

**Faculty***Chair*

JEAN-CLAUDE BUSTROS, BFA Concordia University, Associate Professor

*Distinguished Professor Emeritus*

THOMAS WAUGH, PhD Columbia University

*Distinguished Professor*

CATHERINE RUSSELL, PhD New York University

*Professors*

LUCA CAMINATI, PhD University of Wisconsin-Madison

ROY CROSS, MFA Concordia University

KAY DICKINSON, PhD University of Sussex

RICHARD KERR, Dip Media Arts Sheridan College

LOUISE LAMARRE, Cert Études Cinématog. Université Laval

MARTIN LEFEBVRE, PhD Université du Québec à Montréal

JOHN LOCKE, MA New York University

ERIN MANNING, PhD University of Hawaii; Provost's Distinction

ROSANNA MAULE, PhD University of Iowa

MARIELLE NITOSLAWSKA, PhD Polish National Film School

PETER RIST, PhD New York University

HAIDEE WASSON, PhD McGill University; Provost's Distinction

*Associate Professors*

LUIGI ALLEMANO, MAA Emily Carr University of Art and Design

SHIRA AVNI, MFA School of the Art Institute of Chicago

DANIEL CROSS, MFA Concordia University; Provost's Distinction

GUYLAINE DIONNE, PhD Université de Strasbourg

JOSHUA NEVES, PhD University of California, Santa Barbara

MASHA SALAZKINA, PhD Yale University

CILIA SAWADOGO, BA Concordia University

MARC STEINBERG, PhD Brown University

MICHAEL YAROSHEVSKY, MFA Concordia University, MA University of Toronto

*Assistant Professor*

BEENASH JAFRI, PhD York University

*Assistant Professor, Mel Hoppenheim School of Cinema and Department of Art History*

MAY CHEW, PhD Queen's University

*Senior Lecturer*

LUC OTTER, MA École nationale supérieure des arts visuels de La Cambre

*For the complete list of faculty members, please consult the Department website.*

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**Location**

*Sir George Williams Campus*

Faubourg Tower, Room: FB 319

514-848-2424, ext. 4666

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**Department Objectives**

The School investigates and develops cinema as a means of artistic expression. Its programs aim to graduate filmmakers, film animators, and scholars who have a rich appreciation of the artistic and cultural potential of the medium, and also of its history and traditions. Students are exposed to the possibilities of both digital and analog technologies, and the School's scholarly and artistic community celebrates its celluloid heritage and participates in the construction of the cinema of the future.

School programs, always evolving, embrace diversity, both in artistic formats and in the cultural values espoused through the study, creation, and dissemination of the cinema. The work of teachers, students, and artists engages with other artistic disciplines, and is grounded on academic rigour, teaching excellence, creative vision, and specific and high standards for the recruitment and admission of students, both undergraduate and graduate, who fit the School's mission. Its mission is inseparable from its commitment to the relevance and responsibility of its activities to the community, understood as being rooted here in Montreal and Quebec, throughout Canada, and internationally.

All programs offer core courses, elective courses, lectures by visiting specialists, independent studies, and professional internships, assuring continuous contact with working professionals in the arts community. Research and creative practice by faculty are also an essential part of the School's mission.

The BFA in Film Studies prepares graduates for professions as critics, arts administrators, educators, archivists, and curators within the regional, national, and international communities.

The BFA Film Animation and the BFA Film Production are studio programs that address practical and creative aspects of filmmaking, with the goal of providing a solid foundation for research and discovery to facilitate students' articulation of their unique artistic personality. Film Animation programs teach the full process of frame-by-frame filmmaking, its theory, and its practice. Film Production programs instill a thorough knowledge of the mechanics involved in producing motion pictures and help students develop personal perspectives on the aesthetics of creation. Students make their own films.

## Programs

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequences must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

### 66 BFA Specialization in Film Production

*NOTE: It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French.*

- \*3 Chosen from FMST 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>
- \*3 FMST 220<sup>3</sup>
- 3 Chosen from FMST 222<sup>3</sup>, 223<sup>3</sup>, 224<sup>3</sup>
- 18 FMPR 231<sup>6</sup>, 332<sup>6</sup>, 432<sup>6</sup>
- 12 FMPR 239<sup>3</sup>, 336<sup>3</sup>, 338<sup>3</sup>, 340<sup>3</sup>
- 9 Chosen from FMPR 335<sup>3</sup>, 341<sup>3</sup>, 343<sup>3</sup>, 350<sup>3</sup>, 398<sup>3</sup>, 435<sup>3</sup>, 438<sup>3</sup>, 439<sup>3</sup>, 440<sup>3</sup>, 441<sup>3</sup>, 442<sup>3</sup>, 444<sup>3</sup>, 450<sup>3</sup>, 498<sup>3</sup>
- 6 Film Studies electives\*\* (excluding FMST 200)
- 12 Cinema electives\*\* \*\*\*\* or credits outside of Cinema selected in consultation with the head of Film Production

### 66 BFA Specialization in Film Studies

*NOTE: It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.*

- \*3 FMST 220<sup>3</sup>
- 3 Chosen from FMST 222<sup>3</sup>, 223<sup>3</sup>, 224<sup>3</sup>
- 9 FMST 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>
- 6 FMST 204<sup>3</sup>, 205<sup>3</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 217<sup>3</sup>
- 6 Chosen from FMST 315<sup>3</sup>, 316<sup>3</sup>, 317<sup>3</sup>, 319<sup>3</sup>, 320<sup>3</sup>
- 3 Chosen from FMST 418<sup>3</sup>, 419<sup>3\*\*\*\*</sup>
- 6 FMPR 231<sup>6</sup> or Cinema electives\*\*\*\* approved by the head of Film Studies
- 3 FMST 450<sup>3</sup>
- 21 Film Studies electives\*\* (excluding FMST 200); FMPR 341<sup>3</sup>, 441<sup>3</sup>
- 3 Film Studies seminar credits chosen in consultation with an advisor

### 54 BFA Major in Film Production

- \*3 Chosen from FMST 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>
- \*3 FMST 220<sup>3</sup>
- 3 Chosen from FMST 222<sup>3</sup>, 223<sup>3</sup>, 224<sup>3</sup>
- 21 FMPR 231<sup>6</sup>, 239<sup>3</sup>, 332<sup>6</sup>, 338<sup>3</sup>, 340<sup>3</sup>
- 3 Film Studies elective(s)\*\* (excluding FMST 200)
- 21 Cinema electives\*\* \*\*\*\*

### 60 BFA Major in Film Animation

- 15 FMAN 203<sup>3</sup>, 204<sup>3</sup>, 225<sup>3</sup>, 255<sup>3</sup>, 256<sup>3</sup>
- 6 FMST 218<sup>3</sup>, 220<sup>3</sup>
- 12 FMAN 307<sup>3</sup>, 308<sup>3</sup>, 315<sup>3</sup>, 340<sup>3</sup>
- 9 Film Animation electives
- 9 FMAN 402<sup>9</sup>
- 3 Fine Arts electives (exclusive of Cinema)
- 3 Cinema electives
- 3 Film Studies electives

**48 BFA Major in Film Studies**

- 18 FMST 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>, 204<sup>3</sup>, 205<sup>3</sup>, 220<sup>3</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 217<sup>3</sup>
- 3 Chosen from FMST 222<sup>3</sup>, 223<sup>3</sup>, 224<sup>3</sup>
- 3 Chosen from FMST 315<sup>3</sup>, 316<sup>3</sup>, 317<sup>3</sup>, 319<sup>3</sup>, 320<sup>3</sup>
- 15 Film Studies electives (excluding FMST 200)\*
- 6 Cinema electives\*\* \*\*\*\*

**60 BFA Major in Art History and Film Studies**

- \*3 FMST 220<sup>3</sup>
- 3 Chosen from FMST 222<sup>3</sup>, 223<sup>3</sup>, 224<sup>3</sup>
- \*6 Chosen from FMST 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 217<sup>3</sup>
- 6 Chosen from FMST 204<sup>3</sup>, 205<sup>3</sup>, 315<sup>3</sup>, 316<sup>3</sup>, 317<sup>3</sup>, 319<sup>3</sup>, 320<sup>3</sup>
- 3 Film Studies electives
- 3 Chosen from 400-level Film Studies electives
- 6 ARTH 200<sup>6</sup> to be taken as first six credits in studies in Art History
- 3 ARTH 300<sup>3</sup> to be taken as part of first 60 credits
- 3 Chosen from ARTH 353<sup>3</sup>, 354<sup>3</sup>
- 6 Chosen from ARTH 366<sup>3</sup>, 367<sup>3</sup>, 368<sup>3</sup>
- 3 Chosen from ARTH 370<sup>3</sup>, 371<sup>3</sup>, 372<sup>3</sup>, 373<sup>3</sup>, 374<sup>3</sup>, 375<sup>3</sup>, 376<sup>3</sup>
- 3 Chosen from ARTH 379<sup>3</sup>, 381<sup>3</sup>, 383<sup>3</sup>, 384<sup>3</sup>, 385<sup>3</sup>, 386<sup>3</sup>, 387<sup>3</sup>, 388<sup>3</sup>, 389<sup>3</sup>, 391<sup>3</sup>, 392<sup>3</sup>, 400<sup>3</sup>
- 3 Art History electives
- 3 FMST 348<sup>3</sup>/ARTH 348<sup>3</sup>
- 3 FMST 448<sup>3</sup>/ARTH 448<sup>3</sup>

*This is a program for students who want to examine art and film from a variety of social, cultural, political, and critical perspectives.*

**30 Minor in Cinema**

- \*3 FMST 220<sup>3</sup>
- 3 Chosen from FMST 222<sup>3</sup>, 223<sup>3</sup>, 224<sup>3</sup>
- 6 Chosen from FMST 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>
- 18 Film Studies electives\*\* (With the written permission of the School, introductory-level Film Animation or Film Production courses, selected in consultation with the School, may be substituted.)

**30 Minor in Film Animation**

- 15 FMAN 203<sup>3</sup>, 204<sup>3</sup>, 225<sup>3</sup>, 255<sup>3</sup>, 256<sup>3</sup>
- 6 FMST 218<sup>3</sup>, 220<sup>3</sup>
- 3 FMST electives
- 6 Cinema electives

**24 Minor in Film Studies**

- 12 Chosen from FMST 200<sup>6</sup>, 201<sup>3</sup>, 202<sup>3</sup>, 203<sup>3</sup>, 220<sup>3</sup>
- 12 Film Studies electives\*\*

*Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.*

**NOTES:**

*\*One of FMST 201, 202 and 203; and FMST 220 should be taken as part of the first 30 credits.*

*\*\*Up to 12 credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Major and Specialization in Film Production, and the Major and Specialization in Film Studies. Up to six credits chosen from the Communication Studies courses listed in §81.60.3 may be applied as Film Studies or Cinema electives for degree purposes in the Minor in Cinema and the Minor in Film Studies.*

*\*\*\*Communication Studies 301 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes.*

*\*\*\*\*VDEO 350 may be applied as a Cinema elective for degree purposes in the Specialization in Film Production, the Specialization in Film Studies, and all Cinema Major programs.*

**Minor in Interdisciplinary Studies in Sexuality**

*See §81.30*

**81.60.1 Admission to Cinema Programs**

For programs in Film Animation and Film Production, the Mel Hoppenheim School of Cinema has distinct admission procedures in addition to the normal admission process of Concordia University. In order to allow sufficient preparatory time, applicants are strongly urged to visit the School's website at [concordia.ca/finearts/cinema](http://concordia.ca/finearts/cinema) to obtain important information regarding portfolio submission procedures and deadline dates. There are no additional requirements for admission to Film Studies.

*NOTE: The Specialization in Film Production is offered at the third-year level. Students taking FMPR 332, in the Major in Film Production, may apply for transfer to the Specialization in Film Production by March 1.*

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## Courses

### Film Studies:

*NOTE: Courses may occasionally be offered in French.*

#### **FMST 200 Introduction to Film Studies** (6 credits)

A survey course acquainting the student with the art of the film and the basic methods of analysis. The technical and critical terminology of film studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is introduced. Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles.

*NOTE: Students in the Major or Specialization in Film Studies may not take this course for credit.*

#### **FMST 201 Film History I** (3 credits)

An introduction to world cinema history up until 1945, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

*NOTE: Students in Film Studies programs should complete FMST 201, 202 and/or 203, and 220 as part of their first 30 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201, 202 and/or 203, and 220 as part of their first 30 credits.*

*NOTE: Students who have received credit for FMST 211 may not take this course for credit.*

#### **FMST 202 Film History II** (3 credits)

An introduction to world cinema history from 1945 to 1980, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

*NOTE: Students in Film Studies programs should complete FMST 201, 202 and/or 203, and 220 as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201, 202 and/or 203, and 220 as part of their first 30 credits.*

*NOTE: Students who have received credit for FMST 322 may not take this course for credit.*

#### **FMST 203 Film History III** (3 credits)

An introduction to world cinema history from 1980 to the present day, studied in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings.

*NOTE: Students in Film Studies programs should complete FMST 201, 202 and/or 203, and 220 as part of their first 60 credits. Students in Film Production programs and Major in Art History and Film Studies should complete FMST 201, 202 and/or 203, and 220 as part of their first 30 credits.*

*NOTE: Students who have received credit for FMST 322 may not take this course for credit.*

#### **FMST 204 Approaches to Film Studies I** (3 credits)

Prerequisite: Enrolment in the Major, Minor or Specialization in Film Studies. This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. By completing a broad range of assignments designed to test various academic approaches to film analysis, students become acquainted with different methodologies that are currently in use within the discipline.

*NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.*

*NOTE: Students who have received credit for FMST 216 may not take this course for credit.*

#### **FMST 205 Approaches to Film Studies II** (3 credits)

Prerequisite: Enrolment in the Major, Minor or Specialization in Film Studies; FMST 204. This course focuses on developing discipline-specific skills for the study of cinema and the moving image. It builds on and extends the work undertaken in FMST 204. By completing a broad range of assignments designed to test various academic approaches to the study of film, students become acquainted with different methodologies that are currently in use within the discipline.

*NOTE: Students in the Major in Film Studies program should complete this course as part of their first 30 credits.*

#### **FMST 213 Introduction to Film Genres** (3 credits)

This course introduces students to the concept of genre through the case study of genre films. By exploring genre conventions and aesthetic features in historical context, the course addresses how genres are established, and how they develop, evolve, and travel. It also explores their relation to society, industry and art cinema.

#### **FMST 214 Canadian Cinema** (3 credits)

A survey of Canadian film from the earliest surviving works to the present. Topics include fiction, documentary, animation, and experimental film, as well as the role of the National Film Board. The course includes discussions of national and transnational cinema within the Canadian context. Weekly screenings.

**FMST 215 *Le cinéma québécois*** (3 crédits)

Tour d'horizon du cinéma québécois mettant l'accent sur des œuvres contemporaines. Les films sont examinés en fonction de leur valeur culturelle et politique. On y traite également de la structure de l'industrie du cinéma au Québec et du rôle joué, entre autres, par l'Office national du film. Visionnements hebdomadaires.

*NOTE: Ce cours peut, à l'occasion, être offert en anglais. / Course may occasionally be taught in English.*

**FMST 217 *First Peoples' Cinema*** (3 credits)

An examination of representation by and of Indigenous peoples in film and video. The emphasis is on Turtle Island and other parts of the Americas, but important works from other continents may be included. Films and videos, both mainstream and experimental, are discussed in the context of post-colonial theory, socio-cultural history, and contemporary aesthetic issues. Weekly screenings.

**FMST 218 *History of Animation Film*** (3 credits)

Prerequisite: Enrolment in the Mel Hoppenheim School of Cinema or written permission of the School of Cinema. A survey of animated film from the first decade of the 20th century to the present. Styles of animation viewed and discussed include abstract experimental film of the 1920s, Disney Studio films and computer animation. The contribution of the National Film Board of Canada and particularly that of Norman McLaren is considered. Weekly screenings.

*NOTE: Students who have received credit for FMST 323 may not take this course for credit.*

**FMST 220 *Film Analysis*** (3 credits)

An introduction to the formal components of film. Close attention is paid to how to understand elements such as narrative, mise-en-scène, cinematography, editing and sound. Weekly screenings.

*NOTE: Students in Cinema programs who require FMST 220 should complete the course as part of their first 30 credits.*

**FMST 222 *Topics in Film Aesthetics*** (3 credits)

Prerequisite: FMST 220. A focused study of a particular dimension of film aesthetics with attention to the social, cultural and historical questions of film art. Topics may include a digital or non-Western concentration, attention to a particular historical period, or the philosophical study of aesthetics. Weekly screenings.

**FMST 223 *Montage Aesthetic*** (3 credits)

Prerequisite: FMST 220. An intensive study of montage as an element of film style. This course includes weekly screenings that cover a wide range of film and media practice, from early cinema to contemporary media practice.

*NOTE: Students who have received credit for FMST 311 may not take this course for credit.*

**FMST 224 *Moving Camera Aesthetic*** (3 credits)

Prerequisite: FMST 220. An intensive study of camera movement as an element of film and moving image style. Consideration is given to relations between various techniques (deep and shallow focus, long and short takes) and the dynamic movement of cameras by human, mechanical or other means. Classic films and works in video and digital media may be examined. Weekly screenings.

*NOTE: Students who have received credit for FMST 312 may not take this course for credit.*

**FMST 313 *Film Comedy I*** (3 credits)

Prerequisite: Second-year standing.\* An introduction to film comedy in the silent and sound eras. The visual and verbal sources of comedy are analyzed through the study of films ranging from Mack Sennett and Buster Keaton to Woody Allen and Jacques Tati. Weekly screenings.

*\*66 or fewer credits remaining in degree program.*

**FMST 315 *Introduction to Film Theory*** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course familiarizes students with some of the major developments in film theory and further develops their critical skills in approaching complex theoretical texts and concepts. Students examine a variety of theoretical writings concerned with aesthetic, social and psychological aspects of the cinema, including questions of spectatorship, ideology, gender, technology, and authorship.

**FMST 316 *Film and Moving Image Cultures*** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 204, 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course studies extra-textual elements of cinema, such as production histories, stardom, film education, and, more generally, issues in the dissemination of film cultures around the world including screens, apparatuses, cinephilia, fandom and festivals.

**FMST 317 *Transnational Approaches to Cinema*** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 204, 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course introduces students to geo-political approaches to cinema, which question the primacy of the national as a determining category of analysis. This course emphasizes the transnational flow of global media production and circulation, and offers comparative perspectives on film movements and practices.

**FMST 318 Experimental Film** (3 credits)

Prerequisite: Second-year standing.\* An examination of experimental film emphasizing developments from the late 1940s to the present. The New American Cinema is considered in relation to other North American and European experimental cinemas, and examples of the historical antecedents of recent experimental films are viewed and discussed. Weekly screenings.

\*66 or fewer credits remaining in degree program.

**FMST 319 The Moving Image and Society** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 204, 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course explores the ways in which cinema and moving images shape ideologies of class, gender and race. Through a selection of key theoretical texts from cultural studies and related scholarly traditions, this course investigates the centrality of visual experience to everyday life. Through a selection of screenings and readings, students learn how the production and consumption of visual cultures intersect with issues of identity and historical consciousness. The aim of this course is to enable students to analyze different ideological aspects of film and the moving image.

**FMST 320 Digital Media and Animation** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 204, 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course introduces students to the proliferating forms of contemporary animation, and to the critical debates around digital media in which animation plays a central role. The course examines new forms of animation, including *anime*, web-based animation and animated documentary along with big-budget special-effects films. Students are introduced to recent developments within film studies, animation studies, new media theory, game studies, gender studies, software studies, and theories of consumer culture.

NOTE: Students who have received credit for this topic under a FMST 398 number may not take this course for credit.

**FMST 325 Studies in Film Acting and Performance** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. An introduction to the critical study and analysis of film acting and performance. The course includes a survey of acting styles and practices. Performance styles are studied in relation to authorship, the film industry, stardom, scriptwriting, film technique, film genre, documentary and the other performing arts. The course helps students to become conversant with the multidimensional subject of acting for the screen.

**FMST 326 Approaches to World Cinema** (3 credits)

Prerequisite: Second-year standing.\* The course investigates films, film movements, filmmakers and film industries worldwide focusing on transnationalism as well as specific geopolitical cultural contexts. Among the possible topics: contemporary global art cinema and festivals, global and regional economies of film and media, film movements and genres, transcultural and diasporic cinemas, Third Cinema, postcoloniality and eurocentrism, international co-productions, practices of dubbing and subtitling.

\*66 or fewer credits remaining in degree program.

**FMST 328 Non-fiction Film Since 1956** (3 credits)

Prerequisite: Second-year standing.\* A cross-cultural survey of contemporary developments in the documentary film. The course begins with the precursors of *cinéma-direct* in North America and Europe during the 1950s, and extends through the most recent applications of *cinéma-direct* in the emerging cinemas of the Third World. Emphasis is placed on both the artistic achievement and the theoretical, cultural, and political context of the non-fiction film during this period of technological and aesthetic transition. Weekly screenings.

\*66 or fewer credits remaining in degree program.

**FMST 329 Women and Film** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. An examination of films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relation to ideas in contemporary feminist theory. Weekly screenings.

**FMST 330 Film Sound** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course provides an introduction to the concepts and language necessary to think and write cogently about the importance of sound in the cinema. It covers issues of technology, aesthetics and sound design in relation to the history of cinema as an audiovisual medium. Weekly readings and screenings offer students key analytical tools to better understand the soundscapes and soundtracks of a variety of film practices.

**FMST 331 Film Directors** (3 credits)

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. This course provides a concentrated study of the work of selected major directors of narrative, documentary and experimental cinema. Concepts and theories of authorship are incorporated into close analysis of selected bodies of work. The films are considered in terms of thematic and stylistic consistency and variation as well as biographical, social, and political factors.

NOTE: Students who have received credit for FMST 321 may not take this course for credit.

**FMST 332 *Issues in Independent Cinema* (3 credits)**

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. An intensive study of selected tendencies in cinema produced outside the mainstream of the film industry. Topics may include documentary, video art, experimental or narrative film, or particular convergences of these modes of film practice. Topics will vary according to the instructor's specialization.

**FMST 335 *Aspects of National Cinemas* (3 credits)**

Prerequisite: Second-year standing.\* An examination of films as reflections of national cultures. Films by a range of directors representing one or several national groupings such as Japan, Brazil, Eastern Europe, Great Britain, or contemporary West Germany are discussed in the context of their aesthetic, cultural, and political aspirations. Weekly screenings.  
*\*66 or fewer credits remaining in degree program.*

**FMST 336 *Documentary Film of the Classical Period* (3 credits)**

Prerequisite: Second-year standing. This course is a cross-cultural survey of the history of the documentary film from its origins in early cinema to the emergence of direct cinema in the postwar period. Emphasis is placed on both the artistic achievement and the theoretical, cultural, and political context of nonfiction film during the first half of the 20th century. Directors studied may include Flaherty, Grierson, Lorentz, Ivens, Riefenstahl, Shub, Vertov, and Vigo.  
*\*66 or fewer credits remaining in degree program.*

**FMST 337 *Topics in American Cinema* (3 credits)**

Prerequisite: Second-year standing.\* A lecture or seminar course which provides an opportunity for the study of limited and more specialized aspects of U.S. cinema. Topics may include individual genres, directors, production studios, historical periods, or aspects of independent cinema. Topics vary from year to year according to the instructor's field of specialization.  
*\*66 or fewer credits remaining in degree program.*

**FMST 348 *Special Topics in Art and Film* (3 credits)**

Prerequisite: Enrolment in the Major in Art History and Film Studies with 18 credits completed in Film Studies; ARTH 200; two of FMST 201, 202 or 203; FMST 220; or written permission of the program director. A comparative examination of some aspects of film studies and art history.

*NOTE: Students who have received credit for ARTH 348 may not take this course for credit.*

**FMST 350 *Studies in Film Genres* (3 credits)**

Prerequisite: Two of FMST 201, 202 or 203; FMST 220; 18 credits in Film Studies; or written permission of the School of Cinema. An intensive analysis of one or two film genres, which assumes previous experience in film-genre studies. The genre is discussed in terms of its structural characteristics and the ways in which it is a product of specific social situations. Weekly screenings.

**FMST 391 *Sexual Representation in Cinema* (3 credits)**

Prerequisite: Second-year standing\* or six credits in the Major or Minor in Interdisciplinary Studies in Sexuality. An investigation of cinematic sexual imagery as art, communication and socio-cultural phenomenon. Weekly screenings of films and videos, representing fiction, experimental and documentary genres, as well as different historical and cultural contexts, are related to theoretical readings, both classical and contemporary, by authors from Freud and the Surrealists to Foucault and recent feminist and queer theorists. Contemporary issues such as pornography, autobiography, and the HIV epidemic are confronted. Learning is interdisciplinary, interactive and group-oriented.

*\*66 or fewer credits remaining in degree program.*

*NOTE: Students who have received credit for this topic under a FMST 498 number may not take this course for credit.*

**FMST 392 *Queer Cinema I* (3 credits)**

An interdisciplinary, cross-cultural survey of queer cinema and video. Selected phases in the historical trajectory of LGBTQ film are highlighted, both underground and mainstream, including studies of representative major artists from Jean Cocteau and Dorothy Arzner to Patricia Rozema and Derek Jarman. Problems in the depiction of sexual minorities are analyzed, and a selection of the principal aesthetic, theoretical and socio-political issues raised by queer theory and cultural production is introduced.

**FMST 393 *Queer Cinema II* (3 credits)**

Prerequisite: FMST 392. An extension of FMST 392. An in-depth focus on selected historical, aesthetic, and theoretical issues, which vary from year to year according to the expertise of faculty.

**FMST 398 *Special Topics in Film Studies* (3 credits)**

Prerequisite: Second-year standing.\* A course which provides an opportunity for the study of limited and more specialized aspects of film studies.

*\*66 or fewer credits remaining in degree program.*

*NOTE: Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.*

**FMST 399 *Special Topics in Film Studies* (6 credits)**

Prerequisite: Second-year standing.\* A course which provides an opportunity for the study of specialized aspects of film studies outside the scope of existing courses.

*\*66 or fewer credits remaining in degree program.*

*NOTE: Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.*

**FMST 409 Seminar in Women and Film** (3 credits)

Prerequisite: Written permission of the School of Cinema. An advanced course in the study of films made by women, as well as of the representation of women in films. The topics selected for study may vary from year to year and are considered within the context of film history, contemporary feminist philosophy, and feminist film theory. Students are expected to conduct independent research for class presentation.

**FMST 410 Seminar in Gender, Sexuality and Media** (3 credits)

Prerequisite: Written permission of the School of Cinema. An advanced interdisciplinary course in gender, identity and politics in cinema and media. Topics may vary from year to year, drawing on approaches from feminist, masculinity, queer, sexuality and gender/transgender studies. Sexuality is approached as an art, a form of communication and socio-cultural phenomenon, focusing on cinema and other moving image and sound-based media. Regular screenings accompany theoretical, historical and critical readings.

**FMST 411 Seminar in Screen Cultures** (3 credits)

Prerequisite: Written permission of the School of Cinema. An advanced, interdisciplinary approach to the study of cinema and media cultures which draws on historical and theoretical approaches to old and new screen-based forms. Topics include issues of exhibition, distribution, industry, art institutions and other socio-cultural and historical issues related to moving image cultures. Regular screenings accompany theoretical, historical and critical readings.

**FMST 412 Seminar in Geographies of Cinema** (3 credits)

Prerequisite: Written permission of the School of Cinema. An advanced study of cinema and the ways in which space, place and geopolitical borders shape aesthetic, industrial, cultural and political dynamics of moving images and sound. This course may include national, regional, local, urban, rural and international and transnational approaches. Regular screenings accompany theoretical, historical and critical readings.

**FMST 414 Seminar in Film Directors** (3 credits)

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema. A seminar for advanced students which provides for more concentrated study of the work of specific film directors. The director or directors whose films are chosen for study varies from year to year according to the instructor's field of specialization.

**FMST 416 Seminar in Film History** (3 credits)

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema. A seminar for advanced students which provides for the study of limited and more specialized areas of film history. The areas chosen for study vary from year to year according to the instructor's field of specialization.

**FMST 418 Seminar in Canadian Cinema** (3 credits)

Prerequisite: FMST 214 or COMS 316, and written permission of the School of Cinema. A seminar in which selected aspects of Canadian film are examined and discussed. The areas chosen for study vary from year to year according to the instructor's field of specialization.

**FMST 419 Séminaire sur le cinéma québécois** (3 crédits)

Préalable: FMST 215, ainsi que permission écrite de l'École de cinéma. Un séminaire dans lequel des aspects sélectifs du cinéma québécois sont analysés et discutés. Les sujets d'étude choisis varient d'année en année selon la spécialisation de l'instructeur.  
*NOTE: Ce cours peut, à l'occasion, être offert en anglais. / This course may be occasionally offered in English.*

**FMST 420 Seminar in Critical Media Practices** (3 credits)

Prerequisite: Written permission of the School of Cinema. This course brings together critical readings and practices across media forms with an emphasis on blending theory and creative work. Topics may include curating practices, video essays, collaborative media practices and web journalism.

**FMST 422 Seminar in Film Theory and Criticism** (3 credits)

Prerequisite: Written permission of the School of Cinema. This seminar provides an in-depth and focused engagement with discourses on cinema from different cultural traditions and theoretical perspectives. Specific topics may vary from year to year and will be placed in dialogue with a range of film and media materials.

**FMST 423 Seminar in Stylistic and Formal Analysis** (3 credits)

Prerequisite: Written permission of the School of Cinema. An intensive course in the analysis of film style. Films are examined using an analytical projector in order to discover their formal and thematic structures. The contribution of cinematographers, editors, scriptwriters, directors, and performers to the development of a style are discussed. Weekly screenings.

**FMST 424 Seminar in Film Narrative** (3 credits)

Prerequisite: Written permission of the School of Cinema. An examination of conventions of film narrative from a theoretical and historical point of view. Innovations in narrative structure are discussed and consideration is given to the origin, development, and transformation of narrative traditions in their cultural and aesthetic context.



**FMST 426 Professional Internship I** (3 credits)

Prerequisite: Second-year standing\* in the Major in Film Studies or the Specialization in Film Studies; written permission of the School of Cinema. A Film Studies student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the Film Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

\*66 or fewer credits remaining in degree program.

**FMST 427 Professional Internship II** (3 credits)

Prerequisite: Second-year standing\* in the Major in Film Studies or the Specialization in Film Studies; written permission of the School of Cinema. A student repeating FMST 426 registers for credit under FMST 427.

\*66 or fewer credits remaining in degree program.

**FMST 428 Independent Study I** (3 credits)

Prerequisite: 24 credits completed in Film Studies; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMST 429 Independent Study II** (3 credits)

Prerequisite: FMST 428; 24 credits completed in Film Studies; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMST 448 Advanced Seminar in Art and Film** (3 credits)

Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 348 or FMST 348; or written permission of the program director. A seminar designed to permit an in-depth course of study on some aspects of art and film history.

NOTE: Students who have received credit for ARTH 448 may not take this course for credit.

**FMST 450 Film Studies Specialization Seminar** (3 credits)

Prerequisite: Second-year standing\* in the Specialization in Film Studies; written permission of the School of Cinema. This intensive seminar includes workshops in research methodology, in advanced study and career planning, and in the practice of criticism, publication, preservation, and programming. The relation of film studies to filmmaking practice, the role of changing technology, and the current cultural context of the discipline are discussed by visiting experts from both within the University and the community at large. The course brings together all students in the Specialization in Film Studies.

\*66 or fewer credits remaining in degree program.

**FMST 498 Special Topics in Film Studies** (3 credits)

Prerequisite: Written permission of the School of Cinema. A lecture or seminar course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film studies.

**Film Animation:**

NOTE: A student may register for only one course in which films are produced as a course requirement during each academic session. See §81.60.2

**FMAN 203 Introduction to Animation I** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 255 concurrently; or written permission of the School of Cinema. A studio course introducing the study and practice of film animation. Students are taught the fundamentals of motion analysis and frame-by-frame filmmaking, basic character animation, camera layouts, exposure sheets and character design.

NOTE: Students who have received credit for FMAN 202 may not take this course for credit.

NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.

**FMAN 204 Introduction to Animation II** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 203; FMAN 256 previously or concurrently; or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 203. Students produce their first animated film project.

NOTE: Students who have received credit for FMAN 202 may not take this course for credit.

NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.

**FMAN 225 Analytical Drawing and Design for Animation** (3 credits)

Prerequisite: Enrolment in a Film Animation program; or written permission of the School of Cinema. An analytical approach to various elements supporting the concept of representation, including character design, virtual space and perception. The concept of drawing is expanded beyond observational drawing.

*NOTE: Students who have received credit for FMAN 224 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 255 Technical Aspects for Animation I** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 203 concurrently; or written permission of the School of Cinema. A studio course introducing students to the use of software and equipment in the production of frame-by-frame films. Students learn the technical aspects of animation software and analog animation production equipment.

*NOTE: Students who have received credit for FMAN 254 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 256 Technical Aspects for Animation II** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 203, 255; FMAN 204 previously or concurrently; or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 255. Students further explore the use of software and equipment for the production of frame-by-frame film.

*NOTE: Students who have received credit for FMAN 254 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 300 Under-Camera Animation** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 204, 225, 256; or written permission of the School of Cinema. An intensive, hands-on introduction to the art, practice, and multiple techniques of direct animation, creating, photographing and erasing original images directly under the animation camera. Through a series of short exercises, guest lectures, and workshops, students explore the immediacy of a direct mark-making animation practice.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 301 Expanded Animation Practices** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 204, 256; or enrolment in the Faculty of Fine Arts; second-year standing with 66 or fewer credits remaining in degree program and written permission of the School of Cinema. A studio course experimenting with the art of film animation through short group projects informed by individual student interests in Fine Arts practices. This course introduces students from Film Animation and other Fine Arts disciplines to the collaborative exploration of a variety of direct animation techniques. Enhanced by field trips and guest lectures, students are introduced to the unique language of film animation and independent auteur-driven expressions of animation filmmaking.

*NOTE: Students not enrolled in a Film Animation program may be required to submit a portfolio for review prior to receiving permission to enrol in this course.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 307 Intermediate Animation I** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 204, 225, 256; or written permission of the School of Cinema. A continuation of FMAN 204 with emphasis on exploring the art of animation filmmaking. Students explore film language, sound design, editing and enhance their knowledge of film-planning strategies and various frame-by-frame filmmaking techniques.

*NOTE: It is recommended that students take FMAN 340 and 315 previously or concurrently.*

*NOTE: Students who have received credit for FMAN 305 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 308 Intermediate Animation II** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 307; or written permission of the School of Cinema. A continuation of FMAN 307. This course allows students to further explore the planning and production of frame-by-frame animation filmmaking.

*NOTE: It is recommended that students take FMAN 340 and 315 previously or concurrently.*

*NOTE: Students who have received credit for FMAN 305 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 311 Digital Animation and Creative Compositing** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 204, 225, 256; or written permission of the School of Cinema. This course is designed to permit an in-depth exploration of various digital media by animating, editing and compositing animated media following the spirit of contemporary animated film. Exercises include exploration of digitally drawn or scanned elements, digital cut-outs, green screen and innovative stop-motion animation techniques. Emphasis is on personal expression, motion

graphics and enhancement of professional animation skills.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 315 *From Idea to Storyboard*** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 204, 225, 256; or written permission of the School of Cinema. An exploration of the visual and written development of ideas and scripts in storyboard form. Students engage in creative and experimental exercises including timing, planning the soundtrack and creating animatics.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 319 *Character Animation*** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 204, 225, 256; or written permission of the School of Cinema. An examination of the fundamentals of character animation, its theory, techniques, and application to contemporary studio situations. Exercises in character creation, design and dramatization are directed towards the students' particular interests and styles.

*NOTE: Previous drawing experience is recommended.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 325 *Advanced Analytical Drawing and Design for Animation*** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 225; or written permission of the School of Cinema upon presentation of a portfolio. A continuation on a more advanced level of FMAN 225. An in-depth focus on drawing for animation film.

*NOTE: Previous drawing experience is recommended.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 340 *Sound for Animation Film*** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 204, 225, 256; or written permission of the School of Cinema. An introduction to sound production theory, techniques and applications specific to animation films. Starting from the fundamentals of audio recording and multi-channel mixing, students progress through a series of hands-on workshops and exercises culminating in a fully realized soundtrack for an animation film.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 350 *Introduction to Stop-Motion Animation*** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 204, 225, 256; or written permission of the School of Cinema. An intensive hands-on seminar and workshop in the art and craft of stop-motion animation. This course is designed to acquaint the student with photographic and animation techniques in stop-motion. Puppets, clay and other techniques are explored. Emphasis is placed on animation skills within the stop-motion process. Basic model, puppet and set construction are introduced, as well as use of materials and lighting. Study of recent developments in international styles and techniques is included.

*NOTE: Students who have received credit for FMAN 352 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 355 *Introduction to 3D Digital Animation*** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 204, 256; or written permission of the School of Cinema. An intensive technical course in the art and creation of 3D computer graphics. Students learn to use 3D software and related applications for 3D computer animation, modelling, rigging, lighting and texture.

*NOTE: Students who have received credit for FMAN 353 or 354 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 398 *Special Topics in Film Animation*** (3 credits)

Prerequisite: Written permission of the School of Cinema. An opportunity for study of limited and more specialized aspects of film animation.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 402 *Advanced Animation Filmmaking*** (9 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 308, 315, 340 previously or concurrently; two of FMST 201, 202 or 203; FMST 218, 220. A continuation on a more advanced level of FMAN 308. Students produce a major animation film project using the medium of their choice.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 436 *Digital Post-Production for Animation*** (3 credits)

Prerequisite: FMAN 204, 256; or written permission of the School of Cinema. This course is both technical and aesthetically oriented, designed to develop an understanding of montage in terms of pacing, rhythm, transitions, and continuity. Working on a

series of exercises, students are introduced to the digital postproduction process in film and animation. Topics include such elements as video signals, digital video formats, colour correction, codecs, and compression.

*NOTE: Students who have received credit for FMAN 336 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 437 *Animated Special Effects*** (3 credits)

Prerequisite: Enrolment in a Film Animation program; FMAN 256; or written permission of the School of Cinema. Through a series of short exercises, students are introduced to the art of special effects creation, learning digital animated effects and practical special effects.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 440 *Advanced 3D Digital Animation*** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 355; or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 355. An intensive technical course in the art and creation of 3D computer graphics. Students work with 3D software and related applications for advanced 3D computer animation, modelling, rigging, lighting and texture. Students are encouraged to explore the aesthetic combinations of digital 3D, 2D and other animation techniques in exercises and projects.

*NOTE: Students who have received credit for FMAN 354 may not take this course for credit.*

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 446 *Professional Internship I*** (3 credits)

Prerequisite: FMAN 203, 225, 256; written permission of the School of Cinema. A Film Animation student who will be employed within the film industry during the same calendar year may seek permission to apply three credits towards the Film Animation degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

**FMAN 447 *Professional Internship II*** (3 credits)

Prerequisite: Written permission of the School of Cinema. A student who has received credit for FMAN 446 and wishes to do a second professional internship registers for FMAN 447.

**FMAN 448 *Independent Study I*** (3 credits)

Prerequisite: 24 credits completed in Film Animation; written permission of the School of Cinema. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMAN 449 *Independent Study II*** (3 credits)

Prerequisite: FMAN 448; 24 credits completed in Film Animation; written permission of the School of Cinema. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMAN 450 *Advanced Stop-Motion Animation*** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 350; or written permission of the School of Cinema. A continuation on a more advanced level of FMAN 350. An in-depth, hands-on course in the art and craft of stop-motion animation. Emphasis is on fine-tuning animation skills within the stop-motion process.

*NOTE: Students are required to bear the cost of all necessary equipment, software and production materials for the course as described in the syllabus.*

**FMAN 498 *Special Topics in Film Animation*** (3 credits)

Prerequisite: Written permission of the School of Cinema. A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film animation.

**Film Production:**

*NOTE: A student may register for only one course in which films are produced as a course requirement during each academic session. See §81.60.2.*

**FMPR 231 *Filmmaking I*** (6 credits)

Prerequisite: Enrolment in the Major in Film Production; or enrolment in the Specialization in Film Studies and written permission of the School of Cinema. A comprehensive course introducing students to the art of making motion pictures. This course stresses

the individual student's creative efforts and expression through filmmaking. Students are expected to master basic technique and theory. Students use digital resources for acquisition and post-production. The course may require mandatory workshops outside of class time.

*NOTE: Students are required to bear the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.*

**FMPR 239 Montage I (3 credits)**

Prerequisite: Enrolment in the Major in Film Production, and the following courses to be taken concurrently: FMPR 231; one of FMST 201, 202 or 203; FMST 220. An introduction to the technical workflows and software applications used in the film production program. Students explore the theory and technique of editing as it applies to different genres of filmmaking. The course may require mandatory workshops outside of class time.

*NOTE: Students who have received credit for FMPR 339 may not take this course for credit.*

**FMPR 332 Filmmaking II (6 credits)**

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220; and the following courses to be taken concurrently: FMPR 338, 340. An intermediate course that explores the theory, technique and practice of filmmaking. The course emphasizes idea development, creative process, production planning, methods of production and post-production. Diverse course sections include approaches to fiction and non-fiction. Students use digital resources for acquisition and post-production.

*NOTE: Students are required to bear the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.*

**FMPR 335 Acting and Directing Acting for the Screen I (3 credits)**

Prerequisite: Written permission of the School of Cinema; FMPR 332 previously or concurrently, or six credits in Acting for the Theatre. This studio course for Cinema and Theatre students explores directing and performing for film; exercises are recorded on video for analysis. Both performers and directors examine acting and directing acting for the camera through such topics as role preparation, character development, and performance continuity.

**FMPR 336 Introduction to Film Producing (3 credits)**

Prerequisite: FMPR 231 or written permission of the School of Cinema. A comprehensive course introducing students to the creative and administrative challenges of producing. This includes strategies for fundraising, pre-production, budgeting and scheduling techniques, legal, financial and insurance concerns, post-production, distribution, and exhibition. A broad range of genres and platforms are covered.

**FMPR 338 Image I (3 credits)**

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220; and the following courses to be taken concurrently: FMPR 332, 340. A comprehensive course on the equipment and technology available to the contemporary filmmaker with a focus on the tools used by students in FMPR 332 Filmmaking II. Present-day technology is explored through the foundations of traditional camera and photographic theory toward an in-depth understanding of digital cinema. Extensive hands-on studio practice provides training in basic camera technique, lighting, and gripping. The course may require mandatory workshops outside of class time.

**FMPR 340 Sound I (3 credits)**

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220; and FMPR 332 to be taken concurrently. An introductory course in the technical aspects of designing sound for cinema in support of projects undertaken in FMPR 332. The course focuses on location recording, studio recording, and multi-track editing for layered sound design. The course may require mandatory workshops outside of class time.

**FMPR 341 Writing for Film I (3 credits)**

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220. An introduction to writing for film. Students explore the written word as a means to convey and clarify visual ideas and cinematic stories. Synopses, treatments and scenarios for various genres are explored. Students are required to submit their own writing for discussion and analysis.

**FMPR 343 Production Design (3 credits)**

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; one of FMST 201, 202 or 203; FMST 220; or written permission of the School of Cinema. A practical examination of the visual aspects of film production. Topics in production design considered may include texture and visual styles, the collaborative process, project management, and the nature of constraints which apply to student and independent productions.

**FMPR 350 Ways of Seeing in Film Production (3 credits)**

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220. A forum of ideas intended to increase the student's awareness of cinema as a visual medium. Aspects of our visual culture are presented and discussed: work by painters, photographers, sculptors, architects, and artists working with digital media. A relationship is made between the work of such artists and the work of the filmmaker. Students work on individual visual projects.

*NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.*

**FMPR 361 Approaches to Non-fiction — Selected Topics** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220. This course explores aesthetic, conceptual and methodological issues surrounding non-fiction film production. Topics include research methods, non-scripted approaches, ethics of presentation, archival or ethnographic practices in light of current platforms and technologies. *NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.*

**FMPR 398 Special Topics in Film Production** (3 credits)

This course provides an opportunity for the study of specialized aspects of film production outside the scope of existing courses. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

**FMPR 399 Special Topics in Film Production** (6 credits)

A course which provides an opportunity for the study of specialized aspects of film production outside the scope of existing courses. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

**FMPR 432 Filmmaking III** (6 credits)

Prerequisite: FMPR 332, 338, 340; written permission of the School of Cinema; 30 or fewer credits remaining in the degree. An advanced course building on practices established in FMPR 332. Diverse course sections include approaches to fiction and non-fiction. Students use digital resources for acquisition of moving images and post-production.

*NOTE: Students are required to bear the production costs of all aspects of their course projects and supply their own means of storing media for editing and back-up.*

*NOTE: Students who have received credit for FMPR 431 may not take this course for credit.*

**FMPR 435 Acting and Directing Acting for the Screen II** (3 credits)

Prerequisite: FMPR 335 and written permission of the School of Cinema. A continuation of FMPR 335 on a more advanced level.

**FMPR 438 Image II** (3 credits)

Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 332, 338, 340; written permission of the School of Cinema. This course builds on the technical knowledge acquired in FMPR 338 and focuses on the art and technology of image creation for cinema in support of projects in FMPR 432. Students explore advanced topics in lighting and camera technology.

**FMPR 439 Montage II** (3 credits)

Prerequisite: FMPR 239; 48 credits completed. An exploration of advanced methods, approaches and techniques used by editors working in various genres of film including drama, documentary and expanded cinema.

**FMPR 440 Sound II** (3 credits)

Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 338, 340. The central focus of the course is creative sound design. Emphasis is on the interaction between sound and image in film and includes both individual and collective sound projects.

**FMPR 441 Writing for Film II** (3 credits)

Prerequisite: FMPR 341. An advanced exploration of topics covered in FMPR 341. Additional topics include adaptations of existing work for the screen and developing longer film projects. Three-act structures as well as new narrative formats and documentary approaches are explored. Students are required to submit their own writing for discussion and analysis.

**FMPR 442 Optical Printer Practice** (3 credits)

Prerequisite: Enrolment in the Major in Film Production with FMPR 338 previously or concurrently, or enrolment in the Major in Film Animation and FMAN 256, with written permission of the School of Cinema. A film production course assisting students in the understanding and application of advanced optical printer technology and aesthetics.

**FMPR 444 Expanded Cinema** (3 credits)

Prerequisite: FMPR 231, 239; one of FMST 201, 202 or 203; FMST 220. An advanced course introducing students to historical and current practices in expanded cinema practice. Expanded cinema emphasizes an approach to moving image-making that situates spectatorship and viewer engagement out of the confines of the traditional cinema exhibition. Students are encouraged to develop creative approaches in work that engages viewers in non-restricted spatial environments. Strong emphasis is placed on means of production and presentation that depart from established methods and models of film production.

**FMPR 445 Professional Internship** (6 credits)

Prerequisite: Written permission of the School of Cinema. A Film Production student who will be employed within the film industry during the same calendar year may seek permission to apply six credits towards the Film Production degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

**FMPR 446 Professional Internship I** (3 credits)

Prerequisite: Written permission of the School of Cinema. A Film Production student who will be employed within the film industry during the same calendar year may seek permission to apply three credits towards the Film Production degree program. A written

proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

**FMPR 447 Professional Internship II** (3 credits)

Prerequisite: Written permission of the School of Cinema. A student repeating FMPR 446 for credit registers under FMPR 447.

**FMPR 448 Independent Study I** (3 credits)

Prerequisite: 24 credits completed in Film Production; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMPR 449 Independent Study II** (3 credits)

Prerequisite: FMPR 448; 24 credits completed in Film Production; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMPR 450 Film Production Specialization Seminar** (3 credits)

Prerequisite: Enrolment in the Specialization in Film Production and written permission of the School of Cinema. A seminar offering in-depth, practical approaches to artistic and technical situations. This course brings together all students in the Specialization in Film Production.

**FMPR 451 Advanced Project Internship I** (3 credits)

Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 332 previously or concurrently; written permission of the School of Cinema. A Film Production student who contributes in a key position to a graduate project in the Film Production MFA program may apply for credits on the understanding that the application take place prior to the production and is authorized by the faculty members responsible for both programs.

**FMPR 452 Advanced Project Internship II** (3 credits)

Prerequisite: FMPR 451 and written permission of the School of Cinema. A student repeating FMPR 451 for credit registers under FMPR 452.

**FMPR 498 Special Topics in Film Production** (3 credits)

A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film production. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

**FMPR 499 Special Topics in Film Production** (6 credits)

A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film production. Specific topics for this course, and prerequisites relevant in each case, are stated in the Undergraduate Class Schedule.

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## 81.60.2 Filmmaking

Courses in which films are produced as a course requirement are:

FMAN 203<sup>3</sup>, 204<sup>3</sup>, 307<sup>3</sup>, 308<sup>3</sup>, 402<sup>9</sup>

FMPR 231<sup>6</sup>, 332<sup>6</sup>, 432<sup>6</sup>

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## 81.60.3 Communication Studies Film Courses

NOTE: For course descriptions see §31.070.

Students enrolled in the Film Studies or Film Production Major or Specialization programs may select up to 12 credits from the Communication Studies courses listed below. Students enrolled in the Minor in Cinema and the Minor in Film Studies may select up to six credits from the Communication Studies courses listed below.

The credits earned may be applied as Film Studies and/or Cinema electives for degree purposes.

**COMS 301** Selected Topics in National Cinemas (3 credits)

**COMS 304** Selected Topics in Film Studies (3 credits)

**COMS 416** Advanced Media Criticism (3 credits)

**COMS 434** Advanced Topics in Film Studies (3 credits)

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