

# FILM AND TELEVISION

## Program Overview

Students majoring in Film and Television have access to a wide variety of courses that carefully integrate hands-on production practice with studies in film history, theory, and the work of major film artists. FTV students are taught best professional practices through small, interactive classes in the Department's state-of-the-art digital film and television labs and editing suites. Through class projects and internships, students gain experience in screenwriting, editing, cinematography, and direction/performance methodologies for camera and screen, honing their aesthetic and technical skills in film and television production. To fully complement these skills, FTV students are encouraged to minor in Film and Media Studies (<https://www.rider.edu/academics/colleges-schools/college-arts-sciences/communication-media-arts/undergraduate/film-media-studies/>), which is part of the Department of Media Arts. In addition to traditional three-credit courses, students participate in the Department's innovative one-credit workshops taught by practicing industry professionals. These courses not only expose students to specialized niches within the profession, but also provide students with networking opportunities.

Beyond the classroom, students can also participate in a variety of film appreciation and production clubs, such as the Alternative Film Club (<https://www.rider.edu/academics/colleges-schools/college-arts-sciences/communication-media-arts/faculty-departments/media-arts/co-curricular-activities/alternative-film-club/>) and R.U.N., (<http://runetwork.weebly.com/>) (<http://runetwork.weebly.com/>)The Rider University Network (<http://runetwork.weebly.com/>). The Department of Media Arts' central location offers students internship opportunities throughout New York, New Jersey and Philadelphia. Rider's semester long program in Los Angeles also allows students a valuable opportunity to live, learn, and intern in one of the major film and media development and production centers of the world.

## Curriculum Overview

The Film and Television curriculum is designed to provide students with a comprehensive education in the production, aesthetics, history, and theory of film and television. Our core integrates filmmaking and film studies courses including two fundamental production courses; Foundations of Film, Television & Radio; Screenplay Fundamentals; and Language of Film Analysis. The curriculum also includes advanced courses in subjects such as film direction, cinematography, global and American film history, film and television writing, film adaptation, studies of a variety of film and television genres, major film directors, animation, documentary, and narrative television production.

## Degree Offered

- B.A. in Film and Television

## Contact

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**Program Website:** Film and Television (<https://www.rider.edu/academics/colleges-schools/college-arts-sciences/communication-media-arts/undergraduate/film-television/>)

**Associated Department:** Department of Media Arts (<https://www.rider.edu/academics/colleges-schools/college-arts-sciences/communication-media-arts/faculty-departments/media-arts/>)

## Related Programs:

- English (<http://catalog.rider.edu/undergraduate/colleges-schools/arts-sciences/majors-minors-certificates/english/>)
- Theatre (<http://catalog.rider.edu/undergraduate/colleges-schools/arts-sciences/majors-minors-certificates/theatre-ba/>)
- Arts and Entertainment Industries Management (<http://catalog.rider.edu/undergraduate/colleges-schools/arts-sciences/majors-minors-certificates/arts-entertainment-ind/>)
- Game and Interactive Media Design (<http://catalog.rider.edu/undergraduate/colleges-schools/arts-sciences/majors-minors-certificates/gaming-interactive-media-design/>)
- Sports Media (<http://catalog.rider.edu/undergraduate/colleges-schools/arts-sciences/majors-minors-certificates/sports-media/>)

## Film and Television Major Requirements

(45 credits)

Code	Title	Credits
<b>Film and Television Major Requirements:</b>		<b>15</b>
FTV 135	Filmmaking I	
FTV 230	Foundations of Film, Television and Radio	
FTV 231	Film and Television Workshop <sup>1</sup>	
FTV 238	Screenplay Fundamentals	
ENG 284/FMS 284	Language of Film Analysis	
<b>Filmmaking</b>		<b>12</b>
Select four courses (12 credits) from the list below. At least one course selected must be at the 300- or 400-levels.		
FTV 235	Filmmaking II	
FTV 241	Sound Design	
FTV 243	The Actor and Filmmaker	
FTV 250	Television Studio Production I	
FTV 255	Mobile Studio Production	
FTV 282	Solo Filmmaking	
FTV 295	Cinematography I	
FTV 305	Editing and Post-Production	
FTV 333	Media Program Development and Distribution	
FTV 335	Documentary Production	
FTV 343	Actor and Filmmaker Practicum	
FTV 402	Directing for Film	
FTV 435	Filmmaking III	

## FTV Elective Courses **18**

Select six courses (18 credits) from at least two different categories shown below. One course must be a Film and Television History course and at least one of the six courses must be at the 300 level.

### Film and Television History Related Courses:

Select at least one of the following:

FMS 250	Global Film History: Origins to 1960
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or ENG 280	Special Topics in Literature
FMS 251	Global Film History: 1961 to Present
or ENG 281	Global Film History: Origins to 1960
FMS 252	American Film History: Origins to 1960
or ENG 285	American Film History: Origins to 1960
FMS 253	American Film History: 1961 to Present
or ENG 286	American Film History: 1961 to Present
FTV 261	Television: Past, Present & Future
FTV 392	Media History: Personalities and Trend

**Film, Television and Media Related Courses:**

FTV 202	Global Film & Media Industries
FTV 221	Animation: History, Art, Industry & Culture
FTV 239	YouTube: Content and Culture
FMS 260	Great Performances in Film
FTV 291	Documentary Film and Video
FMS 300	Special Topics in Film and Media Studies
FTV 328	Sitcoms and American Culture
FMS 342	Artists of the Cinema
FMS 380	Women in Film
FMS 381	Studies in Film Genre
or ENG 381	Studies in Film Genre
FMS 382	Comparative Film Directors
or ENG 382	Comparative Film Directors
FMS 384	Film Adaptation
or ENG 384	Film Adaptation
FTV 390	Film, Television and Society
FMS 484	Seminar in Cinema Studies

**Production Related Courses:**

COM 262	Graphic Imaging for Digital Media
COM 265	3D Graphic Animation
FTV 330	Documenting Cultures Through Travel
COM 361	Photography

**Writing Courses:**

FMS 286	Writing Short Screenplays for Digital Cinema
ENG 312	Creative Writing: Screenwriting
FTV 339	Developing The Feature-Length Script

**Experiential Learning Courses:**

FTV 395	Los Angeles Media Experience
FTV 399	The Co-Operative Experience
FTV 490	Independent Study: Research and Creative Expression
FTV 491	Internship in Film and TV
FMS 491	Internship in Film and Media Studies

**Total Credits** **45**

<sup>1</sup> FTV 231 must be taken three times for a total of 3 credits, each with a different special topic, to satisfy the requirement.

production. Rider's alumni network and industry connections, and the Department's Semester in Los Angeles Program, allow students to complement traditional classwork with real-world internships in the film and television industry. While broadening a student's appreciation for film history and aesthetics and developing their video storytelling and production skills, the minor helps prepare students for careers in the film and television industry or for advanced studies in film and television.

(21 credits)

Code	Title	Credits
<b>FTV Minor Core Courses</b>		<b>9</b>

FTV 135	Filmmaking I	
FTV 235	Filmmaking II	
ENG 284/FMS 284	Language of Film Analysis	

**Select courses from at least two different categories below, with at least one course at the 300- or 400-level** **12**

<b>Film &amp; Television History Related Courses:</b>	
FMS 250/ENG 280	Global Film History: Origins to 1960
FMS 251/ENG 281	Global Film History: 1961 to Present
FMS 252/ENG 285	American Film History: Origins to 1960
FMS 253/ENG 286	American Film History: 1961 to Present
FTV 261	Television: Past, Present & Future
FTV 392	Media History: Personalities and Trend

<b>Film, Television &amp; Media Related Courses:</b>	
FTV 202	Global Film & Media Industries
FTV 221	Animation: History, Art, Industry & Culture
FTV 230	Foundations of Film, Television and Radio
FTV 231	Film and Television Workshop <sup>1</sup>
FTV 239	YouTube: Content and Culture
FMS 260	Great Performances in Film
FTV 291	Documentary Film and Video
FMS 300	Special Topics in Film and Media Studies
FTV 328	Sitcoms and American Culture
FTV 333	Media Program Development and Distribution
FMS 342	Artists of the Cinema
FMS 380	Women in Film
FMS 381/ENG 381	Studies in Film Genre
FMS 382/ENG 382	Comparative Film Directors
FMS 384/ENG 384	Film Adaptation
FTV 390	Film, Television and Society
FTV 395	Los Angeles Media Experience

<b>Production Related Courses:</b>	
FTV 241	Sound Design
FTV 243	The Actor and Filmmaker
FTV 250	Television Studio Production I
FTV 255	Mobile Studio Production
COM 262	Graphic Imaging for Digital Media

## Film & Television Minor Requirements

The minor in Film and Television provides students with a solid foundation in film and television history, theory, screenwriting, and

COM 265	3D Graphic Animation
FTV 282	Solo Filmmaking
FTV 295	Cinematography I
FTV 305	Editing and Post-Production
FTV 330	Documenting Cultures Through Travel
FTV 335	Documentary Production
FTV 343	Actor and Filmmaker Practicum
COM 361	Photography
FTV 402	Directing for Film
FTV 435	Filmmaking III
<b>Writing Courses:</b>	
FTV 238	Screenplay Fundamentals
FMS 286	Writing Short Screenplays for Digital Cinema
ENG 312	Creative Writing: Screenwriting
FTV 339	Developing The Feature-Length Script

**Total Credits** 21

<sup>1</sup> This course must be completed a minimum of 3 times to earn at least 3 credits.

## 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>		
CMP 120	Seminar in Writing and Rhetoric	3
or BHP 100	or Honors Seminar: Great Ideas I	
MTH 102	Finite Mathematics	3
HIS 150	Pre-Modern World: Evolution to Revolution	3
FTV 135	Filmmaking I	3
Scientific Perspective Course		3
<b>Semester Credit Hours</b>		<b>15</b>
<b>Spring Semester</b>		
CMP 125	Seminar in Writing and Research	3
or CMP 203	or Literature and Composition	
or BHP 150	or Honors Seminar: Great Ideas II	
HIS 151	World in the Modern Era: Exploration to	3
or HIS 152	Globalization	
or HIS 153	or Contemporary World: Historical Perspectives	
	or Cold War: A Global History	
COM 104	Speech Communication	3
FTV 230	Foundations of Film, Television and Radio	3
FTV 231	Film and Television Workshop <sup>3</sup>	1
Social Perspectives Course		3
<b>Semester Credit Hours</b>		<b>16</b>

<b>Year 2</b>		
<b>Fall Semester</b>		
FTV 235	Filmmaking II	3
FMS 250	Global Film History: Origins to 1960	3
or FMS 252	or American Film History: Origins to 1960	
FMS 284	Language of Film Analysis	3
FTV 231	Film and Television Workshop <sup>3</sup>	1
Foreign Language 1 of 2 <sup>1</sup>		3
Aesthetics Perspectives: Fine Arts Course		3
<b>Semester Credit Hours</b>		<b>16</b>
<b>Spring Semester</b>		
FTV 238	Screenplay Fundamentals	3
FMS 251	Global Film History: 1961 to Present	3
or FMS 253	or American Film History: 1961 to Present	
FTV 231	Film and Television Workshop <sup>3</sup>	1
Foreign Language 2 of 2 <sup>1</sup>		3
Scientific Perspectives Course		3
Aesthetics Perspective Course		3
<b>Semester Credit Hours</b>		<b>16</b>

<b>Year 3</b>		
<b>Fall Semester</b>		
Social Perspective Course		3
Philosophical Perspective Course		3
Filmmaking Elective		3
FTV Elective		3
Elective Course <sup>2</sup>		3
<b>Semester Credit Hours</b>		<b>15</b>
<b>Spring Semester</b>		
Filmmaking Elective Courses		6
FTV Elective Course		3
Elective Courses		6
<b>Semester Credit Hours</b>		<b>15</b>
<b>Year 4</b>		
<b>Fall Semester</b>		
Filmmaking Elective Course		3
FTV Elective Course		6
Elective Course Credits		3
<b>Semester Credit Hours</b>		<b>12</b>
<b>Spring Semester</b>		
<b>Select either the Travel Option or the Non-travel Option below:</b>		
<b>15</b>		
Travel Option:		
FTV 395	Los Angeles Media Experience	
FTV 399	The Co-Operative Experience	
Non-travel Option:		
COM 399	The Co-Operative Experience	
or FMS 484	or Seminar in Cinema Studies	
Three or four Elective Courses <sup>2</sup>		
<b>Semester Credit Hours</b>		<b>15</b>
<b>Total Credit Hours for Graduation</b>		<b>120</b>

<sup>1</sup> For course placement information visit <https://www.rider.edu/offices-services/new-student-orientation/placement-testing-information> (<https://www.rider.edu/offices-services/new-student-orientation/placement-testing-information/>)

<sup>2</sup> Elective credits may be used to complete requirements in a second major or minor.

<sup>3</sup> Students can take FTV 231 as early as Spring semester of their Freshman year and anytime after that. Students are required to take the course three(3) times and may take as many as six(6)times.

## Courses and Descriptions

### **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.

### **FMS 284 Language of Film Analysis 3 Credits**

Provides students with the fundamentals necessary for achieving beginning proficiency in methods of cinema studies scholarship. The course provides an in-depth introduction to concepts of film analysis, theory, and history, as well as to the field of cinema studies as an academic discipline. Through close analysis of selected films and readings, students will examine the various and complex ways in which formal elements shape meaning. Students also will study key concepts in film theory, applying these concepts as a further means of understanding the ways in which film positions viewers and mediates ideology. Required of all Film and Media Studies minors. FMS 284 is cross-listed with ENG 284.

### **FMS 286 Writing Short Screenplays for Digital Cinema 3 Credits**

Writing Short Screenplays for Digital Cinema will focus solely on the creation of a short screenplay for digital film. The course will ask that students conceive of and execute a viably producible screenplay, shooting script, and industry pitch for the modern market.

### **FMS 300 Special Topics in Film and Media Studies 3 Credits**

Courses in specialized and interdisciplinary areas of Film and Media Studies explore all three phases of the media experience: the industry that produces, distributes and exhibits; the textual products themselves; and audience reception of these products. FMS 300 Special Topics in Film and Media Studies courses will focus on each of the phases individually and/or on intersections of all three phases. Special topics courses will devote attention to the relationship of film to both traditional as well as new media; the relationship of film to the other arts; the relationship of film to the ancillary products and industries it both creates and depends upon for financial profit; and the relationship of film as an industry and institution to the various cultural institutions film and media texts routinely represent.

### **FMS 340 Film and Media Audiences 3 Credits**

Provides students with the fundamentals necessary for understanding media audiences and reception within the interdisciplinary framework of film and media studies. The course introduces students to the field of audience and reception studies, including theory, empirical scholarship and history. Students will learn about who composed audiences, how they behaved, how they responded to the medium and the texts it delivered, how they interpreted what it meant to be an audience, how audiences were defined and treated by others, both today and historically. This will include audiences of movies, radio, television and news media.

### **FMS 342 Artists of the Cinema 3 Credits**

Provides the opportunity to delve into the work of an individual film artist (whether a director, producer, screenwriter, cinematographer, costume designer, art director, musical composer, actor) or to examine a creative team (various combinations of a director, actor, cinematographer, screenwriter) that has collaborated in producing a series of films together. The course will pose the daunting question: Who is the author of the film? Even when studying individual artists, we will explore the influences and the working relationships that have shaped their work, and we will look outward to the way in which they have influenced other artists of their own generation and beyond.

**FMS 380 Women in Film 3 Credits**

Examines the work of women filmmakers from the silent to the contemporary eras. Drawing from different periods, genres, and contexts of film production, this course will explore questions including: How does a focus on women filmmakers reframe our understanding of film history and production? How are feminist theoretical approaches to film challenged or reinforced in films made by women? Does a "female gaze" exist, and what would this idea mean for understanding and analyzing audiovisual narrative? The exploration of these questions will enable greater historical and theoretical awareness of cinematic contexts and hone skills in film analysis.

**FMS 381 Studies in Film Genre 3 Credits**

Provides an in-depth examination of a variety of film genres (such as the gangster film, the western, the musical, the screwball comedy, the science fiction film, and the horror film, among others), to be examined through the perspective of film genre theory. Through close analysis of selected films and readings, students will define the aesthetic and thematic patterns characterizing specific genres, and will trace the development of those genres within the dual contexts of the film industry and cultural ideology. Note: This course is cross-listed as ENG 381. Although students may not get credit for both ENG 383 and FMS 383 in a single semester, they may repeat this course in future semesters, given that genres studied will rotate.

**FMS 382 Comparative Film Directors 3 Credits**

Provides an in-depth comparative study of major American, international, independent and avant-garde filmmakers. Through close analysis of selected films and readings, students will define the aesthetic and thematic patterns characterizing the work of individual directors and will draw meaningful comparisons among directors sharing similar aesthetic and thematic approaches. Students will trace the artistic development of directors through their careers, assessing individual works in the context of film criticism and theory, and in the context of multi-layered intertextual influences. Note: This course is cross-listed as ENG 382. Although students may not get credit for both ENG 383 and FMS 383 in a single semester, they may repeat this course in future semesters, given that directors studied will rotate.

**FMS 383 Global Cinemas 3 Credits**

Provides an in-depth study of the history and defining characteristics of national cinemas. Through close analysis of selected films and readings, students will examine the general movements within the history and development of various national cinemas, with attention to film historiography when considering how patterns are to be viewed in light of the culture, politics, and history of a particular producing nation. Further, students will trace and evaluate the influence of selected film movements and issues upon both cinematic and critical practice. Note: This course is cross-listed as ENG 383. Although students may not get credit for both ENG 383 and FMS 383 in a single semester, they may repeat this course in future semesters, given that national cinemas studied will rotate.

**FMS 384 Film Adaptation 3 Credits**

Provides an in-depth study of intertextual influence, as film enters into "dialogue" with various literary forms. Through close analysis of selected films and various forms of literature-including novels, graphic novels, short stories, plays, poetry, and journalism-students will study the aesthetic specificity of both film and literary genres and will analyze the transformative qualities at play when a work is adapted from page or stage to screen. Note: This course is cross-listed as ENG 384. Students may not get credit for both ENG 384 and FMS 384.

**FMS 484 Seminar in Cinema Studies 3 Credits**

Provides an in-depth study of areas central to discussion and debate in the field of cinema studies (such as film violence, cinema censorship, feminism and film, post-colonial cinema, African- American cinema, blaxploitation, The French New Wave, and Italian Neorealism, among others). Through close analysis of selected films and readings, students will examine the impact of specialized influential movements in film history and in film theory and criticism. Further, students will trace and evaluate the influence of selected film movements and issues upon both cinematic and critical practice. Note: This course is cross-listed as ENG 484. Although students may not get credit for both ENG 484 and FMS 484 in a single semester, they may repeat this course in future semesters, given that topics in the field of cinema studies will rotate.

**FMS 490 Independent Study: Research and Creative Expression 1-4 Credits**

FMS 490 Independent Study will allow Film and Media Studies minors to pursue specialized areas of study, research and/or creative work relevant to the field of Film and Media Studies in consultation and close collaboration with a Film and Media Studies faculty member.

**FMS 491 Internship in Film and Media Studies 1-4 Credits**

FMS 491 Internship in Film and Media Studies will provide approved juniors and seniors minoring in Film and Media Studies with the opportunity to gain practical experience through work in various outside film and media-related publications, businesses, organizations, and production companies.

**FTV 125 Introduction to Film and Television Production 3 Credits**

Introduces general students (other than FTV majors or FMS minors) to the basics of film and television production. This course allows students to develop their creativity, critical thinking skills, and gain a deeper appreciation for the art and craft of storytelling in film and television. Students will be introduced to the basics of film and video storytelling and production including cameras, microphones, editing, and sound. Students will create multiple short film and television assignments of their own, as well as work on other film and television projects in small groups. The course incorporates short lectures, hands-on practice and shooting exercises in and out of class, screenings, discussions, and group and individual film and television projects.

**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 202 Global Film & Media Industries 3 Credits**

An introductory survey of the international film and television industry that will provide students with a global perspective of this ever-evolving industry. First, providing a basic foundation of key historical, economic and cultural factors and initiatives impacting and shaping films and television programs, this course will provide students with the tools to better understand the influence that globalization has on the film and television industry and the impact the products of this industry may have throughout the world.

**FTV 221 Animation: History, Art, Industry & Culture 3 Credits**

An introduction to the history of animation in film and television, this course will explore animation as art, industry, and purveyor of culture. Through this course, students will gain a greater appreciation for aesthetics, technology, and the cultural and communication theories impacting and influencing the genre, and gain a greater understanding of the role played by key individuals and companies in the development of both iconic characters and in the shaping of an industry. Students will view a variety of important animated films and television programs and discuss the artistic, technical and narrative developments in animation from the early 20th century to the present. This course will provide students with a more nuanced understanding of the magic of animation and its impact and influence on culture and society throughout the globe.

**FTV 230 Foundations of Film, Television and Radio 3 Credits**

Examines film, television and radio industries, the programs they create and the powerful role they play in society. This course will examine the history, technology, structure, programming and regulation of these industries including issues, trends, and the impact of new and evolving technologies.

**FTV 231 Film and Television Workshop 1 Credits**

Course topics will vary from topic to topic. This course will be offered Pass/Fail.

**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 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.

**FTV 239 YouTube: Content and Culture 3 Credits**

YouTube, one of the most well-known and widely discussed examples of participatory media in the social media environment, is the first generally popular platform for user-created video. Blending theory and practice, this course examines the social, cultural, economic, and political implications of YouTube; the empowerment and pitfalls of the user-generated content it relies on; and the implication of the participatory media which has transformed passive viewers into active producers. Students will learn the historical roots of YouTube, become familiar with modes of media production, and study legal, ethical, and social justice issues related to the creation of channels and videos for YouTube. While the course has a significant theoretical component, students will engage directly in participatory practices by designing and creating course related content for YouTube. Through this course, students will gain a critical understanding of and a greater appreciation for the impacts of user generated video content on social and political participation locally and globally.

**FTV 241 Sound Design 3 Credits**

This course is an introduction to sound design and editing for film, television and game design. The course examines the use and placement of sound and music in visual media from both an artistic and technological perspective, and discusses how sound and music might be used to convey meaning, enhance and strengthen visual elements, provide narrative cues, create a sense of depth and place, focus attention on actions and provide structure and ambience to the visual. Along with covering the basics of sound recording, microphone selection and use, and mixing techniques, topics such as ADR (Automatic Dialog Replacement), Foley, sound and music synchronization and sound in post-production are covered. Numerous examples of sound design for film, television and gaming will be analyzed and discussed in class.

**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 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 255 Mobile Studio Production 3 Credits**

This course is designed to expose students to the processes, equipment, production roles, techniques, and goals of live, mobile television studio production. Serving as directors, writers, camera operators, sound engineers, etc., students will gain valuable, direct hands-on experience with the technical and creative challenges faced during the various phases of mobile television production from pre-production planning through actual live production work. Students will serve as production crew for mobile television programs and become familiar with the unique challenges and pressures faced during the production of live events using mobile studio technology and software. Students will be regularly required to participate in productions outside of normal class hours. Speak with the instructor for more details.

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

**FTV 261 Television: Past, Present & Future 3 Credits**

This course will survey television from its early days through the modern digital eras and examine how historically specific social, cultural and economic forces have influenced and shaped content, regulation, technology, audiences, the industry, and society itself. From the early days of Live TV and the advent of programming genres, through the New Golden Age of Television in the modern era, this course will provide a critical framework for better understanding of how various factors have interacted to shape the development and evolution of television broadcasting and allowed television to become a significant and influential socio-cultural institution.

**FTV 282 Solo Filmmaking 3 Credits**

Solo Filmmaking takes an individual/DYI approach to all aspects of filmmaking. Over the course of a semester, students will do it all on a solo short film project: conceive an idea, write the script, run all aspects of pre-production (casting, location scouting, shot listing, production design), perform all technical sides of production (scheduling, directing, sound recording, cinematography) as well as post production (editing, color, sound mix). Designed for the fiercely-independent student, this course is of value to the experienced and inexperienced filmmaker alike.

**FTV 291 Documentary Film and Video 3 Credits**

Surveys the history of documentary film, including reportorial, exploratory, persuasive, symphonic, compilational, reflexive, and fictional traditions through screenings, lectures, and readings. Provides practice in film criticism. Explores philosophical questions about the relationship between non-fiction films and videos and the reality they purport to record. Analyzes ethical problems of filmmaking.

**FTV 295 Cinematography I 3 Credits**

This course introduces the art of cinematography from historical, aesthetic and practical perspectives. Students will learn the principles of cinematic composition, lenses, lighting, and camera operation while studying the work of great cinematographers in film history.

**Prerequisite(s):** COM 131.

**FTV 305 Editing and Post-Production 3 Credits**

This course covers the theories and principles of editing and post-production processes for film, television, and digital media. Through exercises and assignments, students will be introduced to editing as both a technical process and an artistic endeavor. Students will learn editing theory, the technique and workflow of picture and sound editing, basic post-production terminology, editing rules and how to break them, editing aesthetics, color timing, and color correction. Strong emphasis will be placed on the technical, analytical, and practical techniques necessary to further creative expression.

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

**FTV 328 Sitcoms and American Culture 3 Credits**

Provides an overview to the unique and highly structured form of the American television situation comedy. The primary focus will be on history and development with in-depth study of situation comedy themes, characters, and settings. Through lectures, case discussions, in-class assignments, and class projects, students will examine the social and cultural meanings and implications of this incredibly popular and durable genre of programming.

**FTV 330 Documenting Cultures Through Travel 3 Credits**

Offers students, through travel and study, a unique opportunity to gain firsthand experience of a different culture and to learn how to record and document their experiences using multiple media, including print, audio, video, photography and/or the Web. While traveling, students will be required to attend lecture/discussion sessions, site tours, and other planned activities. This experience will be preceded and/or followed by additional academic work to be conducted on campus. Study topics may include aspects of the historical, social, economic, political and aesthetic cultural components appropriate to the location(s) to be visited. The travel component of the course will be scheduled to avoid conflict with normal semester offerings. No foreign language skills are required.

**FTV 333 Media Program Development and Distribution 3 Credits**

Critically analyzes the theory, practice, structure, and function of media program development and distribution. Examines the structure of the field as it relates to programming, the industry and audiences. Studies program categories, formats, genres, trends, and audience measurement and analysis as well as the new and evolving technologies responsible for program development and distribution.

**Prerequisite(s):** FTV 230.

**FTV 335 Documentary Production 3 Credits**

This course serves as an introduction to documentary filmmaking. Students will be introduced to a wide variety of documentary styles and approaches and learn the basics of documentary production. Working in teams, students will gain firsthand experience with on-camera interviews, conducting documentary research, using practical and source lighting, scripting, and working with a variety of source material in constructing their own short documentary projects.

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

**FTV 339 Developing The Feature-Length Script 3 Credits**

Developing the Feature Length Script will instruct students how to write a full-length film or television program. Students will learn the mechanics of 3-act and 7-act structure, and during the course they will develop a logline, synopsis, treatment, and sample scenes of a full-length project.

**Prerequisite(s):** FTV 238 or COM 238.

**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 390 Film, Television and Society 3 Credits**

Examines in a topical manner the influence of film and television upon significant issues affecting people and society. May explore important media figures such as directors, producers, and actors, and their importance in these industries. May also explore various genres of narrative, documentary, commercial, music video, web-based, and other types of media production. May be taken more than once with different emphasis.

**FTV 392 Media History: Personalities and Trend 3 Credits**

Presents in a topical manner the history of the media from various perspectives, seeking to place the material into a meaningful economic, cultural, political, and/or social context. Different issues and related individuals are examined, such as the golden age of radio, motion picture economics, and media empire builders, with a view toward understanding their significant impact on the development and functioning of the media today. This course may be taken more than once with a different emphasis.

**FTV 395 Los Angeles Media Experience 3 Credits**

This course is a practical exploration of the workings of the contemporary film and media industries in Los Angeles, California, and is designed as a required compliment for students enrolled in Rider's Semester in Los Angeles program. Focused on both major studios and independent production companies, this course explores how media are created, distributed and consumed in the U.S. and around the world. Students will examine the role of creativity, economics, an ever-evolving technology and the impact they have on how this industry operates today and where it may be heading into the future. The class will stay current by regularly reading trade publications and, through guest lectures, have many opportunities to hear directly from industry professionals about issues and challenges facing the field.

**Prerequisite(s):** POI (restricted to students enrolled in the Department of Film and Television Semester in Los Angeles program.

**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 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.

**FTV 490 Independent Study: Research and Creative Expression 1-4 Credits**

Independent Research and Study allows juniors and seniors in good academic standing to investigate topics of interest under faculty supervision. Projects must be approved by the faculty member, department chairperson, and academic dean no later than the third week of the semester in which the project is to be conducted. Only one project can be scheduled in a semester, and for no more than four semester hours; up to 12 semester hours of independent research and study may be counted toward graduation. Note that individual departments may have additional restrictions.

**FTV 491 Internship in Film and TV 1-4 Credits**

Places qualified students in a professional area related directly to their communication training. Students may intern in a communication position with a corporation, small business, media outlet, public relations agency, non-profit organization, political party, sports organization, or other similar organizations. A minimum of 50 hours of internship per credit is required. Written reports, a final project, and supervisor evaluations are used to analyze and evaluate the experience. For students majoring in the Department of Communication and Journalism only, primarily juniors and seniors. No more than two internships are permitted for each student; exceptions may be made. The deadline for registration is the first Friday of the semester.

**Prerequisite(s):** 3.2 GPA and permission of instructor.



**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.

**FMS 284 Language of Film Analysis 3 Credits**

Provides students with the fundamentals necessary for achieving beginning proficiency in methods of cinema studies scholarship. The course provides an in-depth introduction to concepts of film analysis, theory, and history, as well as to the field of cinema studies as an academic discipline. Through close analysis of selected films and readings, students will examine the various and complex ways in which formal elements shape meaning. Students also will study key concepts in film theory, applying these concepts as a further means of understanding the ways in which film positions viewers and mediates ideology. Required of all Film and Media Studies minors. FMS 284 is cross-listed with ENG 284.

**FMS 286 Writing Short Screenplays for Digital Cinema 3 Credits**

Writing Short Screenplays for Digital Cinema will focus solely on the creation of a short screenplay for digital film. The course will ask that students conceive of and execute a viably producible screenplay, shooting script, and industry pitch for the modern market.

**FMS 300 Special Topics in Film and Media Studies 3 Credits**

Courses in specialized and interdisciplinary areas of Film and Media Studies explore all three phases of the media experience: the industry that produces, distributes and exhibits; the textual products themselves; and audience reception of these products. FMS 300 Special Topics in Film and Media Studies courses will focus on each of the phases individually and/or on intersections of all three phases. Special topics courses will devote attention to the relationship of film to both traditional as well as new media; the relationship of film to the other arts; the relationship of film to the ancillary products and industries it both creates and depends upon for financial profit; and the relationship of film as an industry and institution to the various cultural institutions film and media texts routinely represent.

**FMS 340 Film and Media Audiences 3 Credits**

Provides students with the fundamentals necessary for understanding media audiences and reception within the interdisciplinary framework of film and media studies. The course introduces students to the field of audience and reception studies, including theory, empirical scholarship and history. Students will learn about who composed audiences, how they behaved, how they responded to the medium and the texts it delivered, how they interpreted what it meant to be an audience, how audiences were defined and treated by others, both today and historically. This will include audiences of movies, radio, television and news media.

**FMS 342 Artists of the Cinema 3 Credits**

Provides the opportunity to delve into the work of an individual film artist (whether a director, producer, screenwriter, cinematographer, costume designer, art director, musical composer, actor) or to examine a creative team (various combinations of a director, actor, cinematographer, screenwriter) that has collaborated in producing a series of films together. The course will pose the daunting question: Who is the author of the film? Even when studying individual artists, we will explore the influences and the working relationships that have shaped their work, and we will look outward to the way in which they have influenced other artists of their own generation and beyond.

**FMS 380 Women in Film 3 Credits**

Examines the work of women filmmakers from the silent to the contemporary eras. Drawing from different periods, genres, and contexts of film production, this course will explore questions including: How does a focus on women filmmakers reframe our understanding of film history and production? How are feminist theoretical approaches to film challenged or reinforced in films made by women? Does a "female gaze" exist, and what would this idea mean for understanding and analyzing audiovisual narrative? The exploration of these questions will enable greater historical and theoretical awareness of cinematic contexts and hone skills in film analysis.

**FMS 381 Studies in Film Genre 3 Credits**

Provides an in-depth examination of a variety of film genres (such as the gangster film, the western, the musical, the screwball comedy, the science fiction film, and the horror film, among others), to be examined through the perspective of film genre theory. Through close analysis of selected films and readings, students will define the aesthetic and thematic patterns characterizing specific genres, and will trace the development of those genres within the dual contexts of the film industry and cultural ideology. Note: This course is cross-listed as ENG 381. Although students may not get credit for both ENG 383 and FMS 383 in a single semester, they may repeat this course in future semesters, given that genres studied will rotate.

**FMS 382 Comparative Film Directors 3 Credits**

Provides an in-depth comparative study of major American, international, independent and avant-garde filmmakers. Through close analysis of selected films and readings, students will define the aesthetic and thematic patterns characterizing the work of individual directors and will draw meaningful comparisons among directors sharing similar aesthetic and thematic approaches. Students will trace the artistic development of directors through their careers, assessing individual works in the context of film criticism and theory, and in the context of multi-layered intertextual influences. Note: This course is cross-listed as ENG 382. Although students may not get credit for both ENG 383 and FMS 383 in a single semester, they may repeat this course in future semesters, given that directors studied will rotate.

**FMS 383 Global Cinemas 3 Credits**

Provides an in-depth study of the history and defining characteristics of national cinemas. Through close analysis of selected films and readings, students will examine the general movements within the history and development of various national cinemas, with attention to film historiography when considering how patterns are to be viewed in light of the culture, politics, and history of a particular producing nation. Further, students will trace and evaluate the influence of selected film movements and issues upon both cinematic and critical practice. Note: This course is cross-listed as ENG 383. Although students may not get credit for both ENG 383 and FMS 383 in a single semester, they may repeat this course in future semesters, given that national cinemas studied will rotate.

**FMS 384 Film Adaptation 3 Credits**

Provides an in-depth study of intertextual influence, as film enters into "dialogue" with various literary forms. Through close analysis of selected films and various forms of literature-including novels, graphic novels, short stories, plays, poetry, and journalism-students will study the aesthetic specificity of both film and literary genres and will analyze the transformative qualities at play when a work is adapted from page or stage to screen. Note: This course is cross-listed as ENG 384. Students may not get credit for both ENG 384 and FMS 384.

**FMS 484 Seminar in Cinema Studies 3 Credits**

Provides an in-depth study of areas central to discussion and debate in the field of cinema studies (such as film violence, cinema censorship, feminism and film, post-colonial cinema, African-American cinema, blaxploitation, The French New Wave, and Italian Neorealism, among others). Through close analysis of selected films and readings, students will examine the impact of specialized influential movements in film history and in film theory and criticism. Further, students will trace and evaluate the influence of selected film movements and issues upon both cinematic and critical practice. Note: This course is cross-listed as ENG 484. Although students may not get credit for both ENG 484 and FMS 484 in a single semester, they may repeat this course in future semesters, given that topics in the field of cinema studies will rotate.

**FMS 490 Independent Study: Research and Creative Expression 1-4 Credits**

FMS 490 Independent Study will allow Film and Media Studies minors to pursue specialized areas of study, research and/or creative work relevant to the field of Film and Media Studies in consultation and close collaboration with a Film and Media Studies faculty member.

**FMS 491 Internship in Film and Media Studies 1-4 Credits**

FMS 491 Internship in Film and Media Studies will provide approved juniors and seniors minoring in Film and Media Studies with the opportunity to gain practical experience through work in various outside film and media-related publications, businesses, organizations, and production companies.

**COM 262 Graphic Imaging for Digital Media 3 Credits**

Teaches students techniques for image development, and image preparation for various multimedia applications. Emphasis is placed on color calibration and palette issues, image manipulation, advanced image selection techniques, transparency and masking, multimedia authoring file formats, and dynamic image design. Students will be expected to participate in critiques of professional designs in order to learn to critically evaluate their work and their fellow students' work.

**COM 265 3D Graphic Animation 3 Credits**

Provides students with an introduction to the basics of 3D graphic animation techniques including modeling, texturing, rendering, visual effects and animation using Maya software. Through various projects the students will learn: to model characters, sets and props, how to apply textures and color to their models, and how to bring their creations to life using various animation techniques. In addition to the technical aspects of creating successful animation, the students will also learn the aesthetics of animation in regard to cinematography, art direction, lighting, character creation, prop creation, and set creation, dramatization and narrative.

**COM 361 Photography 3 Credits**

Using digital SLR cameras, introduces students to professional methods of shooting varied subjects while applying a range of compositions and styles. Using Photoshop, students edit images for publication in print and on the Internet. Hands-on coursework is grounded in theory, history, aesthetics, and ethics. Some cameras are available for loan from the University.

**ENG 312 Creative Writing: Screenwriting 3 Credits**

A workshop teaching and analyzing how students write for the screen, both television and film, that pays particular attention to the demands of the genre. Through reading and writing assignments, students will discuss and analyze the development of their own dramatic scripts for production. A portfolio of revisions will serve as a final for the course.