

UNLV FILM

UNDERGRADUATE COURSES - 2020

FILM 100 Introduction to Film

Introduction to the history of international film, its structure and terminology. Covers the development of cinematic techniques from Edison, Lumière, and Méliès to prevailing contemporary trends, with special emphasis on major directors such as Eisenstein, Ford, Griffith, Lang, Hitchcock, Bergman, and Renoir. 3 credits.

FILM 110 Language of Film

Introduction to studying feature films through lectures, discussions, and writing criticism. Investigation of what elements make film a unique art form through both textual and contextual analysis. 3 credits.

FILM 200 Film Analysis

Inquiry into what makes film a unique medium of expression through analysis of formal elements. Creative and research-oriented projects investigate film and its relationship with other art forms. Prerequisite: FILM 100 or 110. 3 credits.

FILM 216 Introduction to Screenwriting

This course introduces the student to the essentials of screenwriting. It involves the study of the three-act screenplay, including format, plot, characterization, dialogue, theme, and scene dynamics. Include various short writing assignments, drafting of an outline, and first and revised drafts of a 25-30 page screenplay.

FILM 220 Film Production I

Fundamentals of motion picture production, including image composition, lighting, editing, and production planning. Prerequisites: FILM 100 and FILM 110. 3 credits.

FILM 300 Film Criticism

Analysis of feature films validated through research papers and oral presentations. Critical approaches surveyed include journalistic, humanist, auteurist genre, social science, historical, and theoretical. Prerequisites: FILM 100 and FILM 110. 3 credits.

FILM 314 Script Supervising and the Continuity Style

Designed to teach the art and techniques of script supervising and continuity. Students will break down a script for pre-production and then cover the script supervisor's position on the set during shooting. By the end of the course, students will be well prepared to join any production team for film, TV, or commercials. Prerequisites: FILM 100 or FILM 110. 3 credits.

FILM 315 Film Editing

Advanced course examining the theory, techniques, and practices of motion picture editing; use of standard editing equipment; and practical experience editing professional material. Prerequisite: FILM 220. 3 credits.

FILM 316 Advanced Nonlinear Film Editing

Further advanced training in the theory, techniques, and practices of motion picture editing; use of standard editing equipment; and practical experience editing professional material. Prerequisite: FILM 315. 3 credits.

FILM 317 Film Sound

Practical course on the theory, art, and techniques of film sound. Students work on projects involving dialogue and sound effects recording, post-production sound editing, and sound design. Prerequisite: FILM 315. 3 credits.

FILM 320 Filmmaking Fundamentals

Each filmmaker will create six short projects (3 silent and 3 with sound) using digital filmmaking technology. Working together as a team, students will be exposed to specific assignments that feature a broad spectrum of challenges using cinematic language and sequencing. Collaboration will be a central focus of the course. Prerequisite: FILM 220. 3 credits.

FILM 325 Staging for the Screen

Advanced course in directing for the screen. Examines the concepts of camera coverage, staging within the frame and camera movement, and provides experience analyzing and directing short scenes. Prerequisites: FILM 220. 3 credits.

FILM 326 Cinematography

Technical and aesthetic aspects of lighting design, composition, and operating explored through individual projects and in-class shoots. Prerequisites: FILM 220 and consent of instructor. 3 credits.

FILM 327 Film Production Design

Examination and exploration of motion picture production design, focusing on its history, techniques, and practices. Prerequisites: FILM 220. 3 credits.

FILM 328 Basic Grip and Electrical

The essentials of effective studio gripping and lighting. The class offers a thorough knowledge of equipment, safety and tools. Lectures are combined with hands-on workshops to teach state of the art technique. Prerequisite: FILM 220. 3 credits.

FILM 329 Cinematography II

Advanced course in the technical and aesthetic aspects of lighting design, composition, and operating explored through individual projects and in-class shoots. Prerequisites: FILM 326 and consent of instructor. 3 credits.

FILM 330 Pre-Production Approaches for Film and Video

Examination and exploration of the pre-production cycle, emphasizing the integration of digital technology. Prerequisite: FILM 220. 3 credits.

FILM 332 Working in the Film and TV Industry

Designed to prepare students for the “real world” issues they will face as working artists in the entertainment industry. Through lectures, readings, assignments, interaction with visiting artists, and classroom exercises, students will expand their awareness of their personal path as well as the many paths of opportunity available to them. Prerequisite(s): FILM 100 or FILM 110. 3 credits.

FILM 335 Professional Film Production Methods

Intensive workshop provides for weekly interaction with industry professionals. Prerequisites: FILM 220. 3 credits.

FILM 338 Advanced Directing Workshop

Specialized course designed to teach junior and senior film majors advanced directing techniques. Topics covered: scene analysis, maximizing coverage, and eliciting truthful performances. This is a workshop-style class that will require students to direct assigned scenes, share critiques, and receive direct feedback. May be repeated for a maximum of 9 credits. Prerequisites: FILM 220. 3 credits.

FILM 339 Acting for the Film Director

An approach to acting for the screen, designed to teach film-directing students the ins and outs of the acting process. May be repeated for a maximum of 9 credits. Prerequisites: FILM 110 or FILM 110. 3 credits.

FILM 340 Narrative Cinematography Workshop

Advanced course for upper-division students who wish to explore visual storytelling and collaborative techniques in the context of shooting narrative scripts. The course will function side by side with FILM 338 Advanced Directing Workshop and the students enrolled in FILM 340 will serve as cinematographers for projects inside and outside of class. Prerequisites: FILM 326 and consent of instructor.

FILM 350 Historical Survey of Screen Acting

Covers the study of historical survey of screen acting from the beginnings of film and television to the present day. Prerequisites: FILM 110 or FILM 110. 3 credits.

FILM 352 Scene Work for Directors

Introduces student directors to script analysis and staging. Scene work directing will be required by all students. Students will leave this course with a better understanding of how to interpret the writer's intent and therefore enhance the storytelling process. Prerequisites: FILM 110 or FILM 110. 3 credits.

FILM 400 Film Theory

Leading theorists studied intensively through screening of feature films, readings in film theory, written analyses, and conference style oral presentations. Intended for film studies majors only. Prerequisites: FILM 100. 3 credits.

FILM 409 Politics and the Film

(Same as PSC 400F.) Analysis of the political film. Themes treated include political power, corruption, war, revolution, propaganda, political socialization, and participation. 3 credits.

FILM 410 Major Figures in the Cinema

Study of the works of major filmmakers through the auteur theory and other approaches. Different individuals studied each time course offered. May be repeated to a maximum of nine credits. Prerequisite: FILM 100. 3 credits.

FILM 414 Cinematic Structure

Advanced course in the textual analysis of feature films. Prerequisites: FILM 110 or upper-division standing. 3 credits.

FILM 415 Story Development

Basis of cinematic structure, emphasizing action, construction, tension, and character. Story development through motion picture formats. Prerequisite: FILM 220. 3 credits.

FILM 416 Screenwriting I

Study of the three-act screenplay, structure of dramatic scenes, and writing of a 120-page first draft. May be repeated to a maximum of nine credits. Prerequisite: FILM 100 or FILM 110. 3 credits.

FILM 417 Screenwriting II

Teaches rewriting of a screenplay. From first draft through problem solving and rewriting to a tight, workable script. May be repeated to a maximum of six credits. Prerequisite: FILM 416. 3 credits.

FILM 418 Writing for Television I

With emphasis on the narrative exploration of the television hour-drama, students develop and complete one hour-drama spec script. May be repeated to a maximum of six credits. Prerequisite: FILM 220. 3 credits.

FILM 419 Writing for Television II

As a continuation of FILM 418, students explore the television situation comedy and develop and complete one sit-com script. May be repeated to a maximum of six credits. Prerequisite: FILM 418. 3 credits.

FILM 420 The Short Film Workshop

Advanced workshop-style course focused on the concepts, dynamics, and techniques of short filmmaking. Students will write and direct a short film under the guidance of the instructor.

FILM 431 Music Videos

Workshop-based class exploring music videos. We will examine several types of the mixture of music and motion pictures in addition to looking at other art forms that can influence the music video. Prerequisites: FILM 220. 3 credits.

FILM 432 Industry vs. Artistry in Film and Television

(Same as COM 432.) Explores relationship between art and economics in film and television by examining industry structures, philosophies, and practices that shape contemporary mass entertainment. Prerequisite: Junior standing. 3 credits.

FILM 434 Producing for Hire

An introduction to the duties required of a producer hired to do a project. This course will cover the role and responsibility of the film producer in the areas of commercials, music videos, and film, encompassing areas from initial concept to pre-production through post-production. Prerequisites: FILM 220. 3 credits.

FILM 440 The European Film

Survey of the major movements and themes of European cinema and related literature. 3 credits.

FILM 441 Drama and Film of German Expressionism

(Same as FOL 441 and GER 441.) Examination of German film and literature of the 1910s and 1920s. 3 credits.

FILM 443 From French Literature to Film

(Same as FREN 443 and FOL 443.) Moves from a condensed analysis of narrative techniques and structure of original literary sources toward a detailed study of the basic problems connected with the grammar of film. Students are expected to read the original literary work in translation and/or script if available. 3 credits.

FILM 444 Documentary Film and Video

Critical analysis of documentary film texts from historical and aesthetic perspectives, including the way(s) in which non-fiction film differentiates itself from classical narrative and experimental/avant-garde film. 3 credits.

FILM 445 The Rise of Irish Cinema

Engages the student in the analytical study of the growth of the Irish film industry as an artistic movement. Particular attention will be paid to historical, cultural, and literary references. The format will be lecture, viewing of motion pictures, and class discussion and analysis. Prerequisite(s): FILM 100 or FILM 110. 3 credits.

FILM 446 History of the Russian Film

(Same as HIST 446.) Soviet cinema from the revolutionary films and path-breaking theories of the 1920s (Eisenstein, Pudovkin, Vertov, Dovzhenko, and Kuleshov), through the constrictions of Socialist Realism, to the revival of a proud tradition in the decades since Stalin. Emphasis on Russian cultural traditions, contemporary historical context, and the demands of ideology. 3 credits.

FILM 447 Documentary Techniques

A hands-on, part lecture, part workshop class exploring the making of verité (observational) style documentary films. The class will encourage students to focus on interesting, unique, and specific character behavior for the subjects of their future documentary films. Prerequisites: FILM 220. 3 credits.

FILM 448 Master Directing

The Master Class in Directing is for film students interested in artistic techniques in screen directing. The course gives the film students the tools to advance their film-making skills in order to break into the film industry. This is a workshop style class which allows students to focus on different projects or techniques every semester; therefore, the course is repeatable for up to 9 credits. Prerequisites: FILM 220. 3 credits.

FILM 449 The History of French Film

(Same as FREN 449.) Survey and evolution of French film from silent to sound: surrealism, realism, and the New Wave. Includes the work of major filmmakers such as Clair, Renoir, Cocteau, Clouzot, Godard, Truffaut, etc. Films analyzed as works of art, social documents, and instruments of communication. 3 credits.

FILM 450 Directed Studies in Film

Individual projects on an aspect of film study, designed by the student in conjunction with a faculty member. May be repeated to a maximum of six credits. Prerequisite: FILM 100 or FOL 144. 1-3 credits.

FILM 453 Co-Curricular Film Project

Collaborative workshop in the production of short film in which selected students work to complete a project eligible for exhibition on the festival circuit. May be repeated to a maximum of six credits. Prerequisites: FILM 220. 3 credits.

FILM 470 Women in Film

Survey of international women filmmakers. Emphasis on female directors and their films and women involved in other aspects of production, including screenwriting, editing, and acting. 3 credits.

FILM 472 Advanced Post-Production Techniques

This course is designed with the following objectives in mind: Provide students with a basic working knowledge of Adobe After Effects to create title sequences and visual effects. Provide students with intermediate and advanced knowledge of video color theory and color correction and shading techniques in a variety of software applications. Prerequisite: FILM 315. 3 credits.

FILM 473 3D Visual Effects for Film

Introduction to the fundamentals of integrating 3D computer graphics into live action film/video. This course focuses on the latest CGI software in the creation of three-dimensional computer graphics and compositing. The course also provides students with the theory and hands-on experience required to perform many of the tasks that make up today's professional VFX pipeline. This is a workshop style class which allows students to focus on different projects or techniques every semester therefore the course is repeatable up to 9 credits. Prerequisites: FILM 220. 3 credits.

FILM 474 Sex in the Cinema

A survey of films with sexual themes and/or adult content. These will be analyzed from historical, cultural, industry, and genre perspectives. DISCLAIMER: These films contain nudity, sexual situations, and themes. If you are sensitive to or potentially offended by any of these issues, then do not take this class. Prerequisite(s): FILM 100 or FILM 110. 3 credits.

FILM 475 Modern Latin American Film

(Same as HIST 475.) Cinematic treatments of modern Latin American socio-historical issues. Topics include industrialization, dictatorship and repression, re-democratization, and minority rights. Analysis of the Cinema Novo (Cinema Nueva) and post-Cinema Novo genres. Emphasis on Brazilian, Argentine, and Cuban films of the 1970s and 1980s. Prerequisites: Junior or senior standing; or completion of HIST 143 or 144 and consent of instructor. 3 credits.

FILM 479 Adaptation Stage to Screen

Studies and evaluates how some “classic plays” were adapted and developed for the screen. Plays will be read and the adapted films will be screened. Discussions will be centered on whether the film or films captured the objective of the original play or whether it failed in its adaptation and most importantly why. Prerequisites: FILM 100 or 110. 3 credits.

FILM 485 Screen Acting for a Living

The Screen Acting for a Living class offers the film director the extended opportunity to learn the film acting craft through classroom scene work applied to screenplays and great dramatic texts. Many of the great dramas used in this class began on the stage and became great films. So much of today’s film and television is colloquial and lacking in the textual and sub-textual depth needed to ground developing filmmakers. This class teaches fundamental analysis and application of that analysis in a truthful manner onscreen. The advanced script analysis work, close reading technique, and affective emotional memory components of the class applied to the scene work provide a repeatable workshop up to 9 credits for interested students to continue to develop their understanding of this craft. Prerequisites: FILM 100 or 110. 3 credits.

FILM 493 Studies in British Film

(Same as ENG 493.) Study of the history of British cinema emphasizing analysis of a variety of films. Examines particular genres, directors, and traditions peculiar to British film and the relationship of British film to England’s broader cultural development. 3 credits.

FILM 494 History of the American Film

(Same as ENG 494.) Examination of the films of major directors from D.W. Griffith in the Biograph period (1908-1912) to the present. Filmmakers such as John Ford, Howard Hawks, Orson Welles, George Cukor, Robert Flaherty, Frank Capra, Raoul Walsh, and others are studied. 3 credits.

FILM 495 Film and Literature

(Same as ENG 495.) Comparative study of the relations of prose, poetry, and drama to the structure and themes of the cinema, from Dickens to the present. 3 credits.

FILM 496 American Hero in Film and Literature

(Same as ENG 496.) Traces the origins and the development of the American hero from roots in myth, folklore, and history to the 1950s. 3 credits.

FILM 497 Genre Studies in Film

(Same as ENG 497.) Individual examinations of genre structures and themes, with emphasis on the development and the history of genres. May be repeated to a maximum of nine credits. 3 credits.