Registration for Spring 2018 opens on 6 November 2017. You must meet with your advisor prior to your registration to discuss course selections and have your registration block removed. Contact your advisor to arrange a meeting. Please pay attention to course prerequisites. If you do not know who your advisor is, you can look it up in your account on MyRIC. If you do not have an advisor, contact the program director Vincent Bohlinger at vbohlinger@ric.edu.

First-Year Seminar (FYS): Superheroes!
TuF 12:00-1:50 PM, Rosalind Sibielski
This course examines representations of superheroes in U.S. literature, comic books, movies, television, and other aspects of popular culture. Using these representations and selected theoretical readings, we will analyze the ways in which stories about superheroes both transmit and reinforce cultural beliefs concerning identity, power, heroism, morality, social order, good, and evil.

First-Year Seminar (FYS): Coming of Age According to Hollywood
MW 2:00-3:50 PM, Bonnie MacDonald
This is a seminar about Hollywood Coming of Age (COA) films released since the mid-1950s. Using a combination of film criticism methods we will investigate the dominant cultural myths told about the passage from childhood to adulthood. Assuming that we learn some things about life from the movies, one of the key questions we will ask is – what do these teen films teach young people? Have the ideological myths changed? And if so, how and why? Historically, politically, and economically, who benefits from perpetuating these myths? And how do these films represent young people? Are they celebrated, stereotyped, exploited, demonized, and/or radicalized? We will screen selected films across seven decades, read analyses by film critics who employ a variety of theoretical methods, and discuss the films. Students will learn to use critical theories to analyze and write about COA films.
**FILM 116: Introduction to Film**
This course is an introduction to film analysis and serves as the gateway course to all other Film Studies classes. Our primary focus will be on the relationship between elements of film style and their respective functions. We will examine the formal characteristics of a variety of films and explore how these characteristics contribute to our understanding of these films. By the end of this course, you will be equipped with the vocabulary and skills necessary to provide a sensitive and persuasive analysis of any film you might encounter.

FILM 116-01 Introduction to Film, W 6:00-9:50 PM, Rob Albanese
FILM 116-02 Introduction to Film, TuTh, 10:00-11:50 AM, Rosalind Sibielski
FILM 116-03 Introduction to Film, MW, 4:00-5:50 PM, Mark Espinola
FILM 116-04 Introduction to Film, Th 6:00-9:50 PM, Jim Pickett
FILM 116-05 Introduction to Film, M 6:00-9:50 PM, Derek Dubois
FILM 116-06 Introduction to Film, MTh 12:00-1:50 PM, Andrew Cate

**FILM 219: Methods of Film Analysis**
This course emphasizes the reading and writing of film criticism and analysis as it introduces the major conceptual frameworks that have long dominated writing about cinema: film authorship, film genres, and national cinemas (the three principal categories for upper division Film Studies courses). Significant attention will be paid to the craft of writing critical essays about film, emphasizing the importance of scholarly research. There will be numerous informal writing assignments, three formal papers, plus one major revision as well as class preparation and participation. Prerequisite: FILM 116 or consent of instructor.

**FILM 221: History of Film II**
TuTh 2:00-3:50 PM, Rosalind Sibielski
This course studies significant national and international trends in the history of film from WWII to the present. We will focus on major developments within various national cinemas and consider the continuing pressures (economic, ideological, and aesthetic) exerted on those cinemas by Hollywood. We will study genres, movements, and directors from the U.S. and other areas of the globe. Students are strongly encouraged to have taken FILM 220 (“Film History I”) prior to enrollment in this course. Prerequisite: FILM 116 or consent of instructor.
During the filming of Lifeboat, composer David Raksin was told that Hitchcock had decided against using any music. Since the action took place in a boat on the open sea, where would the music come from? Raksin responded by asking Hitchcock where the cameras would come from. In this course we will examine the practice that evolved in Hollywood in the early years of sound film to put music to film. Topics will include the classical Hollywood film score, popular music and rock and roll in the film score, and contemporary scoring practices. Students need no prior musical training as the emphasis of the course is not on the analysis of a film score as music but on its analysis as a structural element in Hollywood film. Prerequisite: FILM 219 or consent of instructor.

This course is designed to build upon the fundamentals of writing for film previously covered in FILM 370. It will include various methods for planning one’s story, alternatives to the Classical model, and the art of the feature-length film. The class will be comprised of lectures and workshops. Students will write a full feature-length film script. Prerequisite: FILM 370.

A hands-on course designed for students with little or no filmmaking experience, FILM 373 creates a foundation to be built upon in upper-level production courses. Over the course of the semester, students will develop rudimentary film production skills and techniques including DSLR camera operation, three-point lighting, audio recording, editing, film music, sound mixing, and color grading. Prerequisite: Film 372 or consent of instructor.
FILM 375: Film Production: Documentary
W 6:00-9:50 PM, Bohlinger & MacDonald
In this upper-level production course, students will explore some of the different types of documentary filmmaking and then make these different types on their own, including expository documentaries (traditional docs), observational documentaries (direct cinema), poetic documentaries (city films), and participatory/performative documentaries (more personal films). While considering issues and aesthetics particular to documentary (objectivity, camera presence, etc.), students will engage in a workflow approach and develop skills unique to documentary film production (research, observation, interviews, shooting b-roll, etc.). Prerequisite: FILM 373 or consent of program director (students may be enrolled in FILM 373 concurrently, so be in touch with the program director for permission).

FILM 454: Film Theory
TuTh 4:00-5:50 PM, Vincent Bohlinger
This course provides an overview of some of the principal theoretical concerns to have encompassed film studies since the 1960s. Major theoretical frameworks to be examined include semiotics, structuralism, psychoanalysis, Marxism, apparatus theory, feminism, and cultural studies. We will read works by such theorists as Louis Althusser, Roland Barthes, Jean-Louis Baudry, Raymond Bellour, Sigmund Freud, Christian Metz, and Laura Mulvey. We will apply these readings to films by John Ford, Howard Hawks, Alfred Hitchcock, Vincente Minnelli, Josef von Sternberg, and others. This is a reading and writing intensive course, and students are expected to screen several films outside of class. Students will write three papers that utilize three different theoretical approaches to the same contemporary film. Prerequisites: FILM 220, FILM 221, and two 300-level film courses or consent of instructor.

FILM 479: Film Studies Internship
TBA, Vincent Bohlinger
Students gain a more comprehensive understanding of career possibilities in the broad field of film studies. Credit load varies, and this course may be repeated for credit. Contact program director for more information. Prerequisites: a major in film studies; completion of at least 55 undergraduate credit hours, 18 of which are in film studies; and a 3.0 GPA in major.