

FILM AND SCREEN STUDIES (FSS)

FSS 130 The Aesthetics and Technology of Motion Picture Production (4 credits)

This course will introduce students to the basic technical and aesthetic concepts in motion picture production. By combining lectures, screenings, equipment demonstrations, and hands-on equipment exercise, the course will provide students with a strong grasp of key concepts, skills, and techniques. Areas of study will include mise-en-scene, composition, image design, light and optics, aesthetics and technology of still and motion picture photography, the stages of production, film and video cameras, film stocks and video formats, lenses, lighting, sound recording, basic approaches to editing and postproduction. Through related writing assignments, students will develop a critical vocabulary and an analytical perspective that will provide them with the background necessary to pursue further film studies courses.

Course Rotation: NY: Fall.

FSS 135 Introduction to Production Design (3 credits)

A practical study of how to design visual environments for film and television including a critical study of design in motion picture production. Students will learn techniques of research, location scouting, storyboarding, script analysis, and production design.

Course Rotation: NYC; Spring.

FSS 155 Freaks, Queers, and Outsiders: Filmmaking from the Margins (3 credits)

This introductory course examines film and video made in contrast and/or direct opposition to the cultural and aesthetic norms of their day. Critical reading on film and queer theory will guide viewing of the selected films and be the basis of class discussion. The course will focus on the ways that technological and social marginalization have been turned into conditions of creative productivity and influence. Small film production assignments will allow students to explore techniques that independent filmmakers have developed out of the necessary ingenuity required when working outside of and often as resistance to traditional filmmaking systems.

Course Rotation: NYC: Fall & Spring

FSS 196B Introduction to Production Design (3 credits)

A practical study of how to design visual environments for film and television including a critical study of design in motion picture production. Students will learn techniques of research, location scouting, storyboarding, script analysis, and production design.

Course Rotation: NYC: Spring

FSS 202 History of Film I (3 credits)

The development of film from the silent era through World War II. Emphasis is on American cinema with consideration of other national cinemas, such as French, German, Soviet, and Japanese.

Course Rotation: Fall and Spring

FSS 203 The Art of Film (3 credits)

An introduction to cinema study through the viewing and analysis of a variety of films with emphasis on film technique (editing, camera work, composition), directorial style, and genre.

Course Rotation: NYC: Fall, PLV: Fall.

FSS 204 Introduction to Filmmaking (4 credits)

This class covers the fundamentals of filmmaking. Students will work with different types of cameras and editing software to develop the technical and aesthetic foundations necessary for more advanced production classes, independent projects, professional internships, and film/media production jobs. The course introduces all elements of the filmmaking process from concept to screening— students will have the opportunity to work on multiple aspects of film production, including concept development, screenwriting, producing, directing, casting, rehearsal, storyboarding, cinematography, editing, and exhibition. Students are introduced to both celluloid film and digital camera technologies and techniques, as well as professional editing software. Each student writes, produces, directs, and edits a short film project which is screened publicly at the end of the term.

NYC: Fall & Spring

FSS 205 Film and Screen Studies Practicum (1-4 credits)

FSS Production Practicums allows students to hone the skills learned in FSS 204, 230, and/or 301 and other production courses under the close guidance of FSS faculty. Students also have the opportunity to develop administrative and teaching skills as they work with less advanced students in producing individual and collective film projects for these classes. Practicum students contribute substantially to the production facets of the FSS Major and to the FSS Department community. Practicums serve as Internal Internships, providing students with pre-professional experience. FSS 205 can be taken up to three times, but only two semesters (6 credits) can count toward the FSS major. Any additional practicum credits would count as open elective credits.

Course Rotation: NYC: Fall and Spring

Prerequisites: Listed prerequisite requirements and permission of instructor to register.

FSS 206 History of Film II: World War II - Present (3 credits)

This course will investigate the main trends in world cinema since World War II. The course will use a number of case studies on national cinemas to explore how new aesthetics, technologies, ideological perspectives, and modes of production and reception have reshaped and enriched storytelling in narrative feature films. Of particular interest will be the ways the new cinemas challenge and alter the paradigm of the classical Hollywood genres as developed and practiced by the American studios in the 1930's and 1940's.

Course Rotation: NY: Fall.

FSS 210 Film and Television Editing 1 (4 credits)

This course serves as an introduction to the practice of professional film and television editing and the theory, history, aesthetics, and technology of digital editing. The class provides the fundamentals of professional editing software and professional editing strategies and techniques for both short and long form productions and will emphasize the role of the professional editor and project workflow in visual media industries. Students will gain necessary skills in editing for use in film and television production classes and independent media projects as well as for internships and professional media work. The course addresses the editing of digital film and video for multiple areas of distribution and exhibition, ranging from theatrical release, broadcast and cable television, online streaming services and independent online forums. Techniques studied in this course will apply to multiple forms and genres, both narrative and non-narrative, and can be used in work ranging from narrative films, documentaries, trailers, television drama and comedy series, reality shows, advertisements, music videos, educational or informational videos, and more. Students will achieve proficiency in the basics of one or more of these professional software programs, depending on current industry standards: Avid, Adobe Premiere, Final Cut Pro. This introductory course is a preparation for upper level production courses and is designed to help participants enter into the professional media production environment. Students must be available for editing work outside of scheduled class time.

Course Rotation: NYC: Fall and Spring

FSS 215 Writing for the Screen: An Introduction (3 credits)

In this workshop class for the novice writer, students will develop the basic skills necessary to help them write stories for the growing variety of visual media: screenplays, sitcoms, one-hour procedurals, limited series, web series, and more. We will examine the storytelling principles that undergird all of them, and the particular demands of each form – the classically structured three-act screenplay; the necessary stasis of the sitcom; the rigorous formal demands and expectations of crime dramas; developing a season arc for streaming seasons. Through a series of writing assignments and exercises, students will learn the basics of screenplay format and elements of scene composition. We will look at specific examples with an eye to noting how they follow or depart from conventional structural elements.

Course Rotation: NYC: Fall & Spring

FSS 220 Directing for Film and Television (4 credits)

This course is an introduction to the art of directing. The course concentrates on the theories and application of professional directing techniques for the narrative, performance-based mediums of fiction film, television, and theater. Students will study the development of directing theories and techniques within these media over the last century and how they apply to professional directing today. Through exercises and projects students will apply these theories and techniques to develop the vocabulary and skills for directing short and long subject projects in these media. Students will learn the role and activities of the director in the pre-production, production, and post-production stages of a project. Students will also explore the varying roles and responsibilities of the director in theater, television, classical studio theatrical motion picture, and modern independent theatrical motion picture production.

Course Rotation: NYC: Fall, Spring.

FSS 230 Digital Television Field Production (4 credits)

This is an introduction to digital television field production that covers all elements of the video-making process from concept to screening, emphasizing the theory and concepts of production on location. The techniques, aesthetics, and equipment used in this course are focused on the production of digital video products intended for distribution and exhibition on broadcast and cable television.

Course Rotation: NY; Fall

FSS 235 Digital Production Design (4 credits)

This course introduces students to designing sets for motion picture and television production or experiment screen-based storytelling projects using computer-aided design tools. The course will focus on 3D modeling and rendering software that build virtual spaces used to create concept art, digital renderings, and virtual experiences. Some prior familiarity with computer-design software is recommended, but not required.

Course Rotation: NYC: Spring.

FSS 237 Topics in Horror (4 credits)

This course will provide an in-depth study of the enduring popularity of horror cinema, exploring how horror as a genre has addressed cultural value systems, psychology, gender and sexuality, politics, and technology. The course will both introduce students to how horror film has been discussed within film studies, and provide opportunity for in-depth analysis of a specific range of horror films within larger cultural contexts. The course can be repeated for credit with different topic areas. NYC: Fall

FSS 240 Film Genres (3 credits)

Film genres are a way of classifying films that share similar subject matter and/or similar narrative and stylistic patterns. Grounded in viewers' expectations about characters, narratives, and visual style, a film genre is a set of conventions and formulas repeated and developed in film history. Examples include comedy, western, melodrama, musical, horror, and crime. The three key functions of genre are to provide models for producing other works; to direct viewers' formal and thematic expectations; to establish a basis for evaluating other works within the genre. The course will focus on the historical development of a single genre or related genres by identifying the characters, narrative structure, and visual style associated with the genre(s); the reflection of social rituals in the genre(s); the creation of hybrids or sub-genres out of the generic model. The course may be taken for credit more than once with focus on a different genre.

Course Rotation: Spring

FSS 250 Cinema Auteurs (3 credits)

This course focuses on the films of a selected director or group of directors through the critical concept of the cinematic auteur. Students will discuss and analyze numerous films that represent a filmmaker's body of work, as well as explore what it means for a film director to be considered the "author" of a film. The course provides students with an understanding of how "auteur criticism" developed and functions within cinema studies and cinema history while also offering an in-depth exploration of the stylistic and thematic specificity of a notable director (or directors). The course may focus on the director(s) within frameworks ranging from biographical background and their creative influence on film and culture to the social, professional, or political contexts that help define the director's works. Course may be repeated for credit with focus on a different director.

Course Rotation: NY; Spring and Summer

FSS 260 Major Film Movements (3 credits)

A critical, historical, and theoretical examination of film movements, such as German Expressionism, French Impressionism and Surrealism, Soviet Cinema (1924-30), Italian Neorealism, French New Wave, New German Cinema, The New Hollywood, Contemporary Hong Kong Cinema. A film movement consists of (1) films that are produced within a particular period/nation that share significant stylistic and formal traits; (2) filmmakers who share certain assumptions about filmmaking and a common production structure. Accordingly, this course explores such factors as the state of the film industry, the socioeconomic context of the movement, the artistic theories embraced by the filmmakers, and relevant technological developments. The course may focus on a particular movement or related movements. The course may be repeated for credit with focus on a different film movement.

Course Rotation: NY; Spring

FSS 268 Film and Revolution: World Cinemas (3 credits)

For decades, filmmakers in non-Western countries have wielded the cinema as a source of power, a kind of "weapon" for combating the forces of Western imperialism, racism, and ideology in order to reshape national identities, politics, and cultures. This course explores this struggle by analyzing the cultural and political forces that shaped the "Third Cinema" movement, which called for a revolutionary mode of film-making in the so-called Third World beginning in the 1960s and 1970s. The goal is to offer students a global perspective on a wide range of issues in the Third Cinema movement that stem from the influence of imperial powers—namely, France, England, and the United States—on popular and experimental narrative, animated, and nonfiction films, and the post- and anti-colonial film cultures of Africa, Asia, and Latin America. Part of our analysis of this topic will also touch on Native American and First Nations film-making, as well as the legacy of the Third Cinema movement in perceptions of the media in our contemporary moment.

Course Rotation: NYC: Spring.

FSS 270 Cinematic Spaces (3 credits)

Cinema has often been said to provide a "space" of escape and imagination, but it has also been called our most accurate representation of reality. Though spectators are gazing at a two-dimensional screen, the sense they are offered of a three-dimensional world has allowed audiences entrance into spaces ranging from the density of New York City to the expanse of the American southwest and on to the far reaches outer space.

Course Rotation: TBA

FSS 275 Race and Representation (3 credits)

"Race" and "representation" are terms that are part of our everyday vernacular; as a result, we often use these terms without considering the complex discourses that shape modern conceptions of race and what it really means to "represent." We will explore the history of racial representation and consider the possibilities for representing race in the future. We will address challenging questions about what race is and how it informs our relationships with photographic/cinematic images. This is particularly helpful for film and screen studies students interested in translating their historical and theoretical knowledge of film into a critical understanding of a wider range of photographic images including advertisements, digital media, and fine art.

Course Rotation: NYC: Fall

FSS 280 Cinematography (4 credits)

This course combines theoretical and practical elements of cinematography. Along with techniques of shooting in-studio and on-location, students will study historical and contemporary traditions and genres of cinematography. Students will learn how to visualize ideas cinematographically working from a script or screenplay and effectively light and film actors/performers. Film emulsions, exposure, filters, camera placement, composition, movement, and continuity are among the topics that may be covered. Emphasis is placed on the use of cinematography and image design in telling a story.

Course Rotation: NYC: Fall & Spring

FSS 280Q History of Writing for the Screen (3 credits)

This course provides a look at the evolution, craft, aesthetics and economics of writing for the screen, from early film to the traditionally structured Hollywood screenplay, to television and the Internet. The course considers, among other issues, the origins of the form and the changing demands on writers through differing types of media; the rise of the writer/director and of the television auteur; and the relationships between screenwriting and other writing disciplines, including playwriting, fiction and journalism.

Course Rotation: Fall.

FSS 296A Topic: Hitchcock (3 credits)

A study of several Hitchcock masterpieces.

FSS 296B Topics in Film (3 credits)

This course will combine the disciplines of Biology and Film Studies to explore both the facts and the fantasies of science-fiction films. By looking at a diverse selection of films that represent multiple aspects of the biological sciences, students will get a sense of how much actual scientific ideas are worked through in fictional texts, and how they might gain access to the sciences through these fictions. The Film Studies side of the course will ask students to consider what kind of cultural fantasies and/or anxieties are being represented in these films, and how fiction guides our thinking as much as scientific facts. The ultimate goal of the course is to allow students to see the relations between the humanities and the sciences, and to think through the relation of nature to culture.

FSS 296C Topic: History of the Documentary (3 credits)

The course will explore a wide range of issues specific to the documentary form: the most significant developments in aesthetic, narrative, technological innovations through the study of a variety of national cinemas, as well as the evolution of the production, distribution, and marketing of documentary film and video.

FSS 296D Video I (3 credits)

This class is designed to introduce students to video and film production. Students learn camera techniques, storyboarding and film editing (using Final Cut software as well as Photoshop and DVD Studio Pro). The focus is on acquiring skills through several projects developed individually and in groups. Projects include both narrative and non-narrative approaches to the medium. Emphasis is on visual art and film as communication and basic approaches to editing and post production.

Course Rotation: NY: Fall.

FSS 296H Topic: Film Auteurs of NYC (3 credits)

Ever since the invention of the very first motion picture camera in the United States by New Yorker Thomas Edison in 1893, New York City has remained a center of motion picture production, distribution, and exhibition. This course will chart the journey of cinema in NYC over the past 119 years by focusing on several New York film artists who have made significant contributions to filmmaking in the Big Apple. Through lectures, readings, screenings and discussion the course will highlight the work of NYC auteurs, including Elia Kazan, John Cassavetes, Sydney Lumet, Woody Allen, Martin Scorsese, Spike Lee, Ken and Ric Burns, and Christine Vachon. The class will also explore New York City as one of the world's most exciting living film studios. We will explore the unique challenges that these auteurs have faced producing films in New York City and what young filmmakers face today. We will chart how NYC has contributed to cinema, not only its unique landscapes and architecture, but also its great energy, electricity, complexity, chaos and magic. The class will visit several famous NYC film production locations and studios including Chelsea Studios (opened in 1914) and Silvercup Studios (location for many films and TV shows shot on film, including *The Sopranos*, *Sex and the City*, and *30 Rock*). The class will also visit other NYC film shrines including the Anthology Film Archives and the landmark Ziegfeld Theater. Through readings, screenings, discussion, and written assignments, students will develop skills in film analysis and criticism. They will also explore the relationship of art and industry by studying the evolution of production, distribution, exhibition, and marketing of film in NYC.

FSS 296P How to Write Like a Film Critic (3 credits)

This course will explore the development of the art and criticism through the study of significant writers both early and contemporary and the films they wrote about. Students will learn the difference between film reviewing and film criticism and will write both. Through analyzing and discussing films, studying models of criticism, and through the practice of writing, students will develop their own personal voice and perspective on what is important about film.

Course Rotation: PLV, Fall Odd Years.

FSS 296S Topic: Special Effects and the Cinema (3 credits)

From the "magic" of early trick films to the wonders of science fiction films, and CGI illusions, special effects have shaped the cinematic experience in fundamental ways. Drawing on histories and theories of illusions and related experiences like wonder and the sublime, this course considers how and why individual films have used special effects to blur the boundaries between the real and the fake, the animate and the inanimate, life and death. Our goal is to see special effects differently, not simply as spectacular forms of entertainment, but as profound and illuminating spectacles that teach audiences about what the cinema is, how moving images work, and how the nature of technological innovation bears on enduring concerns about what it means to be human.

Course Rotation: NY; Fall

FSS 296U Topic: Film and Television Editing I (3 credits)

FSS 301 Filmmaking: Image and Sound (4 credits)

This course builds upon the concepts and skills of narrative filmmaking process mastered in the 16 mm film production course. The objective of the class is to go through the production of a simple sync sound film/video, step by step. Topics covered include concept development, screenwriting, script breakdown, producing, directing, casting, acting, rehearsal, storyboarding, film and digital cinematography, sound recording and mixing. All projects will be financed by the student. Estimated total costs: \$150.00- 200.00.

Course Rotation: Spring

FSS 310 Editing for Film and Television 2 (4 credits)

This course focuses on film and television post-production workflows from ingest to delivery, including both intermediate and advanced techniques for visual effects, color correction, and audio mixing and the analysis of sophisticated editing practices and traditions. Advanced storytelling theory and techniques will focus on the following: point of view, character development, and sound design. Techniques studied in this course will apply to multiple genres and forms ranging from narrative projects, documentaries, movie trailers, webisodes, reality television, commercials, music videos, education, and industrial videos. Students will work with industry-standard post-production software, building on skills developed in FSS 210: Editing for Film and Television I. They will gain necessary skills in editing for use in film and television production classes and independent media projects as well as for internships and professional media work. Students must be available for editing work outside of scheduled class time.

Course Rotation: NYC: Fall and Spring

FSS 330 Writing for Television (3 credits)

In this workshop class, students will learn the structure of, pitch ideas for, write spec episodes for, and develop season arcs for episodic television. Emphasis will be on capturing the voice of a show; what the formal demands of television writing are; what makes for a good pitch; how best to function in the writers room; the relationship between the writing staff, show runner, network and cast. Each semester will focus on a different genre of the form, which will include (but may not be limited to) the sitcom; the procedural; and the one-hour serial drama.

Course Rotation: NYC: Spring.

FSS 345 Hip-Hop Cinema and Visual Culture (3 credits)

This course approaches the theory and practice of visual culture studies through the lens of contemporary hip-hop cinema and visual culture (fashion, music videos, album art, etc.). We will address the entanglement of race, gender, sexuality, and technology in hip-hop. The preeminent hip-hop scholar Tricia Rose defined hip-hop as "a black cultural expression that prioritizes black voices from the margins of urban America." Like Rose, we will begin with the enduring question, "what is hip-hop?" As the course proceeds, we will nuance and refine this question. Our primary objective will be identifying the cultural logics hip-hop relies on to make sense. Our focus will be hip-hop, race, and visuality in the US context; however, we will also explore issues of authenticity, commercialization, gender and sexuality, and appropriation in the global exchange of black American expressive culture. Each week will focus on questions/points of tension in hip-hop popular and scholarly discourse. Course assignments will also emphasize unresolvable tensions as a way to consider the theoretical value and skill of developing sophisticated research questions.

Course Rotation: NYV: Fall

FSS 380 Special Topics in Filmmaking (3 credits)

This upper-level course offers an in-depth focus on a selected thematic and/or technical topic, allowing students to take the skills they have acquired in both theory and practice and apply them in a specific context. The creative and thematic focus will vary from semester to semester, and the course will be taught by instructors with varying areas of expertise. The course topic may focus on such practical skills as design, directing, editing, cinematography, writing, or web content production, and/or a thematic focus on a specific genre, storytelling tradition, or movement. The course can be repeated for credit with a different topic. See section notes for the specific topic offered.

Course Rotation: NYC: Spring

FSS 383 Theories of Film (3 credits)

This course focuses on the different ways that cinema has been accounted for philosophically, psychoanalytically, socially, and politically since the 20th century. Texts by film theorists and filmmakers will be read to gain an understanding of some of the stakes involved in cinematic representation as well as the influence that film has had on modern thought.

Course Rotation: NYC: Spring, PLV: Spring.

Prerequisites: FSS 202 and FSS 203 or permission of instructor.

FSS 386 Seminar on Film (3 credits)

Selected Topics, focusing on a particular genre, theme, director, among others, will be studied intensively. Emphasis will be placed on independent research under the guidance of the instructor. This course may be taken for credit more than once.

Course Rotation: NYC: Fall, PLV: Fall.

FSS 393 Internship in Film and Screen Studies (4 credits)

This course provides credit and guidance for internships in film and screen media outside of Pace University. An Internship is an assignment, paid or volunteer, to a business, corporation, public agency, school, or other organization that provides on-the-job and pre-professional experience. In this case, internships can range from work in film, television, or digital media production, to work in film festivals and other distribution outlets, to writing and research internships in cultural journalism or other areas related to the field of study. Internships are arranged by the University's Career Services Office, by the FSS Department, by individual faculty members, or by the individual student. The internship will be supervised by a professor who will serve as the university contact for the internship provider and will assess the student's participation in the internship. Internships are either full-time or part-time and generally last for one semester. The course gives students employment experience in film and media; encourages them to make industry contacts for post-collegiate opportunities, and provides them with an opportunity to analyze the relationship between academic studies in film to professional work in their field. .

Course Rotation: NYC; Spring And Fall

Prerequisites: Permission of Director of Film and Screen Studies required.

FSS 395 Independent Study in Film & Screen Studies (1-3 credits)

This course allows students to work on independent research and writing projects under the guidance of Film and Screen Studies professors.

FSS 395A Independent Study in Film & Screen Studies (A) (2-3 credits)

This course allows students to work on independent research and writing projects under the guidance of Film and Screen Studies professors.

FSS 396A Creative Projects in Film History (3 credits)

Course Rotation: NYC: Spring

FSS 405 Film and Screen Studies Advanced Production Practicum (1-4 credits)

The Film and Screen Studies Advanced Production Practicum allows students who have completed at least three FSS production courses and at least one semester of FSS 205 (Practicum), to produce an advanced motion picture project and to mentor other students by assisting in production courses. The Advanced Practicum allows students to hone skills learned in other FSS courses and electives under the close guidance of FSS faculty and provides students with pre-professional experience in motion picture production and instruction within Pace.

Course Rotation: NYC: Fall, Spring.

Prerequisites: Open only to students who have completed three FSS production courses.