UMASS FILM COURSES – SPRING 2015
Updated 11/20/2014

ART 230: PHOTOGRAPHY I
TBA
Mo/Wed 7:00PM-9:45PM
Mo/Wed 9:05AM-11:50AM
Introduction to photographic tools and methods. The balance between self-inquiry and the
importance of process and materials as vehicles of meaning. Theory explored through class
critiques and slide presentations. Photography examined and discussed both from a personal
point of view and in its wider cultural context.
Undergraduate UMass Film Studies Certificate category: V

ART 231: PHOTOGRAPHY II
Susan Jahoda
Tu/Th 8:30AM-11:15AM
In-depth exploration of techniques and materials including zone system, large format, and non-
silver processes. Slide lectures, discussions, and readings. Prerequisite: ART 230 or consent of
instructor.
Undergraduate UMass Film Studies Certificate category: V

ART 384: COMPUTER ANIMATION II
TBA
Tu/Th 1:00PM-3:00PM
The second of a two semester sequence. Animation techniques using digital tools as applied to
film, video, music and technology. Animation software (Maya) and professional compositing
programs are used. Development and design of personal work is stressed. Emphasis is on
creativity and professionalism. Studio course.
Undergraduate UMass Film Studies Certificate category: V

COMM 140: INTRODUCTION TO FILM STUDIES
Martin Norden
Tu/Th 2:30PM-3:45PM
Lab: Tu 4:00PM-6:00PM
The nature and several functions of film, including narrative and nonnarrative approaches to film
communication. Topics include: the components of film expression (composition, movement,
editing, sound, setting, and acting); designs in screen narrative; film's relationship to other arts
and media; and its role as an instrument of social reflection and change.
Undergraduate UMass Film Studies Certificate category: I, V

COMM 296F: INDSTU-FILM FESTIVAL
Anne Ciecko
We 7:00PM-10:00PM
Film screening. This course is held in conjunction with a semester-long series of curated weekly
film screening and related events. To earn 1 credit (mandatory pass/fail), students are required to
attend at least 7 film festival events and complete surveys at the end of the screenings.
COMM 331: Program Process in TV
David Maxcy
Mo 10:10AM-11:00AM
L01: Mo 1:25PM-4:25PM
L02: We 1:25PM-4:25PM
L03: Fr 9:05PM-12:05PM
Introduction to concepts and techniques of television production, through lectures, lab exercises, and guided production projects. All three sections will meet together once a week for a 50-minute lecture with the course director. Each section will then meet once a week for a 3-hour lab session.
Undergraduate UMass Film Studies Certificate category: V

COMM 342: History of Film II
Matthew Ferrari
Tu/Th 11:30AM-12:45PM
Key events and representative films that mark the history of motion pictures since 1950 worldwide. Emphasis on films made in the United States within the mainstream and at the margins during the last five decades.
Undergraduate UMass Film Studies Certificate category: IIA, V

COMM 345: CONTEMPORARY WORLD CINEMA
Anne Ciecko
Mo/We 4:00PM-6:00PM
This course offers an overview of recent narrative fiction feature filmmaking from Africa, the Middle East, Asia, and Latin America. We will explore political, social, and economic circumstances that impact the production, exhibition, marketing, distribution, and reception of films. We will address the ways contemporary films construct images of nations, nationalism, and national culture(s). Feature films and clips will be screened regularly and analyzed using tools of film criticism and cultural studies.
Undergraduate UMass Film Studies Certificate category: IIB, V

COMM 397TV: TV STUDIO OPERATION, PRODUCTION DESIGN
David Maxcy
Th 10:00AM-2:00PM
This course explores the links between technical operations, creative production design, and actual production in the live, multiple-camera HD studio environment. Though loaded with technology, the television studio is, from the first instance through the last, a creative environment. Studio technology comprises a set of creative tools. Uses these tools are always aimed at actual production of meaningful content. This course will explore and put to work the concepts and techniques fundamental to multiple-camera studio production in the HD studio environment: conceptualization, visualization, and writing for multiple-camera, wide-screen production; production design, including staging, set design, photography and lighting, sound design, and graphic design. In the area of studio operations students will learn and put to work skills including light placement and mixing, videography using the HD studio camera, sound
pickup and mixing, and graphics. Students will realize all of this work in collaborative, final
studio production projects.
Undergraduate UMass Film Studies Certificate category: V

**COMM 433: ADVANCED TV PRODUCTION AND DIRECTION**
David Maxcy
Integ. Learning Center TV Studio S3
Tu 10:00AM-2:00PM
Cap: 10
Lecture, Studio. Intensive workshop course in advanced concepts and techniques of studio-
based television production, with a focus on the direction of live programs. Under the
supervision of the instructor, students will produce individual projects in a variety of genres
which will be aired on local cable television outlets. Prerequisite: COMM 331 or consent of the
instructor.
Undergraduate UMass Film Studies Certificate category: IV, V

**COMM 441: PRINCIPLES AND TECHNIQUES OF FILM STYLE PRODUCTION**
Bruce Geisler
Integ. Learning Center N317
Tu/Th 2:30PM-4:30PM
Cap: 12
Hands-on introduction to single-camera filmmaking using 16mm film cameras and/or digital
video camcorders (electronic field production) and non-linear (computer-based) editing. Students
learn concepts of pre-production, shot composition, lighting, visual story telling, continuity
editing, and production and post-production audio as they plan, shoot, and edit exercises and
complete projects.
Undergraduate UMass Film Studies Certificate category: IV, V

**COMM 493C: COUNTERCULTURAL FILMS**
Bruce Geisler
Integ. Learning Center S350
We 12:20PM-2:20PM
D01: We 2:30PM-3:30PM
Cap: 25
An exploration of the counter-cultural movements of the 1960s and 70s and later, hosted by
someone who was there and lived to tell the tale. Through the medium of documentary and
fiction films, we will delve into the musical, sexual, artistic, political and spiritual upheavals that
rocked America and Europe back then and that continue to reverberate today.
Undergraduate UMass Film Studies Certificate category: IIB, IV, V

**COMM 494AB: HOLLYWOOD FILM, DIVERSITY, AND ADAPTATION**
Demetria Shabazz
Integ. Learning Center S350
Tu/Th 10:00AM-11:15AM
Cap: 25
This course aims to inspire the development of a critical vocabulary for analysis of the formal
conventions of film, especially as they bear on literary discourse. In addition, this course will
focus on cinematic and literary works that articulate or express specific notions of American
identity in terms of race, class, and gender. This class will look specifically at how the film
industry negotiates specific literary narratives about identity within American society as a means
of adapting the texts to the big screen. Satisfies the Integrative Experience requirement for BA-
Comm majors.
Undergraduate UMass Film Studies Certificate category: IIB, IV, V
COMM 593D: ADVANCED SCREENWRITING
Bruce Geisler
Integ. Learning Center S416
Tu/Th 11:30AM-12:45PM
Cap: 16
Building on the introductory course, (COMM 493E: Seminar-Screenwriting), an intensive workshop where students receive continuing, in-depth feedback on their work in progress, as they strive for professional competence in feature-length theatrical screenwriting or writing for episodic television. Analysis of two professional screenplays and the films or shows produced from them as students delve into the writer's art and craft. Students will complete either 60 pages of a feature length motion picture screenplay or a complete episode for an existing dramatic television show, or two episodes for a current sitcom. Prerequisites: COMM 493E or another college-level screenwriting course.
Undergraduate UMass Film Studies Certificate category: IV, V

COMPLIT 383: NARRATIVE AVANT-GARDE FILM
TBA
TBA
D01AA Tu 2:30PM-3:45PM
D01AB Tu 4:00PM-5:15PM
Cap: 25
Focus on narrative problems of love, desire, sexual identity, daily life, and death. These films' investigations of how we might gain distance on our life fictions by questioning and undermining viewer identification with narrative.
Undergraduate UMass Film Studies Certificate category: IIA, V

COMPLIT 391W: DREAM, HISTORY & IDENTIDY IN POLISH FILM
Barbara Bolibok
TBA
We 4:00PM-7:00PM
Cap: 30
This course is an introduction to classics of Polish cinema. We will watch films by Poland's best-known film directors to explore their poetic, thematic and philosophical concerns. Among directors whose works we will view are Roman Polanski, Andrzej Wajda, Jerzy Stuhr, Barbara Sass, Krzysztof Kieslowski, Krzysztof Zanussi, Agnieszka Holland, Dorota Kedzierzawska and Lech Majewski. Using Freud's theory of dreams, Lacan's notion of "the gaze" and Aristotle's theory of tragedy, we will examine the dream-like structure of cinematic image to shed light on how history and identity are visually represented by Polish filmmakers. In our class discussion throughout the course, we will attempt to identify those qualities that give Polish cinematography its distinctiveness.
Undergraduate UMass Film Studies Certificate category: IIB, V

FRENCHST 353: AFRICAN FILM
Patrick Mensah
Barlett Hall Room 61
Tu 4:00PM-7:00PM
Cap: 60
D01AA Th 2:30PM-3:45PM
D01AB Th 4:00PM-5:15PM
Course taught in English. Histories and development of African Francophone and Caribbean film, from its inception to the present day. The sociocultural, economic, and political forces and imperatives defining its forms and directions. Questions this work raises in film aesthetics and theory as a whole. Screenings and analysis of films by Sembene, Achkar, Kabore, Mweze, Cisse, Drabo, Bekolo, Teno, Peck, Palcy, Lara, Haas, and others.
JOURNAL 397L - ST-Documentary Tradition in Lit & Film
Madeleine Blais
Integ. Lrng Center S404
We 4:00PM - 7:00PM
This course offers an in depth exploration of the artistic and journalistic impulse to capture in words and images what the Irish call the “music of what happens.” Sample pairings include *Harvest of Shame* shown in conjunction with the John Steinbeck novel, *Grapes of Wrath*, *Capturing the Friedmans* with the Susan Orlean essay, *Seriously Silly*, *Dead Man Walking* with Norman Mailer’s great work of literary nonfiction *The Executioner’s Song*. We will examine the strengths and weaknesses of varying approaches to what amounts to the same material, with a special emphasis on how the author/director honors truth and fact simultaneously.

Judaic 364 Cinema of the Holocaust

4 credits, Gen Eds HS and G
Tuesdays 4:00-6:45pm
Professor Olga Gershenson
Cinema today constitutes an important source of popular historical knowledge of the Holocaust. Fiction films in particular have come to occupy a central place in our understanding and memorialization of the Jewish catastrophe. Given their importance, this course will provide a cultural history of cinematic treatments of the Holocaust, trace major trends and changes in Holocaust representations, and raise questions concerning historical memory of the Holocaust in national cinemas. The main emphasis will be on narrative cinema, but several significant documentaries will also be considered.
Open to seniors, juniors, and sophomores only.
Undergraduate UMass Film Studies Certificate category: IIB, V

JUDIAC 344: FILM AND SOCIETY IN ISRAEL
Olga Gershenson
Wed 4:00PM-6:45PM
This course uses film to discuss Israeli society. Topics include: foundation of Israel, Israeli-Palestinian conflict, Holocaust survivors, religion, gender, and interethnic relations. All film showings are with English subtitles.
Undergraduate UMass Film Studies Certificate category: IIB, V

MUSIC 170: MUSIC IN FILM
Andrew Ritchey
TuTh 8:30AM - 9:45AM
Music in Film is a general education course examining the conjunction of music and cinema from a variety of angles. Among the topics to be addressed will be the musical practices of the Hollywood studio era (including the use of both "classical" and vernacular idioms); the historical emergence of the star composer, the music supervisor, and the contemporary sound designer; experimental approaches to sound and music in a cinematic context; and the impact of film and sound technologies on music and musical performance. Excerpts from a wide range of films will
be viewed to acquaint students with the many aesthetic and technical possibilities of film music throughout film history. No special musical training or academic prerequisites are required.

Undergraduate UMass Film Studies Certificate category: IIA, V

**MUSIC 170H: MUSIC IN FILM**

Andrew Ritchey
Tu/Th 2:30PM-3:45PM
Cap: 24

Music in Film is a general education course examining the conjunction of music and cinema from a variety of angles. Among the topics to be addressed will be the musical practices of the Hollywood studio era (including the use of both "classical" and vernacular idioms); the historical emergence of the star composer, the music supervisor, and the contemporary sound designer; experimental approaches to sound and music in a cinematic context; and the impact of film and sound technologies on music and musical performance. Excerpts from a wide range of films will be viewed to acquaint students with the many aesthetic and technical possibilities of film music throughout film history. No special musical training or academic prerequisites are required.

Undergraduate UMass Film Studies Certificate category: IIB, V

**PORTUGUESE 408: BRAZIL IN FILM AND FICTION**

Daphne Patai
Tu/Th 1:00PM-2:15PM
Cap: 20

Introduction to Brazil through contemporary film and literature.

Undergraduate UMass Film Studies Certificate category: IIB, IV, V

**SCANDIN 391E: MYSTERY, MURDER, & MAYHEM IN SCANDINAVIAN FICTION AND FILM**

Sherril Harbison
Tu/Th 10:00AM-11:15AM
Cap: 30

Scandinavian literature and film have always reflected on the impact of violence and chaos in human affairs. Today's increasingly multicultural communities complicate their reflections in unprecedented ways.

Undergraduate UMass Film Studies Certificate category: IIB, V

**SPANISH 397W: LATIN AMERICAN CINEMA**

Jose Ornelas
Wed 4:00PM-6:30PM
Cap: 50

The course is designed to introduce students to the cinematic work of some of the most important Latin American directors from the seventies to the present. The course will center on a variety of topics that are vital to the understanding of the most significant political, historical, social and cultural events that have shaped Latin America. Some of the topics to be examined in the class are: racial, gender, sexual and identity issues; nation formation; revolution; immigration; repression; utopia; resistance; violence; freedom and slavery. Students will be expected to develop interpretative filmic skills through an exploration of the connections between the technical composition of the films and the social, political, and cultural context to which each film refers. Films for the course will be chosen from the following list: Camila, The Official

Undergraduate UMass Film Studies Certificate category: IIB, V

**SPANISH 597T: CATALAN CINEMA**

Barbara Zecchi, Guillem Molla

Mo 6:30PM-9:00PM

*TBA*  Cap: 10

*Description forthcoming.*