

Key to Course Listings

Catalog numbers are part of a University-wide numbering system. Generally, courses numbered 100 to 199 are introductory, 200-299 are intermediate, and 300-499 are advanced (upper-level).

Reorganized or renumbered courses are denoted by a parenthetical number in boldface following the course number. When renumbering or reorganization has left the SUBJECT unchanged, only the previous catalog number is given; if the SUBJECT has also changed, the previous SUBJECT name and course number appear. A reorganized or renumbered course cannot be repeated for credit without special permission.

Cross-listed courses are sponsored by more than one department or program and may be elected in any of the participating units. Cross-listings appear in boldface and are denoted by a slash between the participating units.

Course titles appear in boldface after the catalog number.

Prerequisites appear in italics after the course title. Some prerequisites are advisory. They suggest the assumed background or level of academic experience, and students should be guided by these statements. Some prerequisites are mandatory and are enforced at the point of registration. The *Course Guide* and the *LS&A Bulletin* indicate the cases when prerequisites are enforced.

Prerequisites are of three types:

- *Courses*. Unless otherwise stated, the phrase "or equivalent" may be considered an implicit part of the prerequisite for any course. When a student has satisfactorily completed a course(s) at the required level of competency and when that course is believed to be substantially equivalent to one listed as a prerequisite, the student must consult the instructor or department. If equivalency is determined to have been satisfied, election may be approved by issuance of electronic permission.
- *Class standing* (first year, sophomore, junior, senior). A course might be appropriate for "first and second year students only," or for "juniors and seniors."
- *Permission of instructor*. The phrase "or permission of instructor" may be considered an implicit part of the statement of prerequisites for any course. When permission is a stated requirement, or when a student does not have the stated prerequisite for a course but can give evidence of sufficient background, the student should obtain approval from the instructor or department concerned and an electronic permission issued.

The Credit Symbol, an Arabic numeral in parentheses, denotes the credits earned for the course. Credit is granted in semester hours. Except for small seminars where the reading and/or writing requirements are intensive, one credit represents no less than one hour of class meeting time each week of the term, and usually represents two hours of work outside of class for each class hour.

Area distribution designation is approved by the LS&A Curriculum Committee on a yearly basis. A course may be approved with the designation natural science (*NS*), social science (*SS*), humanities (*HU*), mathematical and symbolic analysis (*MSA*), creative expression (*CE*), interdisciplinary (*ID*), or excluded from distribution (*Excl*).

Courses meeting certain college requirements are so listed. Language other than English (*LR*) courses may be used toward meeting the Language Requirement. The First-Year Writing Requirement may be met by courses designated (Introductory Composition). Courses approved with the designation "Language Requirement" or "Introductory Composition" may not be used as part of an area distribution plan. If an introductory language course is designated "Excluded" (*Excl*), it may not be used to satisfy the LS&A language requirement. (*BS*) means that the course may be used toward the 60 approved credits required for the B.S. degree. Courses meeting or partially meeting the Quantitative Reasoning

requirement are designated (*QR/1*) or (*QR/2*). Courses with standard approval for meeting the Race & Ethnicity (*R&E*) requirement are so indicated. Other courses may meet the R&E or QR requirements on a term-by-term basis and are listed on the LS&A website (<http://www.lsa.umich.edu/>).

Experiential, Independent Study, and Tutorial courses are so designated. (See Experiential and Directed Reading/Independent Study Courses in *Chapter IV*.)

Repetition of a course that varies in content from term to term is permitted only under certain conditions. When a department or program has a policy about the repetition of a course for credit, that policy is included in the course listing. The general statement "May be repeated for credit with permission" usually means "With permission of a concentration advisor." In all other instances, a student must get permission from both the department or program and the Academic Standards Board to repeat a course for credit. Generally, a course may be elected for credit once only.

Excluded combinations of course elections are designated in the listing of affected courses.

Special Grading pattern for a course is indicated in the course listing. Some LS&A courses are offered *mandatory credit/no credit*. (See Non-Graded Courses in *Chapter IV*.)

The Term Symbol, a Roman numeral, denotes the term(s) some courses are offered. The University year is divided into three terms: Fall (I), Winter (II), and Spring-Summer (III). The Spring-Summer Term is further divided: Spring-Half (IIIa) and Summer-Half (IIIb).

Courses That Count Toward Graduate Programs

Courses Approved for Regular Rackham Graduate Credit. All courses taken in fulfillment of Rackham degree requirements must be approved for Rackham graduate credit. Be certain that any courses you plan to take--especially those numbered in the 400s--are approved for Rackham credit before you enroll in them. The Graduate School policy on courses is as follows: Courses at the 400 level and above are acceptable for graduate credit if they have been approved by the Graduate School.

If you are uncertain whether or not a course is approved for Rackham credit, check with the department offering the course or with the Rackham Course Approval Officer (764-8221).

If you elect a course that has not been approved for Rackham graduate credit, the course will appear on your university transcript with the notation "Not for Graduate Credit." The course grade will appear on the transcript, but it will not be averaged into your cumulative grade point average or your credit toward program (CTP) total.

Courses Not Approved for Graduate Credit. Courses at the 300 level and below are not acceptable for graduate credit, without exception. Undergraduate level foreign language courses may occasionally be used in fulfillment of some departmental foreign language requirements.

Under unusual circumstances you may petition to receive graduate credit for a course not normally approved for graduate credit (*e.g.*, such as an undergraduate course where you will be expected to perform more advanced work than the undergraduates). Because there is no guarantee of approval, you should submit your petition to the Graduate School's Office of Academic Records and Dissertations (OARD) before taking the course. Your petition must be endorsed by the course instructor and by the graduate chair of your department or program, and it must include an explanation for requesting the exception. You will be expected to perform graduate level work in the course, and the petition must show how this will be accomplished. You may obtain a petition form from your department, from OARD, or online.

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Screen Arts and Cultures**Screen Arts and Cultures****Screen Arts and Cultures** SAC 475

LSA

Screen Arts and Cultures

Screen Arts and Cultures

<http://www.lsa.umich.edu/sac/>**Undergraduate Courses**190 **SAC 190(FILMVID 190).****First-Year Film Seminar.**

(3,2) : May not be repeated for credit.

(HU).

Only first-year students, including those with sophomore standing, may pre-register for First-Year Seminars. All others need permission of instructor. Does not count toward the Screen Arts and Cultures concentration. Laboratory fee (\$50) required.

The goal of this course is to help students understand the ways in which cinema functions as a form for artistic expression. The course examines cinematically specific structures (time and space manipulation, montage, etc.) as well as examine film's relationship to other artistic enterprises such as theater, literature, painting, etc. Topics rotate.

236 **SAC 236(FILMVID 236) / RCHUMS 236.****The Art of the Film.**

(4,4) : May not be repeated for credit.

(HU).

Laboratory fee (\$50) required. I.

Lectures and demonstrations isolate the different elements and techniques (i.e., film stock, lighting, camera placement and movement, actors, special effects, sound, and editing) that the director and crew utilize in film-making to shape the viewer's response. Some historical developments, artistic and technological, are discussed. Recitation sections analyze and interpret significant films.

272 **SAC 272(FILMVID 272).****Classical Film Theory.**

(3,3) : May not be repeated for credit.

(Excl).

Designed to introduce the basic concepts and intellectual preoccupations of what is now known as "classic film theory." Attention is given to major theorist/practitioners of the first half of the twentieth century such as Sergei Eisenstein, Rudolf Arnheim, Vsevolod Pudovkin, and others.

290 **SAC 290(FILMVID 290/200).****Introduction to Film, Video and Television Production.**

(3,3) : May not be repeated for credit.

(CE).

FILMVID 230 or 236 or SAC 230 or 236 with a minimum grade of at least C- (Prerequisites enforced at registration). Laboratory fee (\$50) required.

SAC 290 is a hands-on survey course in media production introducing television, digital video, and film. Students gain first-hand experience in strategies and techniques of scripting and pre-production, production, and post-production. Students master a basic understanding of the aesthetics and processes of film, video, and television production.

300 **SAC 300(FILMVID 300).****Filmmaking I.**

(3,3) : May not be repeated for credit.

(Excl).

FILMVID 290 or SAC 290, and Screen Arts and Cultures or Film and Video Studies Concentrator (Prerequisites enforced at registration). Permission of instructor. Laboratory fee required.

Building on previous filmmaking experience, this course examines the technical and creative potentials of the moving image using 16mm film. Students will work in small groups to create short films. Some potential approaches may include narrative, documentary, or experimental forms.

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- 301 **SAC 301(FILMVID 301).**
Video Making I.
 (3,3) : May not be repeated for credit.
 (Excl).
FILMVID 290 or SAC 290, and Film and Video Studies or Screen Arts and Cultures Concentrator (Prerequisites enforced at registration). Laboratory fee required.
 Building on previous video experience, this course continues to explore single camera video production and aesthetics and focuses on video as a creative form through examination of historical and contemporary video art works. Students will work independently or in small groups on short projects that provide hands-on experience with digital cameras and non-linear digital editing.
- 302 **SAC 302(FILMVID 302).**
Television Studio I.
 (3,3) : May not be repeated for credit.
 (Excl).
FILMVID 290 or SAC 290, and Film and Video or Screen Arts and Cultures Concentrator (Prerequisites enforced at registration). Laboratory fee (\$35) required.
 Building on previous television experience, this course is designed to focus on the relationship between technique and content in television programs. Students receive continues hands-on experience in multi-camera studio television production through a series of increasingly complex directing projects.
- 306 **SAC 306(FILMVID 306/405).**
Digital Animation I.
 (3,3) : May not be repeated for credit.
 (Excl).
Consent of instructor required (Prerequisites enforced at registration). FILMVID 290 or SAC 290. Students should have a basic working knowledge of the Macintosh platform, Photoshop, and digital video. Laboratory fee required.
 This digital media production course is a hands-on investigation of the Macintosh computing environment and more specifically the moving image software used to create short, animated works, multimedia projects, video and motion graphics. Working individually and in small groups, students will examine the expressive potentials of these tools to create short, time-based projects.
- 309 **SAC 309(FILMVID 309).**
Screenplay as Literature.
 (3,3) : May not be repeated for credit.
 (Excl).
FILMVID 236 or SAC 236. I, II, IIIa, IIIb.
 Focuses on developing an appreciation of great film screenplays as dramatic literature and an understanding of what characterizes them as such. Reading progress from screen play adaptations and their source materials to original screenplays, covering a broad range of themes and genres.
- 310 **SAC 310(FILMVID 310).**
Screenwriting.
 (3,3) : May not be repeated for credit.
 (Excl).
FILMVID 290 or SAC 290, and Film and Video Studies or Screen Arts and Cultures Concentrator (Prerequisites enforced at registration). Laboratory fee required.
 This course teaches students to write a feature-length screenplay. Students begin with the development of a concept, proceed to writing a treatment, and then spend the majority of the term working on the full script. Students read and critique each other's work.
- 311 **SAC 311(FILMVID 311).**
Screenwriting for Television.
 (3) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.
 (Excl).
FILMVID 290 or SAC 290, and Film and Video Studies or Screen Arts and Cultures Concentrator (Prerequisites enforced at registration). Laboratory fee (\$50) required.
 This course teaches students to write full length teleplays for various small-screen formats. The class has rotating formats so students focus on one genre or serial format during a given term, such as sit-coms, dramas, soap-operas, etc.

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- 320 **SAC 320(FILMVID 320).**
Documentary Film.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 230 or 236 or SAC 230 or 236 recommended. Laboratory fee (\$35) required.
 Critical, historical and theoretical studies of topics in non-fiction film. Examination of principles, methods, and styles of representation. The ethics of the documentary. Written reports required.
- 330 **SAC 330(FILMVID 330) / ENGLISH 330.**
Major Directors.
 (3,3) : May be elected for a maximum of 9 credits. (Provided the content differs from previous election). May be elected more than once in the same term.
 (HU).
FILMVID 236 or SAC 236. Laboratory fee (\$50) required.
 Concentrated analysis of particular directors or of particular schools of filmmaking. Films are shown and discussed in terms of their place in the context of film history. General theoretical concepts about film are developed.
- 331 **SAC 331(FILMVID 331) / ENGLISH 331.**
Film Genres and Types.
 (3,3) : May be elected for a maximum of 9 credits. May be elected more than once in the same term.
 (HU).
FILMVID 236 or SAC 236. Laboratory fee (\$50) required.
 Careful analytical studies of representative films from various film genres.
- 340 **SAC 340(FILMVID 340).**
Writing Film Criticism.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 230 or 236 or SAC 230 or 236 (Prerequisites enforced at registration). Laboratory fee (\$20) required.
 A course aimed at helping students write illuminating and stylistically engaging film criticism, within the context of screening contemporary films and reading various types of critical writing in popular and academic criticism.
- 351 **SAC 351(FILMVID 351).**
Film History, Origins to 1929.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 236 or SAC 236. I, II, IIIa, IIIb.
 Introduces students to the history of silent cinema from its technological and cultural origins in the late nineteenth century to the impact of the development of sound on film. The objective is to orient students to a wide range of cinemas and establish the relations between films from different aesthetic, industrial, and national contexts, and to illuminate the development of narrative form and film style.
- 352 **SAC 352(FILMVID 352).**
Film History, 1930-1959.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 236 or SAC 236. I, II, IIIa, IIIb.
 Examines the history of film during a period of time characterized by the dominance of narrative film and the studio system. The focus is on technological, institutional, and aesthetic developments evidenced broadly in the international scene and on specific historical and national contexts of production and reception.
- 353 **SAC 353(FILMVID 353).**
Film History, 1960-Present.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 236 or SAC 236. I, II, IIIa, IIIb.
 Examines the development of cinema during a period characterized by significant changes in film form and style as well as by important industrial and technological developments. Attention is paid to the international dimensions of these changes as well as to specific national and institutional contexts for them.

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- 355 **SAC 355(FILMVID 355/370).**
Television History.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 236 or SAC 236. Laboratory fee (\$35) required.
 This course traces the development of television from the medium's historical, industrial and technological roots in radio to the advent of new audiences, technologies and forms in the 1990s. Addressing television as a global phenomenon, we investigate television's institutions, structures, and programming from various perspectives in order to understand television's role in mass culture of the late twentieth century.
- 361 **SAC 361(FILMVID 361) / WOMENSTD 361.**
Women and Film.
 (3,3) : May not be repeated for credit.
 (HU).
Laboratory fee (\$45) required.
 An examination of films made by, for, and about women. Focus is on how societal norms and film language have constructed the representation of women in film and how women have appropriated the medium for self-representation through both narrative and experimental filmmaking.
- 365 **SAC 365(FILMVID 365).**
Race and Ethnicity in Contemporary American Television.
 (3,3) : May not be repeated for credit.
 (HU). (R&E).
FILMVID 230 or 236 or SAC 230 or 236. Laboratory fee (\$35) required.
 This course considers the racial and ethnic meanings that television produces in relationship to gender and sexual identity, economic consciousness, nationality and notions of "Americanness."
- 366 **SAC 366(FILMVID 366).**
Topics in Film, Television and Popular Culture.
 (3,3) : May be elected for a maximum of 9 credits. May be elected more than once in the same term.
 (Excl).
Laboratory fee (\$50) required.
 This course addresses the role of film and television as popular media. It emphasizes the acquisition and use of analytical skills relevant to the given topic and serves as an introduction to cultural studies. Students are taught to read and analyze specific popular films, genres, or figures; at the same time, the course introduces broader issues in cultural studies, such as definitions of popular/mass culture and the 'culture industry', the role of intertextuality, reception or globalization in popular culture, and the function of gender and sexuality in popular culture. Topics may include: James Bond as Popular Hero; Serials in Film and TV; Popular Cinema Beyond Hollywood; Cult Films/Cult Shows.
- 367 **SAC 367(FILMVID 367).**
Introduction to Digital Media Studies.
 (3,3) : May not be repeated for credit.
 (HU).
 Surveys the technologies, representations, and experiences that constitute digital media culture. Course goals are to understand the aesthetic, political, and cultural roles of digital media by reading diverse texts and entering into the debates around new technologies and the ways that we imagine them.
- 368 **SAC 368(FILMVID 368).**
Topics in Digital Media Studies.
 (3,3) : May be elected up to three times for credit. May be elected more than once in the same term.
 (Excl).
FILMVID 367 or SAC 367.
 Explores topics relevant to film and video studies and emerging entertainment, communications, and computer technologies. Courses methodologically use critical theory, industry studies, media and culture studies to digital media representations and experiences. Topics include but are not limited to digital media theory, video games, and virtuality and identity.

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- 372 **SAC 372(FILMVID 372).**
Contemporary Film Theory.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 236 or SAC 236. I, II, IIIa, IIIb.
 Examination of contemporary approaches to film theory. Explores how different theories and resulting methods of analysis built on structuralist and post-structuralist presuppositions and paradigms have influenced recent film theory and its consideration of narrative practice, the psychological experience of viewing, the construction of moving image representations, and the impact of technology on aesthetic practice.
- 375 **SAC 375(FILMVID 375/450).**
Television Theory and Criticism.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
FILMVID 236 or SAC 236. Laboratory fee (\$35) required.
 Introduction to various methodologies in study of commercial television programming: semiotic, linguistic, rhetorical, cultural, etc. Throughout the course, emphasis is upon inquiry into what television is saying and how messages are represented for mass comprehension.
- 376 **SAC 376(FILMVID 376).**
Digital Media Theory.
 (3,3) : May not be repeated for credit.
 (HU).
FILMVID 236 or SAC 236. I, II, IIIa, IIIb.
 Surveys the major theories of digital media culture from theories of media convergence to "cyberfeminist" analysis of identity politics and accounts of the formal properties of digital media.
- 380 **SAC 380(FILMVID 380) / SPANISH 380 / AMCULT 380.**
Studies in Transnational Media.
 (3) : May not be repeated for credit.
 (Excl).
Prior coursework in Film and Video Studies, Screen Arts and Cultures, Communications (television studies) or Latino Studies. A knowledge of Spanish is not required. Taught in English. Laboratory fee (\$35) required.
 Drawing from writing in cultural theory and criticism in both English and Spanish, this course examines national and transnational trends in Spanish and Portuguese language TM, alternative video and cinema since WWII.
- 381 **SAC 381(FILMVID 381) / AMCULT 381.**
Latinas/Latinos and the Media.
 (3,3) : May not be repeated for credit.
 (HU).
Consent of department (Prerequisites enforced at registration). AMCULT 213 or 380 or FILMVID 236 or 380 or SAC 236 or 380 or SPANISH 380.
 Examines access and contributions of Latinas/os to the U.S. media from an historical perspective, with a culminating emphasis on the contemporary period. The cultural scope is pan-Latino, covering a range of genres and formats, from documentary to experimental film and television.
- 423 **SAC 423(FILMVID 423).**
Practicum for the Screenwriter.
 (3,3) : May be elected twice for credit. May be elected more than once in the same term.
 (Excl).
FILMVID 290, 310, and 410; or SAC 290, 310, and 410 . Laboratory fee may be required.
 This class is a writing practicum where the student learn the role of the screenwriter in the greater process of the production media. Each student participates in the various creative steps involved in bringing a narrative script to the screen.

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- 427 **SAC 427(FILMVID 427).**
Screenwriting III.
 (3,3) : May not be repeated for credit.
 (Excl).
FILMVID 310 and 410; or SAC 310 and 410 (Prerequisites enforced at registration). Limited to students whose work is judged as showing outstanding potential in writing for the screen. Permission of instructor required. Laboratory fee (\$35) required.
 An advanced screenwriting course that provides individual and small group instruction to select students who have completed basic (FILMVID 310 or SAC 310) and intermediate (FILMVID 410 or SAC 410) screenwriting. Students write a final draft of a revised original screenplay (see FILMVID 410 or SAC 410) and a first draft of a new screenplay.
- 480 **SAC 480(FILMVID 480).**
Internship.
 (2,2) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.
 (Excl). (EXPERIENTIAL).
Consent of instructor required (Prerequisites enforced at registration). Concentration in Film and Video Studies or Screen Arts and Cultures. May not be included in a concentration in Film/Video. Offered mandatory credit/no credit. I, II, IIIa, IIIb.
 This course is restricted to Film/Video concentrators who work, under careful supervision, in some part of the film or video industry. Students work in some aspect of preproduction, production, or postproduction, in the creative or business areas of film and video, documenting their experiences and learning in a journal that must be submitted for final credit.
- 489 **SAC 489(FILMVID 489).**
Senior Screenwriting Tutorial.
 (3,3) : May not be repeated for credit.
 (Excl). (INDEPENDENT).
FILMVID 410 or SAC 410; and concentration in Film and Video Studies or Screen Arts and Cultures (Prerequisites enforced at registration). Laboratory fee (\$35) required.
 This course is one of the options for the capstone experience required of Dramatic Writing concentrators who choose the screenwriting sequence. Students write a screenplay as a thesis under the supervision of a faculty member.
- 490 **SAC 490(FILMVID 490).**
Senior Honors Research.
 (1-4,1-4) : May be elected for a maximum of 4 credits. May be elected more than once in the same term.
 (Excl). (INDEPENDENT).
Consent of instructor required (Prerequisites enforced at registration). Concentration in Film and Video Studies or Screen Arts and Cultures. Continuing Course. Y grade can be reported at end of the first-term to indicate work in progress. At the end of the second term of SAC 490, the final grade is posted for both term's elections. Laboratory fee may be required.
 Candidates for honors work independently with a faculty member in the Program on a thesis or on a film or video project during their senior year.
- 499 **SAC 499(FILMVID 499).**
Independent Study.
 (1-4,1-4) : May be repeated for credit. May be elected more than once in the same term.
 (Excl). (INDEPENDENT).
Consent of instructor required (Prerequisites enforced at registration). Does not count toward Screen Arts and Cultures concentration requirements. Laboratory fee may be required.
 Independent study on a subject to be determined by student in conjunction with a faculty member. Does not count toward concentration requirements. Must be approved by the department in term prior to enrollment. In exceptional cases, students can petition for enrollment during current term.

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Undergraduate and Graduate Courses

- 400 **SAC 400(FILMVID 400).**
Filmmaking II.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
FILMVID 300 or SAC 300, and Film and Video Studies or Screen Arts and Cultures concentrators only (Prerequisites enforced at registration). Laboratory fee required.
 An upper-level course in which students continue to explore the technical and creative potentials of the moving image using 16mm film. Various film crew roles and responsibilities are explored as students gain a working familiarity with the process of sync-sound, color film production through both in-class and group production projects.
- 401 **SAC 401(FILMVID 401).**
Video Making II.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
FILMVID 301 or SAC 301, and Film and Video Studies or Screen Arts and Cultures concentrators only (Prerequisites enforced at registration). Laboratory fee required.
 An upper-level practical workshop in the art of video making and a critical examination of that process. Working alone and in groups, students create projects in single or multi-channel video, video installation, or web based video work that reflects their personal vision.
- 402 **SAC 402(FILMVID 402).**
Television Studio II.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
FILMVID 302 or SAC 302, and Film and Video Studies or Screen Arts and Cultures concentrators only (Prerequisites enforced at registration). Laboratory fee (\$35) required.
 An upper-level course in television production in which students define and use the skills developed in FILMVID 302. Students work in teams to produce original half hour television productions. Students are asked to think critically about program content, design, and audience.
- 404 **SAC 404(FILMVID 404).**
Interdisciplinary Collaborations in Visual Media.
 (1-3,1-3;1-3,1-3) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.
 (Excl).
A 300- (or 400-) level production course in the relevant emphasized area: FILMVID 300, 301, 302, or 306 or SAC 300, 301, 302, or 306; and permission of instructor. Laboratory fee (\$50) required.
 This course provides an advanced experience in special production topics. Film, video, TV, digital production (or some combination of these) is focused upon a particular topical subject area or approach to the medium. Collaborations with other courses or units may also provide the course's focus.
- 406 **SAC 406(FILMVID 406).**
Digital Animation II.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
Consent of instructor required (Prerequisites enforced at registration). FILMVID 306 or SAC 306. Laboratory fee (\$50) required.
 Advanced investigation in animation and digital media production techniques and practices. Using 2D imaging, compositing and editing software students work individually or collaboratively to plan and create personal time-based projects. Emphasis is placed on motion graphics, special effects, digital sound and music and multi-media production.
- 410 **SAC 410(FILMVID 410).**
Screenwriting II.
 (3,3;3,3) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.
 (Excl).
FILMVID 310 or SAC 310, and Film and Video Studies or Screen Arts and Cultures concentrators only (Prerequisites enforced at registration). Laboratory fee (\$35) required.
 An intermediate course in the art and practice of screenwriting, stressing creative dramatic writing. Each student writes or re-writes a feature length screenplay.

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- 422 **SAC 422(FILMVID 422).**
Topics in Avant-Garde Film.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
FILMVID 230 or 236 or SAC 230 or 236. Laboratory fee (\$35) required.
 Historical and theoretical studies of topics in avant-garde film and video. The class examines the cultural contexts of the films as well as their formal innovations.
- 440 **SAC 440(FILMVID 440) / CAAS 440.**
African Cinema.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
CAAS 200 recommended. Laboratory fee (\$35) required.
 A critical and interdisciplinary look at the development of African cinema from its inception in the 1960s, at the height of the sociopolitical upheavals experienced by many nations in the transition from colonialism to independence, to the recent phase of introspection and diversification.
- 441 **SAC 441(FILMVID 441).**
National Cinemas.
 (3,3;3,3) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.
 (Excl).
FILMVID 230 or 236 or 360, or SAC 230 or 236 or 360. Laboratory fee (\$50) required.
 An in-depth exploration of the evolution and forms of a specific national or regional cinema in terms of its stylistic, socio-political, economic, and technological dimensions. Close study of the development of a cinema e.g., Japanese, Eastern European, British) or of a film movement, e.g., Italian Neorealism, German Expressionism, French New Wave.
- 442 **SAC 442(FILMVID 442) / CAAS 442.**
Third World Cinema.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
CAAS 202 or FILMVID 236 or SAC 236. Laboratory fee (\$35) required.
 The interrelationships and disruptions between dominant cinema practices and Third World and marginal cinema on the level of aesthetics, production, economic, social and cultural history. Cinema as ideological practice: the formulation of new approaches to film practice sympathetic to the cultural specifications of the producing nations.
- 451 **SAC 451(FILMVID 451) / AMCULT 490.**
American Film Genres.
 (4;4) : May not be repeated for credit.
 (Excl).
Junior standing. Laboratory fee required.
 The development of American film genres as a popular art form, considered within the broad context of American cultural development since the late nineteenth century.
- 455 **SAC 455(FILMVID 455).**
Topics in Film Studies.
 (3,3;3,3) : May be elected for a maximum of 9 credits. May be elected more than once in the same term.
 (Excl).
FILMVID 230 or 236, or SAC 230 or 236. Laboratory fee (\$35) required.
 Studies in various film topics: e.g., silent film, women and film, German Expressionism, Latin-American film.
- 460 **SAC 460(FILMVID 460).**
Technology and the Moving Image.
 (3,3;3,3) : May not be repeated for credit.
 (Excl).
FILMVID 230 or 236 or SAC 230 or 236 (Prerequisites enforced at registration). Laboratory fee (\$35) required. II.
 The course traces the impact of such technological innovations as sound, color, and wide screen on the history of the motion picture and the evolution beyond cinema of the new digital technology, virtual reality, and multi-media performances. It examines the aesthetics of technology and the ways in which technology through art influences individual psychology and society at large.

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461 SAC 461(FILMVID 461) / WOMENSTD 461.**Explorations in Feminist Film Theory.**

(3,3;3,3) : May not be repeated for credit.

(Excl).

Junior standing; and WOMENSTD 240. Laboratory fee (\$50) required.

The course offers an in-depth exploration of feminist theories that address film in relation to gender. Discussion focuses on contemporary feminist scholarship that draws upon a variety of viewpoints, including psychoanalysis, cultural theory, postmodernism, historical research and ideological theory.

470 SAC 470(FILMVID 470) / CAAS 470.**Cultural Issues in Cinema.**

(3,3;3,3) : May not be repeated for credit.

(Excl).

Laboratory fee (\$35) required.

An exploration of developments in the cross-cultural use of media – from Hollywood feature films to ethnographic documentaries, from Caribbean liberationist literature to African allegories of Colonialism, from indigenous use of film and video to Black Diasporan "oppositional" film practice.

485 SAC 485(FILMVID 485).**The Global Screen.**

(3,3;3,3) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.

(Excl).

Junior or Above (Prerequisites enforced at registration). FILMVID 230 or 236, or SAC 230 or 236.

Explores the impact of global trade and cultural exchange on audiovisual media during different periods in media history.

Graduate Courses**600 SAC 600(FILMVID 600).****Introduction to Screen Cultures: Research and Materials.**

(3) : May not be repeated for credit.

(Excl).

Laboratory fee (\$35) required.

An introduction to the critical vocabulary, scholarly concerns, and research/writing methodologies of film, television, and digital media studies.

601 SAC 601(FILMVID 601).**Seminar in Theories of Film or Electronic/Digital Media.**

(3) : May be repeated for credit for a maximum of 6 credits.

(Excl).

SAC 350 and 360, and Graduate standing. Laboratory fee (\$35) required.

An examination of a specific issue of concern to film or electronic/digital media theory. Instead of surveying the field of classical and contemporary theory, this course focuses on a specific subject to explore the theories it has generated and how their resulting methods of analysis have informed the study of this aspect of media.

603 SAC 603(FILMVID 603).**Seminar in Material Practices.**

(3) : May not be repeated for credit.

(Excl).

Laboratory fee (\$35) required.

Fosters a critical and historical understanding of the production cultures of the film, television, and digital imaging industries. It assumes that critical comprehension of screen aesthetics and cultures and inextricably linked to the knowledge of material practices (social, economics, industrial, intellectual) that inform the use of technologies of moving image capture, manipulation and display and the strategies linked to the development, production, and dissemination of film, television, and digital images.

April 7, 2006

700 SAC 700(FILMVID 604).**Directed Research.**

(3) : May not be repeated for credit.

(Excl). (INDEPENDENT).

Consent of instructor required (Prerequisites enforced at registration).

A minimum of three hours of directed research in film studies is required of all Certificate students. Every student is required to carry out a research project in film studies that represents the culmination of their Certificate studies. This written project will be based on individual reading and screening lists. Students who choose to write a dissertation which incorporates film to a significant degree are encouraged to use this directed research as preparation. In this case, the research project may take the form of a chapter of the dissertation, but the project is expected to vary according to the individual student. The directed research must be approved by the student's Certificate faculty advisor, the advisor in the home unit, and the Film & Video Studies Graduate Committee.

620 SAC 620.**Seminar in Film or Electronic/Digital Media and Culture.**

(3) : May be repeated for credit for a maximum of 6 credits.

(Excl).

This course investigates the interrelation of film or electronic/digital media and a set of cultural practices and/or cultural forms. The specific subject could focus on either a synchronic or diachronic study of such practices and forms; it also could either be restricted to a particular culture, country, or region or else involve a confrontation between one or more cultures, countries, or regions.

621 SAC 621.**Seminar in the Theory and Practice of Documentary.**

(3) : May be repeated for credit for a maximum of 6 credits.

(Excl).

This course examines many of the social, ethical and philosophical problems and issues – *i.e.*, questions of authenticity, representation, voice, authority, form and politics – surrounding non-fiction and documentary film and video.

622 SAC 622.**Seminar in Transnational Film or Electronic/Digital Media.**

(3) : May be repeated for credit for a maximum of 6 credits.

(Excl).

There is a growing worldwide interest in media that visualize experience of global diasporas. Films and television programs about migrant populations force one to rethink the notion of "national cinema" and local versus global. This seminar explores how experience of migration, dislocation, or exile are represented in world cinema and media.

631 SAC 631.**Advanced Seminar in Theories of Film or Electronic/Digital Media.**

(3) : May be repeated for credit for a maximum of 6 credits.

(Excl).

This course will concentrate on a contemporary theoretical methodology (or related set of methodologies) germane to the disciplines of Film and Electronic/Digital Media Studies. It will explore the epistemology, discursive organization, and research productiveness of the methodology as well as raise the question of what theory can reveal about cinema and/or a new media and what they, in turn, can reveal about theory.

632 SAC 632.**Advanced Seminar in Film or Electronic/Digital Media History.**

(3) : May be repeated for credit for a maximum of 6 credits.

(Excl).

This course will concentrate on specific historiographical problematic (or set of questions) pertaining to the disciplines of Film and Television History. The specific subject will vary from term to term and could include a particular historical period, a major moment of historical change, the question of periodization, or transnational frameworks of interpretation, interdisciplinary research on media audiences.