

Film/Video/Digital (FVD)

Associate Professor Abe, *Director*

A certificate, but not a major, is available in this program

The Film/Video/Digital Program provides students with the opportunity to study, analyze, and produce film, photography, television, and digital media. Courses are taught in both Film/Video/Digital studies and Film/Video/Digital production. Students may concentrate in one of these areas, or take courses in both.

FILM/VIDEO/DIGITAL STUDIES

Students develop critical understanding of the history, theory, and art form of motion picture and new media technologies. Courses offered in Film/Video/Digital studies include introduction to film, documentary film, film history, national cinemas, and new media. Course credit is also available for internships.

FILM/VIDEO/DIGITAL PRODUCTION

Students gain expertise in a wide range of technologies, from analog film production and cell animation to digital new media production, motion graphics, and 3-D animation. Courses offered in Film/Video/Digital production include narrative, animation, documentary, and experimental filmmaking. Course credit is also available for internships and individual projects.

CERTIFICATE REQUIREMENTS

There are two categories of courses required for the certificate: Film/Video/Digital courses and related courses offered through other departments, taught by faculty members in various disciplines. Students must take at least six courses, which must include Introduction to Film (Film/Video/Digital 101, crosslisted with Literature 110, Theater Studies 171, English 101A) and the Capstone Course (Film/Video/Digital 170S), plus four other Film/Video/Digital or related courses. For the certificate, students may take no more

than three courses originating in a single department or program, other than those originating in the Film/Video/Digital Program.

For a major that includes a film studies track, see the Literature Program.

DUKE IN LOS ANGELES PROGRAM IN MEDIA ARTS AND INDUSTRIES

This is a Los Angeles-based, four course, interdisciplinary program in which students work with, and study, the Hollywood entertainment industries, experience the diverse cultures of Southern California and attend one of the premier film programs in the United States at the University of Southern California. Participants take two and a half Duke courses: A seminar on the United States culture industries (Film/Video/Digital 121S), an internship for credit (Film/Video/Digital 123), and a half credit course taken in preparation for an end of semester conference (Film/Video/Digital 124S). The remainder of their course work is composed of USC classes offered by the School of Cinematic Arts, the Annenberg School for Communication or the Thornton School of Music, or if needed, the department of the student's major. This program is usually offered in the Spring semester. Information is available from the Duke in Los Angeles Staff Assistant at telephone (919) 660-3030 or e-mail f-v-d@duke.edu, and on the Film/Video/Digital Web site at: <http://fvd.aas.duke.edu/dula/>.

SCREEN SOCIETY

Film/Video/Digital organizes and coordinates Screen/Society, an academically integrated program of public film and video screenings, sometimes accompanied by lectures, discussions, or filmmaker visits. Screen Society's mission is to advance the academic study of moving image culture at Duke by collaborating with schools, departments and programs throughout the University to relate film, video, and digital art to other disciplines, and to provide a venue for works from around the world.

FILM/VIDEO/DIGITAL STUDIES COURSES

49S. First-Year Seminar. ALP Topics vary each semester offered. Instructor: Staff. One course.

100. Duke-Administered Study Abroad: Special Topics in Film and Video. Topics differ by section. Instructor: Staff. One course.

101. Introduction to Film. ALP One course. C-L: see Literature 110; also C-L: Theater Studies 171, English 101A, Visual Studies 121A, Policy Journalism and Media Studies

102. Introduction to Documentary Film. ALP, CCI Introduction to the history, theory, and styles of nonfiction film and video. Transformation in technologies and their influence on form, from actuality films to contemporary digital documentaries. Documentary's marginal status and surprising commercial appeal; the mixing of fiction and nonfiction strategies in cultural construction. Use of documentary as a tool for exploring individual identity, filmmaker/subject relationships, and fomenting political change. Instructor: Staff. One course. C-L: Art History 122, Literature 120E, Documentary Studies 107, Visual Studies 117C

103. Contemporary Documentary Film: Filmmakers and the Full Frame Documentary Film Festival. ALP, CCI, STS Integrated with the films and filmmakers of the Full Frame Documentary Film Festival. The art form, style, and technology of contemporary documentary films. Issues of autonomy and power, politics, and public policies. Analysis of outstanding films from around the world. Presentations and discussions by filmmakers. Not open to students who have taken this course as FVD 129. Instructor: Paletz and Rankin. One course. C-L: Documentary Studies 129, Political Science 156A, Public Policy Studies 171, Visual Studies 117B

104. Film Theory. ALP, STS One course. C-L: see Literature 114; also C-L: Visual Studies 121G, Women's Studies

- 105. Studies in Film History.** ALP One course. C-L: see English 185; also C-L: Theater Studies 172, Literature 116, Visual Studies 115A
- 106. Film Genres.** ALP A historical survey of motion picture genre as a stylistic and narrative device, including comedy, horror, the musical, the western, and science fiction. Instructor: Staff. One course. C-L: Literature 120F, English 186B, Art History 136, Visual Studies 117F
- 107. American Film Comedy.** ALP A historical survey of American film comedy from silent cinema to contemporary television and film. Instructor: Staff. One course. C-L: English 186C, Literature 120G, Visual Studies 117G
- 108. Conflict, Conflict Resolution, and Film.** ALP, CCI, SS Analysis of films that portray social, economic, and political conflict in neighborhoods throughout the world. Exploration of the use of film and video to resolve conflict. Instructor: Wallace. One course. C-L: English 186A, Political Science 156, Literature 120C, Public Policy Studies 172, Visual Studies 117H
- 108B. Visual Storytelling in Conflict.** ALP, CCI, EI Analysis of the human cost of historical and current global conflict. Examination and production of videos that break down conflict to its most personal level, with particular attention to the way in which conflict manifests and is dealt with across cultures, the ethics of recreating personal stories through video, and portrayal of stories that are accessible and valuable even to those with no immediate stake in the situation. Instructor: Wallace. One course. C-L: Political Science 156C, Visual Studies 117E, English 186G, Literature 120H, Public Policy Studies 108B
- 109. Political Economy of the Global Image.** CCI, EI, SS, STS One course. C-L: see Literature 117; also C-L: English 184
- 110. Film and Politics.** ALP, EI, R, SS One course. C-L: see Political Science 156B
- 111A. Modern Chinese Cinema.** ALP, CCI, CZ One course. C-L: see Asian & Middle Eastern Studies 188; also C-L: Literature 112J, Visual Studies 105G
- 111B. French Cinema.** ALP, CCI, FL One course. C-L: see French 155; also C-L: International Comparative Studies 181E, Visual Studies 126E
- 111C. German Film.** ALP, FL One course. C-L: see German 141S; also C-L: Visual Studies 118BS
- 111D. Indian Cinema.** ALP, CCI, CZ, R One course. C-L: see Asian & Middle Eastern Studies 170; also C-L: Literature 112E, Visual Studies 105B
- 111E. Italian Cinema.** ALP, CCI One course. C-L: see Italian 132; also C-L: Literature 112K, Visual Studies 126A, Theater Studies 172A
- 111F. Japanese Cinema.** ALP, CCI, CZ One course. C-L: see Asian & Middle Eastern Studies 171; also C-L: Literature 112H, Visual Studies 105C
- 111G. World of Korean Cinema.** ALP, CCI, CZ, EI One course. C-L: see Asian & Middle Eastern Studies 175; also C-L: Literature 112G, Visual Studies 105F, Cultural Anthropology 161A
- 111H. Contemporary Israeli Cinema.** ALP, CCI, EI One course. C-L: see Asian & Middle Eastern Studies 161; also C-L: Literature 112M, Jewish Studies 140, Cultural Anthropology 161, Women's Studies 151
- 111I. German Film.** ALP, CZ One course. C-L: see German 168D; also C-L: Visual Studies 118GD
- 112. Movies of the World/The World of Movies.** ALP, CCI, STS One course. C-L: see Literature 113; also C-L: English 122, German 156, Russian 113
- 113. States of Exile and Accented Cinemas.** ALP, CCI, EI, SS One course. C-L: see Literature 113AS; also C-L: Latin American Studies, Islamic Studies
- 114. Performance Traditions of the Middle East.** ALP, CCI One course. C-L: see Literature 118; also C-L: Theater Studies 129B, Islamic Studies

115S. Sexualities in Film and Video. ALP One course. C-L: see Literature 115S; also C-L: English 124S, Visual Studies 121CS, Study of Sexualities

116S. Transforming Fiction for Stage and Screen. ALP, W One course. C-L: see Theater Studies 138S; also C-L: English 108BS

117. World War II and French Film. CCI, CZ, EI, FL One course. C-L: see French 156; also C-L: History 153C, Visual Studies 126F

120. Special Topics in Film Studies. Special Topics in Film Studies. Instructor: Staff. One course.

120S. Special Topics in Film Studies. Seminar version of Film/Video/Digital 120. Instructor: Staff. One course.

121S. An historical and contemporary survey of genre applications in film, television, gaming, and other United States culture industries, from production, marketing, exhibition, and reception perspectives. Theoretical genre concepts integrated with real world practical experience. Primary research in cultural archive resulting in substantive paper. Open only to students enrolled in the Duke in Los Angeles program. Instructor: Thompson. One course. C-L: Literature 197S, English 196S

122. Internship. Students arrange academic work in conjunction with approved internship in the entertainment industry. Academic work must be with Film/Video/Digital faculty and include the university minimum (one research paper) as well as reading from bibliography approved by professor and/or viewing list worked out in advance. Consent of instructor required. Instructor: Staff. One course.

123. Media Internship in Los Angeles. Immersion in the for-profit and not-for-profit art and entertainment worlds through apprenticeship to a sponsoring artist, scholar, or institution selected to match each student's area of interest. Each student required to submit a substantive paper containing significant analysis and interpretation that considers the relationship between the student's sponsoring institution and the larger industrial/cultural complex within the local (Los Angeles) and national economies of art, culture, and commerce. Simultaneous enrollment in Literature 197S required. Open only to students admitted to the Duke in Los Angeles Program. Instructor: Staff. One course.

124S. Writing the Hollywood Cyber Journal. ALP Seven week research and development of the web publication of a class journal on modern Hollywood practices/industries, public policy issues, and controversies confronting these industries including the culture wars, media violence, intellectual properties, and new technologies. Culminates with presentations in a class-planned conference interacting with industry professional respondents. Must be enrolled in the Duke in Los Angeles Program. Instructor: Thompson. Half course. C-L: Literature 198S, Information Science and Information Studies 124S

126. Introduction To Visual Culture. ALP, CCI, CZ One course. C-L: see Visual Studies 100D

128. Cultural History of the Televisual. ALP, CZ, STS One course. C-L: see Visual Studies 183; also C-L: Information Science and Information Studies 183

FILM/VIDEO/DIGITAL PRODUCTION COURSES

130S. Introduction to Production. ALP, STS Film and digital video production in conjunction with the history and theory of these technologies. Students may produce work in 8mm, 16mm film and digital video and learn the basics of non-linear digital editing on Final Cut Pro. Not open to students who have taken this course as FVD 100S. Instructor: Staff. One course. C-L: Theater Studies 173S, English 183S, Visual Studies 117AS, Information Science and Information Studies

131S. Screenwriting. ALP, W One course. C-L: see Theater Studies 137S; also C-L: English 102S

132S. From Stories to Movies. ALP, W One course. C-L: see Theater Studies 141S

133S. Adapting Literature -- Producing Film. ALP Collaborative exploration of the process of adapting literature for production of documentary and or dramatic film projects. Generally linked to the production of a PBS or independent documentary film or the production of a short dramatic film. Students gain an understanding of the interdisciplinary aspects of filmmaking. Instructor: James. One course. C-L: Documentary Studies 133S, Visual Arts 138S, Information Science and Information Studies

134S. Acting For the Camera. ALP One course. C-L: see Theater Studies 153S

135S. Film Animation Production. ALP Experimentation with various media; mastering animation techniques such as metamorphosis, timing, articulation, storytelling, sound design, special effects, and camera. Each student to produce a one-minute animated film on the Oxberry 16mm film animation stand. Not open to students who have taken this course as FVD 102S. Instructor: Burns. One course. C-L: Visual Arts 165S, Visual Studies 117IS, Information Science and Information Studies

136S. Motion Graphics in Film and Video. ALP, STS An advanced post-production course designed to explore the history, theory, and practice of motion graphics techniques in film and video. Students produce digital motion sequences out of still images and create multiple motion paths through exposure to applications such as Adobe After Effects, Final Cut Pro, iMovie. Not open to students who have taken this course as FVD 109S. Consent of instructor required. Instructor: Staff. One course. C-L: Visual Studies 117JS

137. Virtual Form and Space. One course. C-L: see Visual Arts 108; also C-L: Information Science and Information Studies 108

137FCS. Virtual Form and Space. ALP One course. C-L: see Visual Arts 108FCS; also C-L: Information Science and Information Studies 108FCS

138S. Documentary Film/Video Theory and Practice. ALP The politics and aesthetics of realism. History of styles from Griersonian "propaganda" to cinema verite and "reality TV." Practical exercises in location sound, camera to subject relationship, and camera movement. Prerequisite: English 101A, Literature 110, Literature 111S, or Theater Studies 171. Not open to students who have taken this course as FVD 104S. Instructor consent required. Instructor: Staff. One course. C-L: Cultural Anthropology 131S, English 101CS, Visual Studies 117KS, Documentary Studies

139S. The Documentary Experience: A Video Approach . ALP, R, SS One course. C-L: see Documentary Studies 105S; also C-L: Cultural Anthropology 134S, History 150BS, Political Science 156S, Public Policy Studies 105S, Visual Studies 103CS

140S. Planning the Documentary Film: From Concept to Treatment. ALP, R One course. C-L: see Documentary Studies 148S; also C-L: Visual Studies 103US, Information Science and Information Studies

141S. Editing the TV Documentary: From Creativity to Collaboration to Negotiation. ALP "Behind the scenes" look at editing a long form documentary for broadcast television. Discussions, readings and hands-on editing exercises introducing students to the language of editing and the tricky negotiations often needed to bring a film to dissemination. Instructor: Cutler. One course. C-L: Documentary Studies 141S, Visual Studies 117LS

142S. Experimental Filmmaking. ALP The history of avant-garde in film and video combined with production exercises. Instructor: Staff. One course. C-L: Visual Arts 146S, English 186ES

143S. Sound for Film and Video. ALP, STS Topics focusing on technical basis and aesthetic motivation of sound recording and sound exploitation. Technical demonstration and student exercises explore the mechanics and dramatic and psychological implications of formats, microphone placement, mixing, acoustic signature, digital recording, double system, and sound editing, leading to an individually produced sound design for live action or animation film/video. Not open to students who have taken this course as FVD 103S.

Instructor: Staff. One course. C-L: Documentary Studies, Information Science and Information Studies

144S. Television Production Techniques. ALP Introduction to broadcast television techniques, including live multi-camera production, studio operations, field production and digital nonlinear editing. Practical experience in the production of a cable television program combined with industry study and theoretical readings. Instructor: Staff. One course.

150S. Intermediate Narrative Production. ALP Focus on narrative film and video techniques, from script to realization. Exercises in production management, cinematography, lighting, shot blocking and working with actors in dramatic productions, employing continuity editing techniques. Suggested prerequisites: Film/Video/Digital 130, Introduction to Production. Instructor: Staff. One course. C-L: Visual Arts 150S, English 186FS

151S. Intermediate Animation. ALP Concentration on selected media primarily two-dimensional but including three dimensional forms. Animation camera including camera effects, motion analysis, and effects animation. American studio styles compared to independent artist animators. Instructor: Burns. One course. C-L: Visual Arts 166S

152S. Intermediate Documentary Filmmaking. Intermediate to advanced filmmaking techniques. Presumes a working knowledge of Final Cut Pro, mini-DV camera, and some fieldwork experience with a camcorder. Topics include fieldwork in a variety of communities and work on pertinent social and cultural issues. Not open to students who have taken this course as FVD 116S. Prerequisite: Documentary Studies 105S or equivalent experience and knowledge. Consent of instructor required. Instructor: Staff. One course. C-L: Documentary Studies 150S, Public Policy Studies 182S, Visual Studies 103VS, Information Science and Information Studies

160S. Special Topics in Film and Digital Video Production. ALP, STS An in-depth investigation of a particular production technology combined with an emphasis on an aesthetic or theoretical strategy. Exploration of lighting, cinematography, directing for camera, and/or nonlinear post-production techniques. Instructor: Staff. One course. C-L: Information Science and Information Studies

162S. Visiting Filmmaker Master Courses: Special Topics. ALP Intensive production courses with visiting filmmaker. Topics vary by semester. May be taken twice. Instructor: Staff. One course. C-L: Documentary Studies 171S, Visual Arts 164S

163T. Tutorial. ALP Instructor: Staff. One course.

164. Individual Project. Independent work open to highly qualified juniors and seniors on recommendation of instructor and/or invitation of department. Instructor: Staff. One course.

165. Internship. Students may arrange academic work in conjunction with approved internship in the entertainment industry. Academic work must be with core faculty and include the university minimum (one research paper) as well as reading from bibliography approved by professor and/or viewing list worked out in advance. Prerequisite: English 101A, Film/Video/Digital 130, Literature 110, or Theater Studies 173. Instructor: Staff. One course.

167. Fundamentals of Web-Based Multimedia Communications. ALP, QS, R One course. C-L: see Information Science and Information Studies 140; also C-L: Visual Studies 120E

168. Interactive Graphics: Critical Code. ALP, QS One course. C-L: see Visual Studies 194CL; also CL: Information Science and Information Studies 194CL, Visual Arts 183L

170S. Capstone Course: Program in Film/Video/Digital. ALP, STS Culminating seminar for Film/Video/Digital Program certificate students. Designed to allow students to complete their certificate with a finished project or advanced research in the field. Not open to students who have taken this course as FVD 115S. Instructor: Staff. One course. C-L: Literature 110BS

201S. Emergent Embodied Interface Design. ALP, STS One course. C-L: see Visual Studies 265S; also C-L: Information Science and Information Studies 265S

202S. The Human as Electrochemical Computer - Toward a New Computational and Aesthetic Paradigm. ALP, NS, R, STS One course. C-L: see Visual Arts 266S; also C-L: Information Science and Information Studies 266S

RELATED COURSES OFFERED REGULARLY

African and African American Studies

101. Film and the African Diaspora

Art History

169. Documentary Photography and Film of the Nuclear Age

199. History of Photography, 1839 to the Present

250S. Critical Studies in New Media

Asian & Middle Eastern Studies

139. Poetic Cinema

Cultural Anthropology

104. Anthropology and Film

104D. Anthropology and Film

110. Advertising and Society: Global Perspective

Documentary Studies

176S. American Communities: A Photographic Approach

177S. Advanced Documentary Photography

English

101B. Introduction to Cultural Studies

107S. Dramatic Writing

108AS. Advanced Dramatic Writing

118. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

120. Advertising and Society: Global Perspective

189. Special Topics in Film

189S. Special Topics in Film

284. Contemporary Film Theory

German

168. German Film

184. Existentialist Cinema

History

150E. Russian Revolutionary Cinema

Information Science and Information Studies

210S. How They Got Game: History and Culture of Interactive Simulations and Video Games

250S. Critical Studies in New Media

International Comparative Studies

101C. Anthropology and Film

183C. Existentialist Cinema

281ES. Cinema and Literature in Italy

Italian

225S. Cinema and Literature in Italy

Literature

100. Introduction to Cultural Studies

112N. Existentialist Cinema

112S. Special Topics in National Cinema

120AS. Special Topics in Television Genres

120BS. Special Topics in Film

141. International Popular Culture

143. Problems in Global Culture

143S. Problems in Global Culture

210S. Basic Concepts in Cinema Studies

212S. Film Feminisms

261S. Critical Studies in New Media

Music

169. Hollywood Film Music

Political Science

203S. Politics and Media in the United States

Public Policy Studies

120S. News Writing and Reporting

163S. Telecommunications Policy and Regulation

176S. American Communities: A Photographic Approach

177S. Advanced Documentary Photography

Religion

184. Religion and Film

Russian

135A. Contemporary Russian Media

150. Russian Revolutionary Cinema

163. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

Sociology

160. Advertising and Society: Global Perspective

160D. Advertising and Society: Global Perspective

170. Mass Media

Theater Studies

135S. Dramatic Writing

136S. Advanced Dramatic Writing

155S. Directing

172B. Existentialist Cinema

Visual Arts

116S. Photography

118S. American Communities: A Photographic Approach

119S. Advanced Documentary Photography

125S. Intermediate Digital Photography

Visual Studies

101G. History of Photography, 1839 to the Present

103XS. American Communities: A Photographic Approach

103YS. Advanced Documentary Photography

104A. Film and the African Diaspora

110A. Anthropology and Film

110E. Advertising and Society: Global Perspective

118GS. German Film

118H. Existentialist Cinema

121E. Introduction to Cultural Studies

121F. International Popular Culture

125ES. News Writing and Reporting

127E. Contemporary Russian Media

127G. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

250AS. Critical Studies in New Media

Women's Studies

212S. Film Feminisms

SPECIAL TOPICS COURSES OFFERED PERIODICALLY

History

104. Latin America through Film

Literature

293. Special Topics in Literature and History: The Rise of Consumer Culture in the United States, 1880-1930.

Portuguese

200S. Seminar in Portuguese Literature: Literatura e Cinema Os Classicos Brasileiros

Public Policy Studies

195S. Selected Public Policy Topics: Community Service and the Documentary Tradition

195S. Selected Public Policy Topics: Entertainment Industry: Policy and Practice
195S. Selected Public Policy Topics: Communications Frontier Technology: Media and Democracy
264. Advanced Topics: Media and Democracy

Spanish

142S. Cines del Caribe

169. Topics in Nineteenth- and Twentieth -Century Spanish Literature: Spanish Cinema

Theater Studies

139S. Special Topics in Dramatic Writing: Advanced Screenwriting