CINE 1200. Exploring the Humanities through Film. 4 Hours.
Investigates the ways in which the methods of the humanities can expand one’s awareness of the sources, statements, and meanings of popular films. Presents films for evaluation in the light of reading, various approaches presented by faculty members from a number of humanistic disciplines, and student’s own experiences.

CINE 1990. Elective. 1-4 Hours.
Offers elective credit for courses taken at other academic institutions. May be repeated without limit.

CINE 2160. Narrative Filmmaking. 4 Hours.
Introduces narrative filmmaking without synch sound. Offers students an opportunity to create several short projects without dialogue. The successful student leaves the course with a portfolio of work, a basic knowledge of video cameras, and one editing software program (either Avid or Final Cut Pro). Focuses on storytelling through visuals.

CINE 2161. Video Software Tools. 1 Hour.
Offers a technology workshop introducing intermediate skills and software used in capturing, manipulating, and editing video and audio.

CINE 2336. American Film and Culture. 4 Hours.
Surveys the rise of American film from the late nineteenth century to the present. Examines key films, directors, major themes, and film forms and techniques. Includes lectures, screenings, and discussions. Students who do not meet course prerequisites may seek permission of instructor.

CINE 2350. History of Film. 4 Hours.
Surveys major international developments in film from the late nineteenth century to the present. Examines national movements, technological and aesthetic innovations, important figures, and significant films. Includes films, lectures, and discussions.

CINE 2394. Modern Film and Global Culture. 4 Hours.
Studies a selection of major modern films from around the world from a thematic, cultural, and historical perspective. Special attention is given to political, social, ethical, and psychological issues, as well as to the way common human themes emerge in quite diverse cultures. Also covers the basic procedures of film interpretation.

CINE 2990. Elective. 1-4 Hours.
Offers elective credit for courses taken at other academic institutions. May be repeated without limit.

CINE 3370. Contemporary Directions in Cinema. 4 Hours.
Provides a comparative study of major international film movements from 1960 to the present. Studies selected films by representative contemporary directors. Includes lectures, screenings, and discussions.

CINE 3389. Screenwriting. 4 Hours.
Approaches the unique narrative form of the dramatic short film, with the goal of having students produce a short film screenplay (under twenty minutes in length) which could eventually be shot. Takes students through the storytelling process, from conception to visualization, dramatization, characterization, and dialogue, ending in a project which should reflect the student’s own personal voice and unique vision. Offers students an opportunity to work on many writing exercises involving free association, visualizations, and character explorations, and to evaluate and critique each other’s work in a workshop setting. May be repeated up to two times.

CINE 3392. Gender and Film. 4 Hours.
Examines the representation of gender in film. Uses concepts and research from film and media studies to investigate the influences and consequences of gender representations in film. CINE 3392 and WMNS 3392 are cross-listed.

CINE 3446. Topics in Documentary Production. 4 Hours.
Offers a hands-on documentary production course. Provides an historical retrospective of the documentary. Explores a variety of filmmaking styles. After instruction in cameras and digital editing, students have an opportunity to produce their own documentaries from concept to finished product. May be repeated up to two times.

CINE 3500. Film Theory. 4 Hours.
Explores the movement from modernist concern with the art object to postmodern concerns with subjectivity and spectatorship, race, and gender. Requires a paper using formalist analysis and later revision using cultural analysis, psychoanalysis, philosophy of perception, race studies. Also offers students an opportunity to learn research methods in cinema studies and perform a metacritical review of their own work and to present their findings from film journals, databases, Web sites, blogs. Presents the relation of perception to reality, levels of representational realness; reception theory; digitalization in its relation to movement and meaning. Seeks to enable students to recognize structures and problems for analysis in a film and to apply appropriate theoretical models to analyze these structures.

CINE 3851. Film Festivals: Exhibition and Distribution. 4 Hours.
Examines the role of the film festival in the film industry. Analyzes the actual workings of an array of film festivals from the boutique, short, and independent showcases to the large international festivals. (a) MSCR 1230 or permission of instructor and (b) sophomore standing or above.

CINE 3900. Film and Psychoanalysis. 4 Hours.
Explores one of the most influential approaches to the study of film. Readings introduce students to key concepts in the psychoanalytic approach to film analysis. Students who do not meet course prerequisites may seek permission of instructor.

CINE 3920. Topics in Film Studies. 4 Hours.
Focuses on a specific issue and topic in film studies. Course content varies from semester to semester. Students who do not meet course prerequisites may seek permission of instructor. May be repeated up to three times.

CINE 3990. Elective. 1-4 Hours.
Offers elective credit for courses taken at other academic institutions. May be repeated without limit.

CINE 4500. Modernism/Modernity and Film. 4 Hours.
Offers an interdisciplinary course that traces the modernist impulse in literature, film, art, and architecture from the early twentieth century to the multifaceted development of postmodernism at the end of the century. Emphasizes the relationship of art to society, and studies the way in which modernism’s revolutionary strategies required constant innovation and renewal in the face of such challenges as fascism, the Cold War, and postcolonial struggles for national identity. Students complete individual projects (creative or research paper) and also contribute to the Web site Boston modernism (http://www.atsweb.neu.edu/bostonmodernism). Counts as a capstone course for the cinema studies combined major.
CINE 4550. Cinema Studies Seminar. 4 Hours.
Encourages students to reflect on their undergraduate experience as well as to make the transition to the next stage of their career. Students are asked to complete an individual creative project (the experiential component) that reflects a significant engagement with the world beyond the academic setting. They are also asked to complete a research paper that draws together aspects of their combined major and the world of work and/or graduate study. Classes consist of screenings and lectures, guest lectures and field trips, and student presentations. This junior/senior seminar is a capstone course in the cinema studies combined major.

CINE 4560. Directing the Short Fiction Film. 4 Hours.
Offers a directing workshop in which students have an opportunity to create short films with dialogue and to prepare a larger and more ambitious project. Students have an opportunity to become familiar with a broad range of production techniques as well as screenwriting and storytelling, both in the field and through class discussions, and to work both individually and in groups.

CINE 4990. Elective. 1-4 Hours.
Offers elective credit for courses taken at other academic institutions. May be repeated without limit.

CINE 5239. Media and History. 4 Hours.
Introduces students to the variety of chemical and electronic media, and the appropriate uses of these media for teaching, preservation, outreach, and primary research documents. Each student engages in research related to the selection and evaluation of existing media, and on the deconstruction, analysis, evaluation, and assembly of documentary presentations. Students then form research and production teams for the creation of media production, which takes place during the semester. Topics include media preservation, production budgeting, marketing, and intellectual property.

CINE 6962. Elective. 1-4 Hours.
Offers elective credit for courses taken at other academic institutions. May be repeated without limit.