FALL 2021

COURSE DESCRIPTIONS

FILM

THE PREREQUISITE FOR ALL COURSES IS ENGL 1102 UNLESS OTHERWISE SPECIFIED.

FILM 3105  M 12:30pm-3:15pm  TBA  Levy
INTRODUCTION TO SCREENWRITING. This is a professional seminar for anyone interested in learning about and/or breaking into the entertainment industry - specifically focusing on film and television. Hollywood blockbusters and great television shows are studied from a story structure perspective. Students learn how to develop, pitch, write, and sell commercial film and TV concepts/scripts; they examine film and TV production jobs, including how to get one in Georgia. This is essential training for screenwriters, novelists, directors, and executives.

FILM 3105  W 12:30pm-3:15pm  TBA  Weinstein
INTRODUCTION TO SCREENWRITING. This is a professional seminar for anyone interested in learning about and/or breaking into the entertainment industry - specifically focusing on film and television. Hollywood blockbusters and great television shows are studied from a story structure perspective. Students learn how to develop, pitch, write, and sell commercial film and TV concepts/scripts; they examine film and TV production jobs, including how to get one in Georgia. This is essential training for screenwriters, novelists, directors, and executives.

FILM 3105  ONLINE  ONLINE  Fulton
INTRODUCTION TO SCREENWRITING. This is a professional seminar for anyone interested in learning about and/or breaking into the entertainment industry - specifically focusing on film and television. Hollywood blockbusters and great television shows are studied from a story structure perspective. Students learn how to develop, pitch, write, and sell commercial film and TV concepts/scripts; they examine film and TV production jobs, including how to get one in Georgia. This is essential training for screenwriters, novelists, directors, and executives.

FILM 3125  M 2:00pm-4:45pm  TBA  Olson
FILM 3125  T 12:30pm-3:15pm  TBA  Weinstein
INTRODUCTION TO TV WRITING. This class introduces students to the fundamental and foundational techniques of writing for one-hour and half-hour television shows. This includes, but is not limited to, formatting, television act structure, character development, television plot function, and dialogue. Students will put these theories and techniques into practice as they develop an original (short) pilot script. Students will also learn about the TV production
process, how writers rooms function, and develop a basic understand of how the business of
TV works. Table reading, one-on-one conferences and peer revision techniques may be
used.

FILM 3200 ONLINE ONLINE Park-Primiano
FILM HISTORY I. This course surveys the major artistic movements, technological changes,
and critical approaches important to film from 1895 to 1950, covering German
Expressionism, Soviet montage, the Hollywood studio system, and the transition from silent
to sound cinema.

FILM 3210 M 9:30am-12:15pm TBA King
FILM HISTORY II. This course surveys the major developments, movements, and critical
approaches in international cinema from 1950-1980, including considerations of the rise of
the auteur, the institutionalization of widescreen, the impact of television on film design and
distribution, and the emergence worldwide of several creative “new waves.”

FILM 3220 T 11:00am-1:45pm TBA Dudenhoeffer
CEL CYCLES: THE ART AND EVOLUTION OF AMERICAN FILM ANIMATION. Bugs Bunny,
Betty Boop, Popeye the Sailor, Felix the Cat, Mickey Mouse—all of them cultural icons. This
course on film animation will explore their cultural meanings, as well as the techniques,
technologies, and aesthetic traditions that made them come alive for audiences throughout
the twentieth and twenty-first centuries. More specifically, this course will survey the cartoon
shorts, feature films, and experimental work of several animation studios, such as Disney,
Fleischer-Famous Studios, Warner Bros. Cartoons, UPA, and Pixar, along with the
contributions of independent artists, such as Winsor McCay, Ub Iwerks, Don Bluth, and Ralph
Bakshi.

FILM 3220 ONLINE ONLINE Park-Primiano
TOPICS IN AMERICAN CINEMA: NEO-NOIR. This course considers the enduring appeal and
influence of the much-debated category called film noir—a label coined by the French to
describe the wave of American films produced in the 1940s and 1950s that have since been
variously classified as a mood, movement, style, and myth. By examining the legacy and
resurgence of noir in American films from the 1960s to the present, we will engage with the
evolving critical and theoretical discourse on the topic of genre and its different cultural and
historical contexts, including war, trauma, exile, race, gender, sexuality, and postmodern
nostalgia and fragmentation.

FILM 3240 T 2:00pm-4:45pm TBA Dudenhoeffer
LOOKING UP AT THE LIGHTS: THE BOXING FILM IN AMERICAN CINEMA. The sports film
is an audience favorite. Boxing films, though, according to Travis Vogan, are special. The
Corbett-Fitzsimmons Fight (1897) is a 100-minute documentary recording of a famous
championship match—it is therefore also the world’s first feature-length film. And since that
time, several major directors, such as Robert Wise, John Huston, Martin Scorsese, and
Michael Mann, thought to make their own films about the “sweet science,” each one a significant contribution to American cinema. This course will therefore survey such films—among them, *Rocky* (1976), *Million Dollar Baby* (2004), and *Creed* (2015)—so that we can square up to what makes them so fascinating and resonant with American audiences.

**FILM 3240**  
*W 12:30pm-3:15pm TBA Shelden*  
**METACINEMA: FILMS ABOUT FILM.** In this course, we will study movies that focus—at times, literally and at others, metaphorically—on the construction of cinema itself. These films will approach the idea of filmic construction from a number of different perspectives, ranging from the theoretical engagement with the status of film to the material—economic, commercial, and political—concerns of getting a film made in Hollywood. But all of the films we are studying fundamentally ask the question: what does it mean for a film to be a film? In order to explore how each of the films that we study will attempt to answer this question, we will consider cinematic theory and history in addition to the narrative and visual concerns of the films themselves, which may include *Adaptation* (2002), *Sunset Blvd.* (1950), *Barton Fink* (1991), *The Player* (1992), *Bamboozled* (2000), *Day for Night* (1973), and *Blazing Saddles* (1974).

**FILM 3250**  
**ONLINE TBA Park-Primiano**  
**COMPARATIVE DIRECTORS: LUIS BUÑUEL AND FRITZ LANG.** This course compares the work of two prominent and prolific filmmakers, Luis Buñuel and Fritz Lang whose careers straddled the silent and sound eras across two continents, and who are each viewed as central figures in two of the cinema’s most celebrated movements: Surrealism and German Expressionism. With the majority of their output produced outside the country of their origin, however, they also participated in an exilic narrative that includes the Spanish Civil War, World War II, and cinema as a transglobal practice. The films to be viewed in this course were made in Germany, France, Spain, the US, and Mexico, and they contain a cross-pollination of national influences. Also noteworthy is their having worked extensively within the studio system in the Americas (Lang in Hollywood; Buñuel in Mexico City) to await the reappraisal of their devalued factory work following the emergence of the auteur theory in France in the 1950s.

**FILM 4105**  
*W 2:00pm-4:45pm TBA Olson*  
**ADVANCED SCREENWRITING.** In this class, students will build on fundamental skills developed in FILM 3105, exploring advanced screenwriting methods such as genre conventions, scene dynamics, integration of theme, and advanced rewriting techniques. Students will put these advanced theories and techniques into practice as they develop a full-length screenplay for a feature film. They will learn to pitch and market their finished works. Weekly table read workshops, one-on-one conferences, and peer revision may be used. This class is writing intensive. **Prerequisite:** FILM 3105.
FILM 4200  R 11:00am-1:45pm  TBA  Dudenhoeffer
This course surveys major theoretical writings about film, focusing on such discourses as queer theory, feminist film theory, psychoanalytic film theory, and film semiotics. Prerequisite: FILM 3200, FILM 3210, FILM 3215, FILM 3220, FILM 3230, FILM 3240, or FILM 3250.