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## Faculty

*Chair*

CATHERINE RUSSELL, PhD *New York University; Professor*

*Professors*

RICHARD KERR, Dip Media Arts *Sheridan College*

LOUISE LAMARRE, Cert Études Cinématog. *Université Laval*

MARTIN LEFEBVRE, PhD *Université du Québec à Montréal; Honorary CURC in Film Studies (Tier 1)*

JOHN LOCKE, MA *New York University*

ERIN MANNING, PhD *University of Hawaii; Provost's Distinction; Concordia Research Chair*

MARIELLE NITOSLAWSKA, MFA *Polish National Film School*

PETER RIST, PhD *New York University*

THOMAS WAUGH, PhD *Columbia University; Concordia Research Chair*

*Associate Professors*

SHIRA AVNI, MFA *School of the Art Institute of Chicago*

JEAN-CLAUDE BUSTROS, BFA *Concordia University*

LUCA CAMINATI, PhD *University of Wisconsin-Madison*

DANIEL CROSS, MFA *Concordia University; Provost's Distinction; Concordia Research Chair*

ROY CROSS, MFA *Concordia University*

KAY DICKINSON, PhD *University of Sussex*

GUYLAINE DIONNE, PhD *Université de Strasbourg*

ROSANNA MAULE, PhD *University of Iowa*

MASHA SALAZKINA, PhD *Yale University; Concordia Research Chair*

CILIA SAWADOGO, BA *Concordia University*

MARC STEINBERG, PhD *Brown University*

HAIDEE WASSON, PhD *McGill University*

*Assistant Professors*

LUIGI ALLEMANO, MAA *Emily Carr University of Art and Design*

JOSHUA NEVES, PhD *University of California, Santa Barbara*

MICHAEL YAROSHEVSKY, MFA *Concordia University, MA University of Toronto*

*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.

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## 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.*

- \*12 FMST 211<sup>6</sup>, 212<sup>6</sup>
- 18 FMPR 231<sup>6</sup>, 332<sup>6</sup>, 432<sup>6</sup>
- 12 FMPR 336<sup>3</sup>, 338<sup>3</sup>, 339<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>, 450<sup>3</sup>, 498<sup>3</sup>
- 9 Film Studies electives\*\* (excluding FMST 200)
- 6 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.*

- \*21 FMST 211<sup>6</sup>, 212<sup>6</sup>, 216<sup>3</sup>, 322<sup>6</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<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

- \*12 FMST 211<sup>6</sup>, 212<sup>6</sup>
- 21 FMPR 231<sup>6</sup>, 332<sup>6</sup>, 338<sup>3</sup>, 339<sup>3</sup>, 340<sup>3</sup>
- 6 Film Studies elective(s)\*\* (excluding FMST 200)
- 15 Cinema electives\*\* \*\*\*\*

### 60 BFA Major in Film Animation

- 18 FMAN 202<sup>6</sup>, 224<sup>6</sup>, 254<sup>6</sup>
- 9 FMST 212<sup>6</sup>, 323<sup>3</sup>
- 9 FMAN 305<sup>6</sup>, 315<sup>3</sup>
- 9 Film Animation electives
- 9 FMAN 402<sup>9</sup>
- 3 Film Studies electives
- 3 Fine Arts electives (exclusive of Cinema)

### 48 BFA Major in Film Studies

- \*21 FMST 211<sup>6</sup>, 212<sup>6</sup>, 216<sup>3</sup>, 322<sup>6</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>
- 18 Film Studies electives (excluding FMST 200)\*
- 6 Cinema electives\*\* \*\*\*\*

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

- 6 FMST 212<sup>6</sup>
- 6 Chosen from FMST 211<sup>6</sup>, 322<sup>6</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 217<sup>3</sup>
- 6 Chosen from FMST 216<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**

- 12 FMST 211<sup>6</sup>, 212<sup>6</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**

- 12 FMAN 202<sup>6</sup>, 224<sup>6</sup>
- 6 FMAN 254<sup>6</sup>
- 9 FMST 212<sup>6</sup>, 323<sup>3</sup>
- 3 Cinema electives

#### **24 Minor in Film Studies**

- 12 Chosen from FMST 200<sup>6</sup>, 211<sup>6</sup>, 212<sup>6</sup>
- 12 Film Studies electives\*\*

*This minor is primarily intended for students outside the Faculty of Fine Arts. Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.*

#### **NOTES:**

\*FMST 211 and 212 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.*

## **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 211\*    *History of Film to 1959*** (6 credits)

The evolution of the forms and themes of world cinema from its origin to 1959, 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 A/See §200.3

\*Students in Cinema programs who require FMST 211 should complete the course as part of their first 30 credits.

**FMST 211\*    *L'histoire du cinéma jusqu'à 1959*** (6 crédits)

Ce cours couvre l'évolution des formes et des thématiques cinématographiques depuis leur début jusqu'à 1959 et les place dans leur contexte culturel, social et politique. L'accent est mis principalement sur la méthodologie de l'histoire du cinéma tout en privilégiant plusieurs angles d'approche: genre, cinéma d'auteur, cinéma national, histoire sociale, forme cinématographique particulière ou d'autres grilles. Visionnements hebdomadaires. NOTE A/Voir §200.3

\*Si ce cours figure au programme d'une personne inscrite en Cinéma, il devrait faire partie des 30 premiers crédits.

**FMST 212\*    *Film Aesthetics*** (6 credits)

A study of the aesthetics of film. Topics include film criticism, theories about the fundamental elements of film, and comparisons between films which do not depend on their date of production. Problems of film description, interpretation, and evaluation are discussed. Weekly screenings. NOTE A/See §200.3

\*Students in Cinema programs who require FMST 212 should complete the 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    *English-Canadian Film*** (3 credits)

A survey of English-Canadian film from the earliest surviving works to the present. Topics include fictional, documentary, animated, and experimental film, and the role of the National Film Board is discussed. Weekly screenings. NOTE A/See §200.3

**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 A/Voir §200.3

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

**FMST 216    *Methods in Film Studies*** (3 credits)

This course develops students' critical thinking and writing skills about cinema and the moving image. It supplements the formal and aesthetic approaches to film analysis with broader questions about seeing, interpreting and understanding cinema. Students become acquainted with different methodologies of the study of film history and criticism and a wider range of methods of film analysis.

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

**FMST 217    *First Nations and Film*** (3 credits)

A survey of representation by and of aboriginal peoples in film and video. The emphasis is on the Americas, but important works from other continents are included. Films and videotapes, both mainstream and experimental, are discussed in the context of contemporary aesthetic issues, socio-cultural history, and post-colonial theory. Weekly screenings.

NOTE: Students who have received credit for FMST 398H may not take this course for credit.

**FMST 311    *Montage Aesthetic*** (3 credits)

Prerequisite: FMST 212. An intensive study of montage as an element of film style. Beginning with the work of D.W. Griffith, developments in film editing are followed through French Avant-Garde and Russian films of the 1920s to contemporary film. Weekly screenings.

**FMST 312    *Moving Camera Aesthetic*** (3 credits)

Prerequisite: FMST 212. An intensive study of camera movement as an element of film style. Consideration is given to relations between long takes, deep-focus cinematography, and camera movement, as well as to the role of camera movement in creating the signification of film. Films by Murnau, Renoir, Welles, Ophuls, and Snow are included among those viewed and discussed. Weekly screenings.

**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: FMST 211 or 212, or 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: FMST 211 or 212, or 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: FMST 211 or 212, or 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: FMST 211 or 212, or 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: FMST 211 or 212, or 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 A/See §200.3*

**FMST 322    *History of Film since 1959*** (6 credits)

Prerequisite: FMST 211 or second-year standing.\* A cross-cultural historical examination of selected aspects of world cinema since 1959, including trends in documentary and experimental film. The principal focus on European and American cinema is contextualized through reference to Canadian, Japanese, and Third World film. A range of perspectives is introduced, including genre and auteur study, formal analysis, and feminist analysis. Films are studied in their political and cultural contexts. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 323    *History of Animated Film*** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, or second-year standing.\* A survey of animated film from the first decade of the 20th century to the present. Styles of animation ranging from abstract experimental film of the 1920s, to the Disney Studio, to computer animation are viewed and discussed. The contribution of the National Film Board of Canada and particularly that of Norman McLaren is considered. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

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

Prerequisite: \*FMST 211 or 212, or 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. *NOTE A/See §200.3*

**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: FMST 211 or second-year standing.\* 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. NOTE A/See §200.3

\*66 or fewer credits remaining in degree program.

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

Prerequisite: FMST 211 or 212, or 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.

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

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

Prerequisite: FMST 211 or 212, or 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 A/See §200.3

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: FMST 211 or second-year standing.\* 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. NOTE A/See §200.3

\*66 or fewer credits remaining in degree program.

NOTE: Students who have received credit for FMST 331 may not take this course for credit without permission from the School.

**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. NOTE A/See §200.3

\*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; ARTH 200 and FMST 212; or written permission of the program director. A comparative examination of some aspects of film studies and art history. NOTE C/See §200.3

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: Second-year standing\*; FMST 211 or 322. 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.

\*66 or fewer credits remaining in degree program.

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

Prerequisite: Second-year standing\* or six credits in the 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    *Representation and Sexuality: Queer Cinema I*** (3 credits)

An interdisciplinary, cross-cultural survey of queer cinema and video. Selected phases in the historical trajectory of lesbian and gay 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.

NOTE A/See §200.3

**FMST 393    *Representation and Sexuality: 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. NOTE A/See §200.3

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

Prerequisite: Written permission of the School of Cinema. A course which provides an opportunity for the study of limited and more specialized aspects of film studies. NOTE C/See §200.3

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

Prerequisite: Written permission of the School of Cinema. A course which provides an opportunity for the study of specialized aspects of film studies outside the scope of existing courses. NOTE C/See §200.3

**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. NOTE A/See §200.3

**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. NOTE C/See §200.3

**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. NOTE C/See §200.3

**FMST 418    *Seminar in English-Canadian Film*** (3 credits)

Prerequisite: FMST 214 or COMS 316, and written permission of the School of Cinema. A seminar in which selected aspects of English-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 421    *Seminar in Film Script Analysis*** (3 credits)

Prerequisite: Written permission of the School of Cinema. A study of the film script both as a basis for the construction of a film and as literature in its own right. Film scripts serving as illustrations of a variety of issues are used. Among these are point-of-view, voice-over, adaptation from novel and theatre to film, character development, multi-story narratives, and uses of dialogue. Several scripts by the same screenwriter are examined, as well as different drafts of the same script. The course requirement includes an oral presentation to be given in conjunction with one or more students in the class.

NOTE: Students who have received credit for FMST 324 may not take this course for credit.

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

Prerequisite: FMST 212 and written permission of the School of Cinema. Theories including those of Sergei Eisenstein and André Bazin are studied both as explanations of the effects of films and as foundations for film criticism. The relation of contemporary theoretical writings, such as those in film semiology, to film criticism is discussed. Weekly screenings.

**FMST 423 Seminar in Comparative 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 425 Seminar in Contemporary Film Theory** (3 credits)

Prerequisite: Written permission of the School of Cinema. A survey and analysis of major recent theoretical approaches to film. Among the topics discussed are auteurism, semiotics, textual analysis, ideological criticism, psychoanalysis, feminism, and neo-formalism. The seminar includes screenings, discussions of weekly readings, and oral presentations by the students.

NOTE A/See §200.3

**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. NOTE A/See §200.3

\*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. NOTE A/See §200.3

\*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 A/See §200.3  
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. NOTE A,C/See §200.3

## **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 202    *Animation I* (6 credits)**

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; FMAN 254 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 A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, printing, processing, and other materials, as well as some digital equipment.*

### **FMAN 224    *Analytical Drawing and Design for Animated Filmmaking* (6 credits)**

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; 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.

### **FMAN 254    *Technical Aspects of Animated Filmmaking* (6 credits)**

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, FMAN 202 concurrently; or written permission of the School of Cinema. A studio course introducing students to the use of digital and analog equipment in the production of frame-by-frame films. Students learn the technical aspects of animation software and analog animation production equipment.

*NOTE: Students are required to bear the cost of film stock, printing, processing, and other materials, as well as some digital equipment.*

### **FMAN 305    *Animation II* (6 credits)**

Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224, 254. A continuation on a more advanced level of FMAN 202. During the production of short animation exercises and films, students enhance their knowledge of film planning strategies and various frame-by-frame filmmaking techniques. Students explore film language, sound design and editing.

*NOTE: Students are required to bear the cost of film stock, printing, processing, and other materials, as well as some digital equipment.*

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

Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224 and 254; or written permission of the School of Cinema. Exploration of the visual and written development of ideas and scripts in a storyboard form. Students engage in creative and experimental exercises, including timing, planning the soundtrack, and creating animatics.

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

Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224 and 254; or written permission of the School of Cinema. An examination of the fundamentals of character animation, its theory, techniques, and application to studio situations. Exercises in character creation, design and dramatization are directed towards the students' particular interests and styles.

*NOTE A/See §200.3*

*NOTE: Previous drawing experience is recommended.*

### **FMAN 325    *Advanced Analytical Drawing* (3 credits)**

Prerequisite: FMAN 202, 224. A continuation on a more advanced level of FMAN 224.

### **FMAN 340    *Sound for Animated Film* (3 credits)**

Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224 and 254; 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 mixing, students progress through a series of hands-on workshops and exercises culminating in a fully realized soundtrack for an animation film.

### **FMAN 352    *Stop-Motion Animation* (3 credits)**

Prerequisite: FMAN 202; or written permission of the School of Cinema. An intensive hands-on seminar/workshop in the art and craft of animation. This course is designed to acquaint the student with photographic techniques, model, puppet, and set construction, materials, motion control, and lighting, as it applies to animation filmmaking. Recent developments and a study of international styles and techniques are included.

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

### **FMAN 353    *Principles of 3D Digital Film Animation* (3 credits)**

Prerequisite: FMAN 202 previously or concurrently; or written permission of the School of Cinema. An introduction to the principles and practices of the 3D digital approach to frame-by-frame filmmaking.

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

**FMAN 354    3D Digital Animated Filmmaking** (6 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, and FMAN 202, 224, 254; 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 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 353 may not take this course for credit.*

**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 C/See §200.3*

*NOTE: Students are required to bear the cost of materials.*

**FMAN 402    Animation III** (9 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMST 212, 323; FMAN 305; FMAN 315 previously or concurrently. A continuation on a more advanced level of Animation II. Students produce a major animated film project using the medium of their choice. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, printing, processing, and other materials, as well as some digital equipment.*

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

Prerequisite: FMAN 305 previously or concurrently; 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.*

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

Prerequisite: FMAN 352 or 353 or 354; 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.

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

Prerequisite: FMAN 202, 224, 254; 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 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. *NOTE A,C/See §200.3*

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

Prerequisite: FMAN 448; 24 credits completed in Film Animation; 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. *NOTE A/See §200.3*

**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. *NOTE A,C/See §200.3*

**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 films. This course stresses the individual

student's creative efforts in filmmaking. Students are expected to master basic technique and theory. Students will also be using digital post-production systems to edit their works. The course requires attendance at mandatory workshops outside of class time.

NOTE A/See §200.3

NOTE: *Students are required to bear the cost of film stock, processing, printing, and other materials.*

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

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 338 and 340 concurrently. An intermediate course in the theory, practice and technique of filmmaking. The course emphasizes idea development, creative process, methods of production, and production planning. Projects are made with a crew or individually, using film and/or digital technology, and digital post-production software. NOTE A/See §200.3

NOTE: *Students are required to bear the cost of film stock, processing, printing, and other materials.*

NOTE: *Students who have received credit for FMPR 331 may not take this course for credit.*

**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. NOTE A/See §200.3

**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 art of production methods. This implies exposure to the creative and technical aspects of the total production experience, and includes both independent and industry strategies and methods for fundraising, preparation of the project, production budgeting and scheduling techniques, legal and monetary involvement, and post-production, distribution, and exhibition strategies.

NOTE: *Students who have received credit for FMPR 334 may not take this course for credit.*

**FMPR 338    *Image I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 332 and 340 previously or concurrently. This is a comprehensive course about the equipment and technologies available to the contemporary filmmaker. Traditional technical aspects of filmmaking remain fundamental in this course, while digital technologies are also explored. Students learn about different cameras, image formats, lenses, lighting and grip equipment, film stocks, electronic image support systems and laboratory procedures. Students must attend compulsory workshops in addition to classes.

NOTE: *Students who have received credit for FMPR 342 may not take this course for credit.*

**FMPR 339    *Montage I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 332, 338 and 340 previously or concurrently. An introduction to methods, approaches and techniques of editing used by editors working in various genres of film — drama, documentary, experimental. Editing image, sound and preparation and supervision or re-recording are included. Analog and digital post-production platforms will be included. Attendance is required at mandatory laboratory sessions outside of class time. NOTE A/See §200.3

**FMPR 340    *Sound I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212. An introductory course in the aesthetics of sound and music design, and the techniques of location and studio recording and post-production. Analog and digital platforms and technologies will be included. Weekly mandatory laboratory sessions.

NOTE: *Students who have received credit for FMPR 242 may not take this course for credit.*

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

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212. An introduction to writing for film, with special emphasis on the relation of the script to filmmaking. Students are expected to submit work of their own for discussion, analysis, and possible production in filmmaking courses. Students will also use special computer software to write scripts. NOTE A/See §200.3

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

Prerequisite: Enrolment in the Major in Film Production, FMPR 231, FMST 211 and 212; 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. NOTE A/See §200.3

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

Prerequisite: Enrolment in a Film Production program; FMPR 231; FMST 211, 212. 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 A/See §200.3

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

**FMPR 361    *Documentary Approaches in Film Production*** (3 credits)

Prerequisite: Enrolment in a Film Production program; FMPR 231; FMST 211, 212. This course deals with aesthetic and conceptual issues surrounding the subject of documentary as a form. All issues in the production of a documentary film are treated, including budget, production, and post-production, and the changes brought by new technologies. This course also analyzes the shift in production away from film to digital technologies, in the field of the documentary.

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.

NOTE C/See §200.3

**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.

NOTE C/See §200.3

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

Prerequisite: FMPR 332, 338, 340; written permission of the School of Cinema. A progression of FMPR 332, with students working on more advanced filmmaking projects. Students will edit projects using digital technologies. The development of concepts introduced in FMPR 332 is continued. NOTE A/See §200.3

NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.

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; FMPR 339 previously or concurrently; written permission of the School of Cinema. Building on the technical knowledge acquired in Image I, this course focuses on the art of cinematography. Advanced lighting and camera techniques are treated, emphasizing their aesthetic function. Students in this course will have mastered basic technical concerns, and are expected to develop interesting visual approaches for films made in Filmmaking III. Exercises are shot on film, digital and 35mm stills. Film excerpts and rushes are analyzed from a cinematographer's point of view.

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

Prerequisite: FMPR 339. A continuation of FMPR 339. This course is taught utilizing digital post-production editing systems.

**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 the creative designing of the soundtrack. The course emphasizes the interaction between sound and image in film and includes both individual and collective sound projects. This course is also taught on digital sound post-production platforms, and stresses the use of digital editing systems.

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

Prerequisite: FMPR 341. A continuation of FMPR 341 on a more advanced level. Students will also use special computer software to write scripts.

**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 254, 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. NOTE A/See §200.3

**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. NOTE A/See §200.3

**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.

NOTE A/See §200.3

**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. NOTE A,C/See §200.3

**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. NOTE A/See §200.3

**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. NOTE A,C/See §200.3

**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. NOTE A,C/See §200.3

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**81.60.2 Filmmaking**

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

FMAN 202<sup>6</sup>, 305<sup>6</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**    Film Criticism (3 credits)

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

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