature course in translation (taught in English) toward the concentration.

*Language Study*

Students are expected to work in at least one foreign language at an advanced level. Demonstration of this competency is satisfied by the completion of the Modern Languages and Literatures requirement detailed below. Study abroad is strongly recommended.

## COURSES IN DANCE

## CWL DANC 104 YOGA

Credit: 0.25

This is a Hatha yoga course that will help the participants improve alignment, balance, strength and flexibility through the mindful practice of yoga postures. Integration through motion, breath and healthy attentiveness will be emphasized. The required reading for the course, *Yoga, Mind, Body and Spirit*, by Donna Farhi, will provide a deeper understanding of what yoga has to offer. No prerequisite. Generally offered every other year.

## DANC 105 INTRODUCTION TO THE DANCE

Credit: 0.5

This is a one-semester survey course designed to introduce dance as a performing art form, historically as well as in practice, and to explore how dance as a cultural phenomenon helps shape and is shaped by cultural values. The course will track the development of dance as a performing art in Europe and in the U.S. from the Renaissance to the 1950s, by identifying important stylistic trends and the works of major contributors to the field, such as the Ballets Russes, Martha Graham and Katherine Dunham. While we will focus on Western concert dance as a performing art, we also will study some dance phenomena cross-culturally in order to broaden our understanding of the function dance serves and its relationship to cultural beliefs and to the history of ideas. The study of dance history provides a lens for exploring the world, its people, and their cultures. Assignments include written work

and short movement studies composed by students to explore various aspects of the choreographic process and to embody significant trends in the evolution of dancemaking. No prerequisite. This course is offered every year.

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#### DANC 107 BEGINNING DANCE FUNDAMENTALS

Credit: 0.25

This course introduces movement concepts for the beginning-level student in one particular form of dance. The style being offered will vary each semester and may include forms such as contact improvisation, jazz dance, world dance or tap dance. The specific classes will be determined at the beginning of each academic year. The course involves intensive movement participation; however, there is no stress placed on public performance. No prior experience is necessary. No prerequisite. This course is offered every year.

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#### DANC 108 BEGINNING MODERN DANCE

Credit: 0.25

This course focuses on modern dance technique for the beginning-level student. Artistic self-expression of movement will be explored through exercises emphasizing the basic concepts of breath, mobilizing weight, and improvisation. The course involves intensive movement participation; however, there is no stress placed on public performance. No prior experience is necessary. No prerequisite. Generally offered every year.

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#### DANC 109 BEGINNING BALLET DANCE

Credit: 0.25

The ballet style and movement vocabulary are presented in this technique course for the beginning-level student. During the semester, students will be introduced to the fundamental components of ballet technique, including line, position and artistry, with a focus on correct body mechanics. The course involves intensive movement participation; however, there is no stress placed on public performance. No prior experience is necessary. No prerequisite. Generally offered every other year.

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#### DANC 110 THE DANCE: PRODUCTION AND PERFORMANCE

Credit: 0

The Fall and Spring Dance Concerts give dancers, choreographers and designers an opportunity to present their work in concert. Advised and directed by dance faculty members and guest artists, these concerts are the culmination of one or two semesters of preparation, rehearsals and regularly scheduled showings of work-in-progress. In order for students to choreograph for the Fall Dance Concert, students must be enrolled in or have successfully completed DANC 227 or 228. (Please note: DANC 110 audit will be awarded to those dancers, choreographers, and production personnel whose work exhibited high standards.) Choreography proposals must be submitted to the dance faculty by the date announced early each semester. Final selection is determined by the dance faculty, with priority given to dance majors and minors. The same selection process is followed for both Fall and Spring Dance Concerts. Students who have choreographed for the Fall Dance Concert will be given priority. Auditions to dance in either concert are held at the beginning of each semester. All dancers who perform in either concert are required to participate in a dance technique course (DANC 104, 107, 108, 109, 208, 209 or 308). Designers are recommended by the design faculty of the Department of Dance, Drama and Film.

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DANC 208 INTERMEDIATE MODERN TECHNIQUE

Credit: 0.25

This course furthers the work of the beginning-level course with increased application of movement principles established by creative artists and teachers from the American and European contemporary dance tradition. Movement fundamentals from other broad-based techniques and somatic principles also are included. Permission of instructor required. No prerequisite. This course is offered every semester.

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DANC 209 INTERMEDIATE BALLET TECHNIQUE

Credit: 0.25

This course furthers the work of the beginning-level course with a more in-depth application of the ballet vocabulary and style. Prerequisite: DANC 109 or equivalent or permission of instructor. This course is usually offered every semester.

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DANC 214D UNION OF MUSIC AND DANCE

Credit: 0.5

This course explores the historical intersections of music and dance in the collaborative creative process. Music and dance are inexorably linked. At times music composition and choreography happen simultaneously, as is the case with Aaron Copland and Martha Graham's Appalachian Spring. At other times the dance comes after the music has been composed. Learning about the vital intersections between music and dance will provide students with a more deeply understood and nuanced approach to how the work of composers and choreographers intersects as they dialogue with each other in works ranging historically from Lully and Petipa to Philip Glass and Mark Morris. This is an interdisciplinary class co-taught by a professor of dance and a professor of music. This course is the same as MUSC 214D. No prerequisite. This class is usually offered every two to three years.

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DANC 215 CONTEMPORARY DANCE HISTORY

Credit: 0.5

This course investigates the development of dance as a performing art in the 20th and 21st centuries. It examines major trends that influence dancemaking including technology, globalization and collaboration by observing the work of principal artists. This course investigates aesthetic points of view, beliefs and assumptions inherent in dance practice, dance criticism and history writing. Prerequisite: DANC 105. Generally offered every other year.

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DANC 220 DANCE LABANOTATION

Credit: 0.5

This course covers the basic concepts and skills necessary for reading and writing Labanotation, a system for recording movement in symbolic form. Studio work will emphasize re-creating and performing dances from written scores in addition to the theoretical analysis of movement. Class requirements may fulfill Dance Notation Bureau standards for certification in Beginning Labanotation. No prerequisite. Generally offered every other year.

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DANC 227 THE CHOREOGRAPHER I

Credit: 0.5

The theory and practice of making dances is the focus of the choreographer. The fundamentals of composing both solo and group works are presented through the exploration of dance dynamics, improvisation and movement problem-solving. Work will include movement studies, presentations, readings and discussions. Group preparation time outside of class for movement studies is required. Prerequisite: DANC 105 (or concurrent enrollment in DANC 105) or permission of instructor. Concurrent enrollment in a dance technique class is required. DANC 227 and 228 are offered on alternate years.

#### DANC 228 THE CHOREOGRAPHER II

Credit: 0.5

Special topics in dance composition are the focus of this course. Students will be presented with advanced choreographic theories and challenges. The choreographic assignments vary each semester and may include studies that emphasize partnering, the use of technology, collaboration or site-specific work. Course requirements include readings, discussions and the development and presentation of movement studies. Significant preparation time outside of class is expected. Prerequisite: DANC 227 or permission of instructor. Concurrent enrollment in a dance technique class is required. DANC 227 and 228 are offered on alternate years.

#### DANC 240 DIRECTED TEACHING

Credit: 0.5

This course presents students with theories and philosophies about teaching the art of dance in various contexts. Readings and discussions will consider methods for integrating somatic techniques and scientific principles into the dance technique class, as well as contemporary aesthetic and creative practices. Different learning and teaching environments will be compared and contrasted, including the private sector, public schools, and higher education. Adaptations necessitated by dance style, age, motivation, and skill level will be addressed both theoretically and experientially, as students will be required to plan, teach, and evaluate their own and each other's pedagogical choices in practice teaching sessions. This course has a significant Community Engaged Learning component, with an emphasis on teaching creative movement to children. Students should expect off-campus teaching experiences; some of this teaching will be scheduled outside of class time. Permission of instructor required. No prerequisite. Usually offered every other year.

#### DANC 308 ADVANCED MODERN DANCE TECHNIQUE

Credit: 0.25

Advanced technique work in contemporary dance builds upon principles of movement established at the beginning and intermediate levels. In-depth exploration of floor work, improvisation, somatic practices and a variety of postmodern styles promotes artistry, efficiency of movement and integrated strength. Prerequisite: DANC 208 or permission of instructor. This course is offered every semester.

#### DANC 322 DANCE KINESIOLOGY

Credit: 0.5

This course studies the science of movement as it relates to dance. Basic anatomy and physiology, the physics of dance and the mind-body connection responsible for producing and controlling movement are explored to provide students with a deeper understanding of the structure and function of the human body. Lectures, discussions and movement labs focus on practical analysis and application of material in order to increase movement efficiency, with the ultimate goal of enhancing performance and preventing injury. Prerequisite: sophomore standing or permission of instructor. Generally offered every other year.

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#### DANC 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

Individual study in dance and drama is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry .5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals and tasks for the course; outline a schedule of reading and/or writing assignments or creative undertakings; and describe the methods of assessment (e.g., a journal to be submitted for evaluation weekly; a one-act play due at semester's end, with drafts due at given intervals, and so on.). The student also should briefly describe prior coursework which qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week and to submit an amount of work equivalent to that required in 300-level dance and drama courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

#### COURSES IN DRAMA

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#### DRAM 110 THE PLAY: PRODUCTION AND PERFORMANCE

Credit: 0

The work of DRAM 110 involves the realization in the theater of the work of an important playwright, as expressed in the text for a particular play. Problems in textual analysis, historical research and the creation of a production lead, by way of independent and cooperative activity involving acting, design and special problems, to public performance before an audience. Note: Students who, in the judgment of the instructional and directorial staff, have made significant creative contributions to the effectiveness of the production will have "audit" indicated on their academic record. No credit is awarded for an audited course.

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#### DRAM 111 INTRODUCTION TO THE THEATER

Credit: 0.5

This course examines how theater differs from other arts and how theatrical artists go about their jobs in bringing a play to life on stage. This examination is accomplished through a series of performance or creative assignments. The class is divided into four sections, two meeting in the morning and two in the afternoon. Plays, problems and exercises are performed and discussed in the sectional meetings; about every other week, sections are combined for lectures and demonstrations. The course explores what a play is and how it is structured. Assignments consist of a series of playwriting problems and one acting problem, which students perform in class working in teams. In addition, students read at least five plays and a series of essays about the theory and practice of the theater,

complete a series of brief written assignments and take written examinations. As a culmination of the work, each student writes, directs and presents to the class a final short play, working with fellow students. Any student with a general interest in the theater will find this a challenging course, regardless of previous experience. Because this course is an introduction to the arts of the theater, it is a prerequisite to many other courses in the department. Required for drama or film majors. No prerequisite. This course will be offered every year.

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DRAM 142 INTRODUCTION TO THEATRICAL DESIGN

Credit: 0.5

A fully realized theatrical production of a play is a lengthy process which engages numerous artists of many disciplines in an extraordinary collaborative effort to help create "the world of the play" and to help bring to life the characters, along with the actors. The course aims to serve as a foundation for young theater artists by offering insight into how thorough script analysis, the examination of given circumstances and character analysis can be translated into visual and audible elements of the *mise-en-scène*. In addition, the course will help students develop a universal vocabulary of theater and design terminology and an understanding of theatrical venues and equipment. It also enables first-year students to successfully engage in being a valued member of a production team in any capacity. Prerequisite: DRAM 111 is recommended and permission of instructor. Offered every spring.

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DRAM 213 HISTORY OF THE WESTERN THEATER

Credit: 0.5

This course presents a historical study of Western theater from its origins to the present time. Students will examine the evolution of the physical theater structure and production elements of each period, as well as the relationship between each style and its historical context. Work will include lectures, readings, projects and discussion. Required for drama majors. Prerequisite: sophomore standing. Offered every year.

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DRAM 219 HISTORY OF CLOTHING AND FASHION

Credit: 0.5

This course surveys the history of Western clothing and fashion from the ancient world to the present day. Work will include papers, oral presentations, lectures and discussion. Prerequisite: DRAM 111 or sophomore standing. Generally offered every year.

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DRAM 220 THE ACTOR

Credit: 0.5

Through the rehearsal and performance of various scenes, students will explore the nature of the actor's contribution to the theater. Work will include performance exercises, readings and written assignments. Prerequisite: DRAM 111. Offered every year.

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DRAM 231Y THE PLAY: PLAYWRITING AND DRAMATIC THEORY

Credit: 0.5

Students will be given weekly exercises exploring dialogue, monologue, exposition, autobiography, writing for the opposite gender, and fluid time. The class discusses the resulting short plays in a group critique, after which they are rewritten. In the first semester, students will finish with a collection of short plays that can later be developed into longer works. In the second semester, students will complete a one-act play, which will be performed as a staged reading. Students will keep a writer's notebook, do in-class exercises, and read a variety of plays relevant to their weekly assignments, including plays by Harold Pinter, John Guare, Martin McDonagh, Caryl Churchill and Tarell Alvin McCraney. Prerequisite: DRAM 111. Offered every year.

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#### DRAM 232Y THE PLAY: PLAYWRITING AND DRAMATIC THEORY

Credit: 0.5

See description for DRAM 231Y.

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#### DRAM 241 THE SCENE DESIGNER

Credit: 0.5

Working from varied scripts, students will move from a study of the visual choices implicit in the text to the process of designing scenery. This course places an emphasis on collaboration and includes written assignments, drafting, sketching and model building. Prerequisite: DRAM 111. Generally offered every year.

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#### DRAM 242 THE COSTUME DESIGNER

Credit: 0.5

This course presents an introduction to the costume designer's creative process. Through a series of projects, students will explore the relation of the costume to the character, the plot, the work of the director, the actor and the other designers. Projects involve drawing, painting, collage, writing and research. Prerequisite: DRAM 111. Generally offered every year.

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#### DRAM 243 THE LIGHTING DESIGNER

Credit: 0.5

Students are introduced to the properties of light and electricity, and explore the creative process of designing light for the theater, with an emphasis on collaboration. Work includes readings, written assignments, research, drafting, lectures, discussions, laboratory sessions and design projects. Prerequisite: DRAM 111. Generally offered every year.

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#### DRAM 244 INTERPRETING THE CHARACTER: STAGE MAKEUP

Credit: 0.5

The face is the actor's most important tool to communicate the character's intent. This course teaches how the art and craft of theatrical makeup can be used to project the students' facial features on stage and film and how to visualize the determinants of a character's physical appearance. In addition to the assimilation and projection of the character in terms of age, environment, and health, the course also explores the psychological support makeup can give the actor. Students will analyze the makeup design of characters in 5 to 6 plays. Students will apply



makeup to themselves during laboratory exercises and for project adjudication. Students are evaluated on how well they have prepared to do a daily exercise. Students are evaluated on their progress and improvement at executing a technique once they have practiced it and received critical feedback. Students will also evaluate their own and each other's designs and makeup applications. Permission of instructor is required.

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**DRAM 251 CLASSICAL DRAMA**

Credit: 0.5

Students will study the plays of Aeschylus, Sophocles, Euripides, Aristophanes and others. The emphasis is on reading for a theatrical understanding of these ancient texts. Work includes projects, lecture and discussion sessions and written assignments. Prerequisite: DRAM 111 or sophomore standing. Offered every third year.

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**DRAM 252 THE ENGLISH RENAISSANCE THEATER**

Credit: 0.5

Students will explore the plays and theatrical practice of the English Renaissance. Readings will emphasize textual understanding for the stage and will be drawn from the plays of Shakespeare, Marlowe, Jonson, Middleton, Webster and their contemporaries. Prerequisite: DRAM 111 or sophomore standing. Generally offered every third year.

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**DRAM 253 17TH- AND 18TH-CENTURY DRAMA**

Credit: 0.5

Students will study the development of classicism in England and France in the 17th and 18th centuries. The focus will be theater of England and France, covering texts of Corneille, Molière, Racine, Wycherley, Congreve, Dryden, Marivaux, Beaumarchais, Farquhar, Goldsmith and Sheridan. Prerequisite: sophomore standing. Generally offered every third year.

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**DRAM 255 MODERN DRAMA**

Credit: 0.5

This course studies the major theatrical movements of the first half of the 20th century, emphasizing plays as they were performed in the theater of the time. Work will include readings, discussions, written assignments, projects and lectures. Prerequisite: sophomore standing. Generally offered every third year.

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**DRAM 256 CONTEMPORARY DRAMA**

Credit: 0.5

This course will focus on plays of the last 50 years by British and American playwrights, taught from the practitioner's perspective. Included are works by Harold Pinter, David Mamet, Sam Shepard, Caryl Churchill, Jez Butterworth, August Wilson, Annie Baker, Tracy Letts, Kia Corthron, Bruce Norris, Martin McDonagh, David Lindsay-Abaire, Kirsten Greenidge, Ayad Akhtar and others. Work will include papers, quizzes, reading scenes from the assigned plays and an active presence in class discussion. Prerequisite: DRAM 111 or sophomore standing. Generally offered every third year.

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DRAM 258 SOUTH AFRICAN THEATER

Credit: 0.5

South Africa has a rich tradition of theater that reflects the diversity and history of the country, drawing influence from both indigenous African and Western storytelling traditions. Students will investigate South African theater of the last half century with an emphasis on textual understanding for the stage. Readings are drawn from the works of Todd Matshikiza, Pat Williams, Athol Fugard, Percy Mtwa, Mbongeni Ngema, Barney Simon, Zakes Mda, Pieter-Dirk Uys, Reza de Wet, Brett Bailey, Lara Foot Newton, William Kentridge and others. Work includes readings, discussions, written assignments and projects. Prerequisite: DRAM 111 or sophomore standing.

Instructor: Wolf

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DRAM 261 THE DIRECTOR

Credit: 0.5

This course examines the work of the director through the analysis of plays and the exploration of the visual means of realizing that analysis on stage. Work includes directed scenes, exercises, written assignments, readings, discussion and lectures. Students will act both as performer and director in exercises and scenes throughout the semester. Prerequisite: DRAM 111. Generally offered every year.

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DRAM 325 VERSE ACTING

Credit: 0.5

Students will develop an approach to acting plays by Shakespeare and other authors writing in verse. The course will focus on textual analysis, methods of rehearsal and performance approaches particular to working in verse. Prerequisite: DRAM 220 or 222. Generally offered every three years.

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DRAM 326 CHARACTER ANALYSIS

Credit: 0.5

This course presents a study of the actor's methods of analysis of a text and development of a completed characterization. Students will rehearse and present a series of scenes in various stages of development, leading to a complete understanding of a major role from dramatic literature. Prerequisite: DRAM 222. Offered every other year.

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DRAM 333 ADVANCED PLAYWRITING

Credit: 0.5

Students will develop a full-length play while simultaneously presenting exercises that explore nontraditional narrative: solo performance, found text, and site-specific plays. Students will look at the work of such writers/performers as Bill Irwin, Spalding Gray, David Kodeski and Anna Deavere Smith. We will analyze plays by contemporary playwrights such as Will Eno, Doug Wright, Anne Washburn, Caryl Churchill, and Bruce Norris while using their playwriting strategies. Also, students will examine the reinvention of older plays by contemporary

playwrights. The semester will culminate in a staged reading of the completed first act of a full-length play.  
Prerequisite: DRAM 231Y-232Y or permission of instructor. Generally offered every other year.

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### DRAM 362 ADVANCED DIRECTING

Credit: 0.5

This course continues an investigation, from the director's point of view, of the creation of live theater from dramatic texts. Students will direct scenes and excerpts from a broad range of texts including contemporary realist and non-realist plays, verse plays, and new works. We will emphasize the role of the director in collaboration with actors as well as other key relationships such as those with designers and playwrights. Work will include directed projects, written assignments and reading. Prerequisite: DRAM 261. Generally offered every other year.

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### DRAM 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

Individual study in dance and drama is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry .5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals and tasks for the course; outline a schedule of reading and/or writing assignments or creative undertakings and describe the methods of assessment (e.g., a journal to be submitted for evaluation weekly, a one-act play due at semester's end, with drafts due at given intervals, and so on). The student also should briefly describe prior coursework which qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week and to submit an amount of work equivalent to that required in 300-level dance and drama courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll, so that they can devise a proposal and seek departmental approval before the deadline.

## COURSES IN FILM

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### FILM 111 INTRODUCTION TO FILM

Credit: 0.5

In this course we will consider the collaborative nature of filmmaking and how its various crafts combine to tell stories with perhaps the greatest mass appeal of any artistic medium. We will explore dramatic narrative structure, mise-en-scene, cinematography, editing and film genres as they have been used and advanced in the history of cinema. In addition to regular class meetings, attendance at weekly film showings is required. This course includes an introduction to film production where students are expected to write, direct and film short projects in collaboration with their classmates. Permission of instructor required. No prerequisite. Generally offered once a year.

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### FILM 230 WRITING THE SHORT FILM

Credit: 0.5

This class is about finding your voice as a filmmaker. In this sense, the class is not just a writing class, it also is a film history class and a directing class. In many successful shorts, it is difficult to separate great writing from great directing. The goal is to write a great short, and students will spend half of their time watching short films to learn what makes them successful. Prerequisite: DRAM 111 or FILM 111.

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#### FILM 231 THE SCREENWRITER

Credit: 0.5

This course will explore what is particular about writing for the screen. Through weekly writing assignments, students examine the form and structure of the three-act feature film. Each student will work toward an outline of a feature screenplay and write the first 30 pages. This is a workshop class so students must always be prepared and ready to participate. Prerequisite: DRAM 111 or FILM 111. Generally offered every year.

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#### FILM 236 FILM DEVELOPMENT

Credit: 0.5

This class is not only about screenwriting. Students will learn the process of how a development executive and/or producer works with a writer to develop material. The class has two components: 1) students will endeavor to finish the screenplays they worked on in FILM 231, 2) students will work on three scripts currently in development at Hollywood studios and explore how to improve them. Prerequisite: FILM 111 and 231.

Instructor: Sherman

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#### FILM 243 BASIC CINEMATOGRAPHY

Credit: 0.5

This course explores cinematography as an art of visual storytelling. The cinematographer plays a critical role in shaping the light and composition of an image and capturing that image for the screen. Students will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. Students will study films by accomplished cinematographers and engage in the work of the cinematographer through a series of projects. This course will be taught at the Wright Center in Mt. Vernon. Prerequisite: FILM 111.

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#### FILM 253 AMERICAN FILM COMEDY

Credit: 0.5

Preston Sturges and Billy Wilder are not only the greatest American comedy writer-directors because of how funny their movies are. They understood that the best way for mainstream films to deal with serious subjects was not to make dark, heavy films, but to broach them while making the audience laugh. This class will analyze how these delicately balanced films were constructed to allow the filmmakers to explore the darker side of life and how filmmakers pushed socially acceptable boundaries while still making commercially viable films for a mainstream audience. Prerequisite: FILM 111.

Instructor: Sherman

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#### FILM 254 THE WESTERN

Credit: 0.5

Guns. Horses. Saloons. Whiskey. Are cowboy movies really worth studying? Can movies starring John Wayne and Clint Eastwood be sublime works of art? The answer to both of these questions is a resounding yes. Westerns are among the most visual of all film genres and some of the finest directors of classic American cinema specialized in them. We will examine films by John Ford, Anthony Mann, Howard Hawks, Sam Peckinpah and Clint Eastwood and will learn how to discern the differences in these filmmakers' works. In this sense, this seminar will be an exploration of film visual style. Prerequisite: FILM 111.

Instructor: Sherman

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#### FILM 256 AFRICAN AMERICAN FILM

Credit: 0.5

Because the director has, perhaps, the most comprehensive impact on a film, this course considers films directed by African-American people. The representation of African Americans throughout history has been perverted using visual imagery, and modern images in film and television are not exempt. However, African Americans have been contributing since the beginning of film history to the imaging or re-imaging of the culture and its people. This class will look at these contributions and the images of African Americans they help to create and how these representations have changed over time. Offered every three years.

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#### FILM 258 THE HORROR FILM

Credit: 0.5

Beginning with F. W. Murnau's *Nosferatu* (1922), we will trace the evolution of the horror film over the last century, giving focus to several seminal films, including (but not limited to) Tod Browning's *Freaks*, James Whale's *Bride of Frankenstein*, George Romero's *Night of The Living Dead*, William Friedkin's *The Exorcist*, Dario Argento's *Suspiria* and John Carpenter's *Halloween*. There also will be a creative writing component. Students will be required to pitch, synopsise and further develop an idea for an original horror film. Permission of instructor required.

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#### FILM 261 DIRECTING FOR THE CAMERA

Credit: 0.5

This course will focus on the understanding of cinema through the practical application of pre-production and post-production techniques. Students will learn the art of telling a story on screen by taking on the roles of the major positions in a film production, including producer, director, actor, cinematographer and editor. This course will be taught at the Wright Center in Mt. Vernon. Prerequisite: DRAM 111 or FILM 111. Generally offered every year.

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#### FILM 267 THE DOCUMENTARY

Credit: 0.5

In this course, students will learn the practice of documentary filmmaking. Professionals in the world of documentary film will visit and present. This course is intended to be a fusion of practical filmmaking skills through

the use of digital video technology and a deeper understanding of the nature of documentary through exposure to existing films and contact with professional filmmakers. The course is designed for the upper-level student. This course will be taught at the Wright Center in Mt. Vernon. Prerequisite: FILM 261. Generally offered every third year.

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#### FILM 328 ADVANCED ACTING ON SCREEN

Credit: 0.5

This is a course in screen acting. Students will explore the unique and peculiar nature of acting in front of a camera. What demands does screen acting have that are different from performances on stage? How do screen actors tell a coherent story given the disruptive process of filming a narrative? Students will explore the nature and technique of acting on camera by performing scenes from existing screenplays with classmates, and the scenes will be recorded. We will watch these recordings in class and critique students' work. Students will be graded on their preparation and performance. Students will engage with several visiting artists who work in the film and television industry. Prerequisite: DRAM 111 and 222. This course will generally be offered every other year.

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#### FILM 336 WRITING THE TELEVISION PILOT

Credit: 0.5

So you've produced your first indie film, written a play that's gotten some attention, or paid your dues on a television writing staff. Now production companies are calling and asking if you've got an idea for a pilot. What makes for a good television show? How does television function differently from film or theater? How do the dramatic structures overlap? How do you develop your idea into a pitch that a network will buy? How do you get from there to getting a show on the air? Primarily focusing on hour-longs and half-hour single-cam shows, students will take an idea from pitch to treatment to pilot script. We'll watch and/or read and discuss the pilots of shows like *Transparent*, *Girls*, *Homeland*, *House of Cards*, *Friday Night Lights*, *Flight of the Conchords* and *The Office*. Prerequisite: sophomore standing, DRAM 111 or FILM 111 and permission of instructor with a short writing sample required. Generally offered every three years.

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#### FILM 361 INTERMEDIATE FILM DIRECTING

Credit: 0.5

This course is designed primarily for students majoring in film, though it is not limited to senior majors. It is also open to non-majors with a significant interest in film directing who have taken many film courses offered in the Dance, Drama, and Film department. Students will make a series of very short films and develop a film project of approximately 10-15 minutes in length. This process will involve a deeper understanding of writing, budgeting, producing, cinematography and editing of short films through class exercises. This course will be taught at the Wright Center in Mt. Vernon. Prerequisite: FILM 261 or permission of instructor.

Instructor: Tazewell

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#### FILM 480 SENIOR SEMINAR IN FILM

Credit: 0.5

This seminar is for senior majors in film. Through this course, senior majors will prepare for the completion of their senior exercise. Students will present their project proposals, develop these projects through collaboration with peers, critique each other's work and utilize feedback to improve their individual projects. Students will be expected to provide project schedules and weekly status updates and to meet regular guideposts for project completion. This course will culminate in public presentations of the senior projects and oral examinations by faculty in the department.

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#### FILM 493 INDIVIDUAL STUDY

Credit: 0.25-0.5

Individual study in film is reserved for students exploring a topic not regularly offered in the department's curriculum. Typically, the course will carry .5 unit of credit. To enroll in an individual study, a student must identify a member of the department willing to direct the project and, in consultation with him or her, write a proposal. The department chair must approve the proposal. The one- to two-page proposal should include a preliminary bibliography and/or set of specific problems, goals, and tasks for the course, outline a schedule of reading and/or writing assignments or creative undertakings, and describe the methods of assessment (e.g., a journal to be submitted for evaluation weekly, a feature length screenplay due at semester's end, with drafts due at given intervals, etc.). The student also should briefly describe prior course work, which qualifies him or her for this independent project. At a minimum, the department expects the student to meet regularly with the instructor one hour per week and to submit an amount of work equivalent to that required in 300-level film courses. Students are urged to begin discussion of their proposed individual study the semester before they hope to enroll so that they can devise a proposal and seek departmental approval before the deadline.