

# ACTING FOR FILM, TELEVISION AND THEATRE

## Program Overview

The B.F.A. in Acting for Film, Television and Theatre is a professional training program that prepares students for entry into the performance fields of stage, film, and television. The program consists of comprehensive training in acting, voice, and movement and also includes courses geared toward the business of acting, directing and script analysis, as well as theatre and film history. Students will learn from a faculty of working professionals who collectively have experience in every aspect of the discipline. Rider's close proximity to New York City and Philadelphia allows students to interface with many industry experts who will help nurture students' professional aspirations as they experience the vibrant, cultural atmosphere of these major entertainment markets.

## Degree Offered

- B.F.A. in Acting for Film, Television and Theatre

## Contact

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## Acting for Film, Television and Theatre (BFA) Major Requirements

(81 credits)

BA in Theatre, BA in Dance, BFA in Musical Theater, and BFA in Acting programs within the Department of Performing Arts require their majors to earn a grade of C or higher to pass all courses required of their respective majors (except General Education Classes). A grade of C- or lower requires the student to repeat the course. Students may only repeat major-required courses once. A student failing to achieve a grade of C or higher on the second attempt will be dismissed from the major.

Students are afforded one opportunity to appeal the dismissal to the Chair. Such an appeal must include a plan for success, at least one letter of support from a full-time faculty member within the degree program, and any relevant supporting documentation from the Academic Success Center or the Dean of Students' Office that the student may choose to include.

The Chair, in collaboration with program faculty, reserves the right to deny the appeal. In such a case, the program dismissal stands. Should the appeal succeed, the student has one final opportunity to achieve a grade of C or higher for the course in question, after which no further appeal shall be afforded.

Students in the BFA in Acting for Film, Television and Theatre program must pass the sophomore review to remain in good standing in the major.

Code	Title	Credits
<b>Required Courses:</b>		
Complete all of the following courses:		
THE 103	The Authentic Instrument I: Introduction to Movement	3
THE 104	The Authentic Instrument II: Introduction to the Actor's Voice	3
THE 107	Acting I: Intro to Acting	3
THE 110	Acting II: Scene Study	3
THE 115	Stagecraft	3
THE 126	Acting for Camera 1	3
THE 127	Theatre Production	1
THE 190	Production I (Must be completed two times)	2
THE 220	Movement for the Actor I	3
THE 221	Voice for the Actor 1: Foundations of Speech	3
THE 222	Voice for the Actor 2: Speech & Dialects	3
THE 229	Movement for the Actor II	3
THE 240	Script Analysis	3
or FTV 238	Screenplay Fundamentals	
THE 310	Acting III	3
THE 311	Acting IV	3
THE 313	Voice for the Actor 3: Voice Acting	3
THE 315	Acting for the Camera 2	3
THE 320	The Business of Theatre and Acting	3
THE 329	Movement for the Actor III	3
THE 400	Directing for the Stage I	3
THE 410	Advanced Performance Workshop	3
THE 450	Acting V: Auditioning	3
FTV 135	Filmmaking I	3
<b>Select two courses from the list below:</b>		<b>6</b>
THE 105	Theatre History to 1700	
THE 106	Theater History Since 1700	
FMS 250	Global Film History: Origins to 1960	
FMS 251	Global Film History: 1961 to Present	
FMS 252	American Film History: Origins to 1960	
FMS 253	American Film History: 1961 to Present	
FMS 260	Great Performances in Film	
FMS 342	Artists of the Cinema	
FMS 380	Women in Film	
FMS 382	Comparative Film Directors	
<b>Select either Option A. or Option B.:</b>		<b>9</b>
<b>Option A.</b>		
FTV 399	The Co-Operative Experience	
<b>Option B.</b>		
Select 9 credits from the list of approved courses below:		
DAN 112	Ballet I	
DAN 113	Ballet II	
DAN 151	Modern Dance I	
FTV 235	Filmmaking II	
FTV 236	The Aesthetics of Filmmaking	
FTV 238	Screenplay Fundamentals	
FTV 250	Television Studio Production I	

FTV 402	Directing for Film
FTV 435	Filmmaking III
MTR 109	Ballet I
MTR 112	Ballet II
MTR 114	Ballet IV
MTR 168D	Applied Voice
MTR 209	Tap Dance I
MTR 210	Tap Dance II
MTR 212	Ballet VI
MTR 307	Tap III
MTR 308	Tap IV
MTR 309	Jazz I
MTR 313	Ballet VII
MTR 314	Ballet VIII
MTR 315	Jazz II
MTR 316	Jazz III
MTR 318	Jazz IV
MTR 319	Jazz V
MTR 320	Jazz VI
THE 118	Visual Imagination
THE 190	Production I (beyond the 2 required credits)
THE 201	Devised Theatre
THE 206	American Theatre History
THE 207	Contemporary Theatre: Text and Context
THE 215	Introduction to Theatrical Lighting and Sound
THE 216	Introduction to Scenic Construction
THE 219	Stage Management
THE 224	Stage Make Up
THE 227	Properties and Scenic Painting
THE 228	Projection Design
THE 240	Script Analysis
THE 250	Introduction to Costume Construction
THE 260	History of Style and Decor
THE 290	Production II
THE 312	The Arts Abroad
THE 317	Scenic Design
THE 318	Stage Lighting Design
THE 319	Costume Design
THE 325	Sound Design
THE 390	Production III
THE 401	Directing for the Stage II
THE 497	Theatre Senior Showcase

**Total Credits****81**

## Academic Plan of Study

The following educational plan is provided as a sample only. Rider students who do not declare a major during their freshman year; who are in a Continuing Education Program; who change their major; or who transfer to Rider may follow a different plan to ensure a timely graduation. Each student, with guidance from their academic advisor, will develop a personalized educational plan.

Course	Title	Credits
<b>Year 1</b>		
<b>Fall Semester</b>		
THE 103	The Authentic Instrument I: Introduction to Performance Skills	3
THE 107	Acting I: Intro to Acting	3
FTV 135	Filmmaking I	3
THE 190	Production I	1
General Education Credits		6
<b>Semester Credit Hours</b>		<b>16</b>
<b>Spring Semester</b>		
THE 104	The Authentic Instrument II: Developing the Imaginative Performer	3
THE 110	Acting II: Scene Study	3
THE 115	Stagecraft	3
THE 190	Production I	1
General Education Credits		6
<b>Semester Credit Hours</b>		<b>16</b>
<b>Year 2</b>		
<b>Fall Semester</b>		
THE 220	Movement for the Actor I	3
THE 221	Voice for the Actor 1: Foundations of Speech	3
THE 240	Script Analysis	3
or FTV 238 or Screenplay Fundamentals		
THE 310	Acting III	3
General Education Credits		3
<b>Semester Credit Hours</b>		<b>15</b>
<b>Spring Semester</b>		
THE 126	Acting for Camera 1	3
THE 222	Voice for the Actor 2: Speech & Dialects	3
THE 229	Movement for the Actor II	3
General Education Credits or Free Electives		6
<b>Semester Credit Hours</b>		<b>15</b>
<b>Year 3</b>		
<b>Fall Semester</b>		
THE 105	Theatre History to 1700 (or Film History course)	3
THE 127	Theatre Production (If cast in production)	1
THE 315	Acting for the Camera 2	3
THE 329	Movement for the Actor III	3
General Electives		6
<b>Semester Credit Hours</b>		<b>16</b>
<b>Spring Semester</b>		
THE 106	Theater History Since 1700 (Or Film History course)	3
THE 311	Acting IV	3
THE 313	Voice for the Actor 3: Voice Acting	3
THE 320	The Business of Theatre and Acting	3
THE 329	Movement for the Actor III	3
General Education Credits/Free Electives		3
<b>Semester Credit Hours</b>		<b>18</b>

**Year 4****Fall Semester**

THE 400	Directing for the Stage I	3
THE 410	Advanced Performance Workshop <small>not needed if going to L.A. because student will take this course while in LA</small>	3
THE 450	NY Experience: Professional Audition Technique and the Business of Acting	3
General Education Credits/Free Electives		6
<b>Semester Credit Hours</b>		<b>15</b>

**Spring Semester**

FTV 399	The Co-Operative Experience (OR Approved theatre elective credits) <small>If spending semester in L.A. student will register for 9 credits of FTV 399 and THE 410</small>	12
Free Elective Credits		3
<b>Semester Credit Hours</b>		<b>15</b>
<b>Total Credit Hours for Graduation</b>		<b>126</b>

**Courses and Descriptions****THE 103 The Authentic Instrument I: Introduction to Performance Skills 3 Credits**

Through the Alexander Technique and other methodologies, actors gain awareness of personal habits and begin to find their authentic, truth-telling voice and body—a dynamic and expressive instrument to serve them in any medium.

**THE 104 The Authentic Instrument II: Developing the Imaginative Performer 3 Credits**

Continuing from THE 103, actors explore psycho-physical techniques (e.g. Michael Chekhov, Viewpoints, Laban) to develop the actor's imagination. The class culminates in a public presentation using the tools that have been cultivated in Authentic Instrument I & II.

**Prerequisite(s):** THE 103.

**THE 105 Theatre History to 1700 3 Credits**

The history of theater from the primitive time through the Baroque era. Examines major plays and playwrights, emphasizing the Greek, Roman, Medieval, and Elizabethan eras. This course counts towards the fulfillment of the Disciplinary Perspectives element of the CLAS general education curriculum.

**THE 106 Theater History Since 1700 3 Credits**

The history of theater from the Restoration to the present. Examines major plays and playwrights, emphasizing the Restoration, Romantic, and Realistic movements. This course counts towards the fulfillment of the Disciplinary Perspectives element of the CLAS general education curriculum.

**THE 107 Acting I: Intro to Acting 3 Credits**

Students will learn and practice the fundamental techniques and skills for authentic acting: pursuit of objectives, struggles against obstacles, and use of various tactics.

**THE 110 Acting II: Scene Study 3 Credits**

Students will continue to apply fundamentals from Acting I while learning how to read a script for actor clues, searching for and applying given circumstances to scene work, and monologues. Pre-requisite: THE 107 with a minimum grade of C.

**THE 115 Stagecraft 3 Credits**

The theory and practice of construction and rigging of stage scenery is offered. Emphasis is on actual productions and road show set-ups. One lecture and two labs per week.

**THE 118 Visual Imagination 3 Credits**

Introduction to the visual world of theater design. Visual examples, physical exercises and handcraft of composition and style, with dramatic input and meaning. The course explores how to translate ideas in a dramatic text into a visual context.

**THE 126 Acting for Camera 1 3 Credits**

Focuses on the craft and artistry of acting in television and film. Examination of TV production and the styles needed for work in various media will be discussed. Physicalization, simplicity, listening, marking and other technical requirements will be explored. Staging involving different camera angles will be rehearsed. The emphasis of this class is on adapting the performance to the special needs of the camera.

**Prerequisite(s):** THE 107 with a minimum grade of "C".

**THE 127 Theatre Production 1 Credits**

Students rehearse and perform roles in a play produced by the department and directed by a member of its faculty.

**THE 201 Devised Theatre 3 Credits**

Devised theatre is a process in which a whole creative team – from actors to technicians - develop a new work collaboratively. Students will create an original production inspired by a theme, topic, poem, or circumstance using multimedia, interviews, and other methods and build them through collaborative workshops and rehearsals.

**THE 206 American Theatre History 3 Credits**

The history of the American theater from the colonial period to the present, emphasizing dramatic scripts and theatrical conventions. Examines important playwrights, theorists, and practitioners representative of each period of American history, emphasizing the 19th and 20th centuries.

**THE 207 Contemporary Theatre: Text and Context 3 Credits**

The course will engage in exploring the art of contemporary dramatic literature and theatre practices. The scripts studied will reflect the complexity and diversity of contemporary society in various places around the world. Through an examination of a diverse body of scripts, the student will gain a better understanding of the possibilities inherent in the dramatic form, as well as the context of these works in society.

**THE 220 Movement for the Actor I 3 Credits**

This course is an introduction to movement training methodologies, and emphasizes physical awareness and expressivity as it relates to development of character.

**Prerequisite(s):** THE 104 and THE 110 with a minimum grade of C.

**THE 221 Voice for the Actor 1: Foundations of Speech 3 Credits**

Focuses on the exploration of the basic principles of vocal production and cultivating the natural expressivity of the voice. Classwork is based upon the classic progression of voice exercises of Kristin Linklater.

**Prerequisite(s):** THE 107 with a minimum grade of C; restricted to BFA in Acting for Film, Television and Theatre.

**THE 222 Voice for the Actor 2: Speech & Dialects 3 Credits**

Focuses on the exploration of the International Phonetic Alphabet (IPA) and the use of the IPA in learning dialects (including Standard Neutral American) for the stage.

**Prerequisite(s):** THE 221 with a minimum grade of C.

**THE 224 Stage Make Up 3 Credits**

Basic application of make up artistry and techniques for the stage. How it can help build a character, and how to apply to self and others.

**THE 229 Movement for the Actor II 3 Credits**

This course is a continuation of study in movement training methodologies (Alexander Technique, Viewpoints, Laban). It will emphasize developing physical awareness and expressiveness as it relates to the development of character work. It will also continue the further cultivation of awareness of habitual psycho-physical patterns that inhibit students in their professional development.

**Prerequisite(s):** THE 220, THE 221.

**THE 240 Script Analysis 3 Credits**

This course provides students with a technique for analyzing a theatrical script in terms of its theatrical requirements and aesthetic qualities. Students will use critical research and develop the abilities to write and speak clearly about dramatic literature, the requirements of production, and the experience of performance.

**Prerequisite(s):** THE 107 with a minimum grade of C.

**THE 250 Introduction to Costume Construction 3 Credits**

This course will introduce students to basic costume construction methods and alteration skills used by professional costume shops and costume houses to create theatrical costumes. Students will complete several projects, covering hand and machine sewing, cutting, fabric identification, and will also learn how to use home and commercial patterns to cut out garments and simple patterning and draping techniques. Students will also get practical experience by assisting the costume designer and/or shop manager in supporting the needs of the current productions and will have experience taking measurements, fitting and the alteration of actual costumes.

**THE 260 History of Style and Decor 3 Credits**

This class is a survey of elements, furnishings, decorative motifs and trends in architecture, decor and fashion, starting with prehistory and moving through the early part of the 21st century. It is intended to be a visual survey of the major "periods" of both decor and fashion and is intended to help theatre artists to develop an understanding of visual history.

**THE 310 Acting III 3 Credits**

Building upon the skill sets learned in Acting I and II, students will learn how to utilize both interior and exterior analysis of characters while being introduced to a variety of techniques stemming from the Stanislavsky method. Techniques will then be applied through scene and monologue performances in class. Pre-requisite: THE 110 with a minimum grade of C.

**THE 311 Acting IV 3 Credits**

Students will learn and practice performance techniques that explore a variety of theatrical styles, primarily focused on styles that have a heightened form and/or language.

**Prerequisite(s):** THE 310 with a minimum grade of C.

**THE 312 The Arts Abroad 1-3 Credits**

A short-term trip abroad that includes a critical study of local & regional arts and culture. Students are required to attend all performances, guided tours, and classes before and after the trip. A travel fee is required. Travel sites and artistic disciplines may vary year to year. May be taken more than once for credit.

**Prerequisite(s):** Permission of instructor.

**THE 313 Voice for the Actor 3: Voice Acting 3 Credits**

Students will learn and practice the foundational requirements needed to audition for a variety of voiceover projects including commercial, animation, audio drama, podcasts, video games, audio books, and other forms of voice acting.

**Prerequisite(s):** THE 222 with a minimum grade of C.

**THE 315 Acting for the Camera 2 3 Credits**

This course is a continuation of the study of acting for the camera.

**Prerequisite(s):** THE 126 with a minimum grade of "C".

**THE 329 Movement for the Actor III 3 Credits**

This course is a continuation of study in movement training methodologies focusing on continued development of expressivity, ease, dynamics and authenticity in character development.

**Prerequisite(s):** THE 229.

**THE 400 Directing for the Stage I 3 Credits**

The technique of play directing and production management. Lectures present aesthetic and theoretical concepts that are explored in workshops.

**Prerequisite(s):** THE 107 with a minimum grade of C.

**THE 410 Advanced Performance Workshop 3 Credits**

An opportunity to work an entire semester on a specific style or period of theatre, e.g., Shakespeare, farce, Readers' Theater.

**Prerequisite(s):** THE 107, THE 110.

**THE 450 NY Experience: Professional Audition Technique and the Business of Acting 3 Credits**

Students engage weekly with New York professionals to learn the business of acting and strategies for successful auditions in the NY Film, Television and Theatre industry. Students will participate in mock auditions with casting directors and theatre and on camera directors to refine audition skills. Travel costs to New York are the responsibility of the student.

**FTV 135 Filmmaking I 3 Credits**

Filmmaking I introduces students to basic film and television production theories, techniques, and applications. Students will gain competency in a number of production areas including composition, lighting, filmic storytelling, sound, production planning and editing. As well as gaining practical production experience, students will also be introduced to basic art theory in relation to composition and visual storytelling.

**FTV 238 Screenplay Fundamentals 3 Credits**

Screenplay Fundamentals will instruct students in how to write for the screen. Students will learn how to convey story and character through the medium of film and television, how to write effective dialogue, and understand the basics of dramatic writing and scene structure.

**Prerequisite:** COM 131 or FTV 135.

**FTV 243 The Actor and Filmmaker 3 Credits**

A practicum course that instructs the student on how actors and directors work together to build a performance. The course will provide on-hands experience in technical aspects of behind and in front of camera processes in capturing an actor's performance, exploring the demands and particularities of acting for the camera. This course will also serve as an introduction to basic acting theories and practices as they relate to how actors work to express a character onscreen. Elements of this course include monologue and scene rehearsal and performance (both multi-camera and single camera), audition techniques (for both actors and directors), and how film directors block and cover a scene. Students will gain experience both behind and in front of the camera.  
**Prerequisite(s):** COM 131 or FTV 135 for Film/TV majors or THE 110 for Theater majors.

**FTV 343 Actor and Filmmaker Practicum 1 Credits**

A workshop class designed to give acting and filmmaking students an opportunity to collaborate on narrative film and television projects. During this class students will work closely with the directors on building compelling performances for the screen. Students will gain practical experience with auditioning, blocking of scenes, developing their characters and techniques for working effectively and efficiently with a director and crew.

**Prerequisite(s):** FTV 135 or THE 110.

**FTV 399 The Co-Operative Experience 3-12 Credits**

This course provides a significant work experience to support the professional development of the student and complement theoretical and classroom learning. Students will be assessed based on measures as defined in a placement contract mutually agreed upon by the sponsoring faculty member, the organization representative of the placement site, and the student. Approximately 360 hours of work will be required as students work typically four days per week over at least eight weeks. The proposed placement contract requires departmental approval and the approval of the appropriate office of the dean. It is expected that the Co-op program consume the student's academic load for the semester. Final placement will be determined by the organization where the student will work. Rider University does not guarantee that every student applying for a co-op will earn a co-op placement. Contact the appropriate department for additional information. **Prerequisite(s):** junior standing and 2.75 GPA at the time of registration; .

**Corequisite(s):** IND 398 The Co-operative Experience Seminar, IND 398 and (dept) 399 combined cannot exceed 15 credits.

**FTV 235 Filmmaking II 3 Credits**

This course will build on the basic technical proficiency gained in COM 135 as applied to narrative filmmaking. Working as individuals and in groups, students will develop skills in narrative cinematic storytelling, and gain a basic proficiency in filmmaking theory, techniques and applications. Students will gain competency in a number of production areas including idea generation and scripting, production planning, cinematography, lighting, sound and editing.

**Prerequisite(s):** FTV 135 or COM 131.

**FTV 236 The Aesthetics of Filmmaking 3 Credits**

Introduces general students (other than FTV majors or FMS minors) to a greater appreciation of film art and the various generic and artistic approaches adopted by noteworthy filmmakers through the course of film history. Through film viewing, class discussion, readings, essay writing and creative responses, students will learn how formal choices in cinematography, production and sound design, screenwriting, and acting shape cinematic themes and atmosphere, while forging viewer identification and eliciting emotional response. Among readings will be those on introductory film theory, key works of film criticism, interviews with filmmakers, and scholarship on the aesthetics and ideological underpinnings within various film genres and in the work of selected filmmakers.

**FTV 250 Television Studio Production I 3 Credits**

This introductory course is designed to expose students to the processes, equipment, production roles, techniques and goals of in-studio television production. Serving as directors, writers, on-camera hosts, etc., students will gain valuable, direct hands-on experience with the technical and creative challenges faced during the various phases of studio production from pre-production planning through actual remote and live studio work. Emphasis will be placed on studio operation and technology; the roles and responsibilities of the production crew; and the pressures faced during the direction of live, multi-camera productions.

**Prerequisite(s):** COM 131 or FTV 135.

**FTV 402 Directing for Film 3 Credits**

This course approaches directing both creatively and critically, and examines the role and importance of the director to the filmmaking process. The transformation of the written script into a film is explored through readings, viewing and analyzing the films of accomplished directors. Lectures and exercises illustrated with film clips and readings emphasize plot development, script analysis, developing storyboards and shot lists, rehearsal, blocking, collaborating with talent and production crew, and using the camera to effectively capture action and performance. Students will gain an effective understanding of the role of the director through the various stages of film production, and be provided the opportunity to demonstrate and cultivate his/her effectiveness as a director through individual and group assignments.

**Prerequisite(s):** FTV 235 and COM 338.

**FTV 435 Filmmaking III 3 Credits**

This is an intensive hands-on course in advanced digital filmmaking. Students will gain proficiencies in a number of filmmaking areas including production planning, aesthetics, scripting, script breakdown, camera movement, selecting and directing talent, creating scenes and sequences, visualizing action, establishing mood and conflict, as well as advanced lighting, sound and digital editing techniques. The students' use of high definition digital imaging systems as a medium for narrative cinematography will be developed and refined. In addition, students will explore how filmmaking techniques and technology can impact the visual storytelling process. Students will work cooperatively in groups, modeling the interdependent structure of professional film crews. Throughout the class, there will be an important integration of theory and practice which will enable students to produce meaningful film projects that will not only be technically effective, but strong in content and context as well.

**Prerequisite(s):** FTV 235.

**MTR 105 Musical Theatre Practicum 1 Credits**

This course explores the literature of musical theatre vocal ensembles. It emphasizes examining a wide range of styles. This is a studio/academic class, not a performance ensemble.

**MTR 109 Ballet I 1 Credits**

This course introduces the basic elements of ballet technique. Technique is based on the five positions of the legs and feet, coupled with appropriate arm positions. The class consists of a basic ballet barre warm-up that includes stretching and developing strength and turn-out used in dance positions and combinations. Instruction includes jumping, turning, and connecting steps with movement. Ballet terminology is addressed.

**MTR 112 Ballet II 1 Credits**

A continuation of MTR 109, building upon techniques learned in that course.

**Prerequisite(s):** MTR 109.

**MTR 114 Ballet IV 1 Credits**

A continuation of MTR 113 Intermediate ballet, expanding upon Ballet I and concentrating upon the American lineage of ballet training.

**MTR 209 Tap Dance I 1 Credits**

Introduction to the basic elements of tap dancing. Tap technique is geared to enhance rhythm and motor skills, basic elements that will be used to connect several steps and movements into combinations. Other variations such as “soft shoe” or “clogging” are included.

**MTR 210 Tap Dance II 1 Credits**

Continuation of MTR 209. Combinations most often used in music theater productions are emphasized.

**Prerequisite(s):** MTR 209.

**MTR 212 Ballet VI 1 Credits**

Continuation of MTR 211. Intermediate ballet, expanding upon Ballet III and concentrating upon the American lineage of ballet training.

**Prerequisite(s):** MTR 211.

**MTR 307 Tap III 1 Credits**

This course is designed for the moderately advanced tap dancer. Course to be taken in the fall.

**Prerequisite(s):** MTR 210.

**MTR 308 Tap IV 1 Credits**

The course will allow the more advanced student to complete the work begun in Tap III.

**Prerequisite(s):** MTR 307.

**MTR 309 Jazz I 1 Credits**

Based upon the ballet foundation, this course explores the expressive style of jazz dance, and basic Western theatrical dance forms and social dances used most often on the stage.

**Prerequisite(s):** MTR 109 and permission of the instructor.

**MTR 313 Ballet VII 1 Credits**

Advanced ballet, expanding upon Ballet IV and concentrating upon the American lineage of ballet training. Inclusion of advanced combinations, physical development and coordination skills. Repeatable one time for total of two credits earned.

**Prerequisite(s):** MTR 212.

**MTR 314 Ballet VIII 1 Credits**

Continuation of MTR 313. Advanced ballet, expanding upon Ballet IV and concentrating upon the American lineage of ballet training. Inclusion of advanced combinations, physical development and coordination skills.

**Prerequisite(s):** MTR 313.

**MTR 315 Jazz II 1 Credits**

Continuation of work begun in MTR 309. Permission of the instructor required.

**MTR 316 Jazz III 1 Credits**

This course continues the work begun in MTR 309 and MTR 315.

**Prerequisite(s):** MTR 310.

**MTR 318 Jazz IV 1 Credits**

This course continues the work begun in MTR 309, MTR 315 and MTR 316.

**Prerequisite(s):** MTR 211.

**MTR 319 Jazz V 1 Credits**

This course continues the work begun in MTR 318.

**Prerequisite(s):** MTR 318 and MTR 212.

**MTR 320 Jazz VI 1 Credits**

This course continues the work begun in MTR 319.

**Prerequisite(s):** MTR 319 and MTR 212.

**FMS 250 Global Film History: Origins to 1960 3 Credits**

Examines major technological and aesthetic developments in both American and international cinema of the period, with an emphasis on global cinema. From silent comedy and melodrama to German Expressionism and Soviet activist cinema; from French poetic realism and Italian Neo-realism to Hollywood sound cinema, this course will survey and assess the impact of influential movements, major film artists, and groundbreaking films of the period. FMS 250 is cross-listed with ENG 281 and fulfills the general education global perspectives requirement.

**FMS 251 Global Film History: 1961 to Present 3 Credits**

Examines major technological, industrial, and aesthetic developments in both American and international cinema of the period, with an emphasis on global cinema. From the decline of the studio system and the emergence of the “New Hollywood” to the digital revolution; from the renaissance in Western and Eastern European cinemas to Latin American, Asian, and Middle Eastern cinema, this course will survey and assess the impact of influential movements, major film artists, and groundbreaking films of the period. FMS 251 is cross-listed with ENG 282 and fulfills the general education global perspectives requirement.

**FMS 252 American Film History: Origins to 1960 3 Credits**

Examines major technological and aesthetic developments in American cinema as it grew from the days of one-reel silent shorts exhibited in storefront theaters through the days of studio productions exhibited in lavish picture palaces and featuring iconic stars the system manufactured and promoted. From the inception of sound and color, to the later development of lightweight equipment that freed filmmakers from the confines of the studio, from the “golden age” to the gradual decline of the Hollywood studio system in the 1950s, we will study the lasting genres that grew out of the system, the filmmakers who flourished and those who rebelled against the system, and the ground-breaking films that established the American film industry as a dominant force within the world. FMS 252 is cross-listed with ENG 285.

**FMS 253 American Film History: 1961 to Present 3 Credits**

Examines the transitions of Hollywood in the post-studio era— the rise of the 1960s-1970s New Hollywood and its ground-breaking films, the rise of the blockbuster as an industry standard; the responses of independent filmmakers and the avant-garde to blockbuster dominance; the transition from the Production Code to the ratings system, the move back to studio-owned theaters, and the emergence of digital cinema and CGI. We will look at how genres are being redefined, how major filmmakers are re-shaping their work to fit 21st century demands, how “gaming,” YouTube, and other media sources are altering the very definition of cinema.

FMS 253 is cross-listed with ENG 286.

**FMS 260 Great Performances in Film 3 Credits**

Examines major accomplishments in film acting from the silent era to the present day. Students will acquire knowledge of the historical and critical contexts and the artistic vocabulary necessary to understanding, appreciating and assessing screen performances in a range of genres— from comedy and the musical, to the melodrama, psychological thriller, and “hard-boiled” film noir. Students will be asked to read, evaluate, and analyze film performance texts, as well as to research and write about performances in numerous films.