

FILM AND SCREEN STUDIES

NYC



The Film and Screen Studies (FSS) department at Pace University provides students with a unique hybrid education in both film studies and filmmaking. Our **Bachelor of Arts** degree integrates classes in film history, analysis, and theory, with hands-on experiential learning in film and television production. Our program is connected not only by this strong focus on the relationship between theory and practice, but also by a shared emphasis on teaching the ethics and cultural power of making and watching films, television, video games, and other screen-based media. The core curriculum centers on film history, film theory, and learning the language of filmmaking through studying filmmakers from around the world. This is supplemented with production courses that utilize professional, industry-standard equipment to teach different aspects of film production and introduce the film culture of New York City. We help students discover their specific interests in the field through courses such as *Digital Production Design*, *Editing of Film and Television*, *Major Film Movements*, *Cinematography*, *Race and Representation*, *Topics in Horror*, *Writing for Television*, and many others.

BA IN FILM AND SCREEN STUDIES (36 CREDITS)

In the major, we require only four courses (*History of Film*, *Art of Film*, *Theories of Film*, and an advanced seminar) devoted to exploring the historical and technological development of film and the analysis of the different ways that cinema and other screen media have functioned aesthetically, socially, and politically since the early 20th century. This allows students to choose their remaining 24 credits (6-8 courses) of the broad range of major electives including FSS courses as well film-related classes in other departments such as American Studies, Anthropology, Art, Communication and Media Studies, English, Women's and Gender Studies, and others. We recommend taking *Introduction to Filmmaking* in the second year, when students will learn to load and shoot 16mm film on a Bolex to make their first short. Many of our students fall in love with two areas of study and choose to double major. Also, we regularly send our students to study abroad for a semester in London, Rome, Paris, or other film capitals to learn the different approaches to film found in other countries.

REAL-WORLD EXPERIENCE

Pace University offers students an incredible opportunity to combine their academic experience with the dynamic creative culture of New York City. During the past academic year, special guests to our classes have included production designer Stephen H. Carter (*Succession*), screenwriter Alex Dinolaris (*Birdman*), production manager Michael Pitt (*The Gilded Age*), filmmaker Amel Alzakout (*Purple Sea*), and many others. Pace's Career Services office also helps students find internships in film and television production, film festivals, marketing, online media, and many other related arenas, gaining professional experience while still completing their degree. In recent years, our students have had internships with *The Late Show with Stephen Colbert*, Sony Pictures Entertainment, Atlantic Records, CBS, NBC Universal, Film at Lincoln Center, Viacom/Nickelodeon, *Saturday Night Live*, *Late Night with Seth Meyers*, *The Tonight Show Starring Jimmy Fallon*, *The Sherri Show* and others.

STUDENT SUCCESS

Many of our graduates are working in film and TV production, or have continued on with their education in master's or PhD programs, and return to Pace as alumni to provide advice to current students.

A student worked post-graduation at BBC America on shows such as *Orphan Black* and in 2019 signed an overall production deal with Hulu to develop and produce new content.

A prolific filmmaker during his time at Pace, another one of our graduates has already made an impressive career out of low-budget filmmaking: he writes, directs, acts, and produces, and in 2019 premiered his feature film, *House of the Gorgon*, in London.

A recent graduate is completing a PhD in Film Studies at New York University's Tisch School of the Arts, and another was one of the first students in the new MFA program in Directing at Brooklyn College in the Fierstein Graduate School in Cinema.

In addition, a recent graduate now works for the Museum of Natural History on the Margaret Mead Film Festival.

DEPARTMENT CONTACT

For more information, contact:

FSS@pace.edu

PROFESSIONAL PREPARATION

Wherever student aspirations lie, our program's flexibility paired with close faculty guidance helps them achieve success in a wide range of career paths, such as entertainment industries, marketing, education, editing, journalism, activism, and more.

Film and Screen Studies graduates have a well-rounded education and professionalism that allows them to pursue meaningful careers in the diverse media industry or continue with graduate education and participate in our screen-driven world with the empowerment and awareness powered by an ethically-minded media education.



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Still from 1970, a student film directed by Mick Bongiovi, featuring Julia Miller

FACULTY

Luke Cantarella, MFA, Professor and Chair

Cantarella is a production designer for film, theater, and live events and teaches courses in design, design thinking, and story structure. His recent work includes projects for HBO (*The Plot Against America*), Amazon (*The Summer I Turned Pretty*, *Only Murders in the Building*), Netflix (*Players*) as well as indie films such as *Call Jane* and *Jules*. His work for the stage has been seen on London's West End, Off-Broadway at New York's Atlantic Theater, as well as regionally, including Seattle Rep, Repertory Theater of St. Louis the MUNY, and Goodspeed Musicals. He recently designed a new production of Bartok's *Bluebeard's Castle* for Des Moines Metro Opera. Cantarella teaches courses in design thinking at Pace, and in the fall takes students to CERN, the world's largest research facility for high-energy particle physics, in Geneva, Switzerland. His book *Ethnography-by-Design* was published by Routledge in 2019.

Jon Danziger, MFA, Clinical Associate Professor and Head of Screenwriting

Danziger, a joint faculty member with the Creative Writing program, is a writer for film and television, teaching classes on screenwriting and writing for TV, the history of the Hollywood writer, and the history of American children's entertainment. He is currently working on projects for HBO, Paramount, and Hulu; has worked as a script

analyst for the Sundance Institute and Sony Pictures, and has taught previously at The New School. He has also written for *Time* and *The Los Angeles Times*.

Nzingha Kendall, PhD, Assistant Professor

Kendall is a film scholar and programmer whose work focuses on Black cinema from across the African diaspora. She is particularly interested in women's filmmaking and experimentation as a method. Kendall's teaching areas include courses on Black women filmmakers, the aesthetics of Black cinema, comparative American identities through film, and film festival programming.

Frank Martinelli, MFA, Clinical Associate Professor and Director of Production

Martinelli's most recent films have been short subjects exploring space, time, and movement as well as human alienation and intimacy. Recent and current screenwriting, scholarly writing, and research interests are concerned with ethnicity, identity, and the effects of new media on youth culture and international relations.

Viktoria Paranyuk, PhD, Lecturer

Paranyuk's research focuses on the interaction of aesthetics and politics in East European and Soviet cinema, the contributions of women to film, and migration and interiority in contemporary art cinema. Courses taught include *History*

of Film I, *Theories of Film*, and special-topics seminars such as *Migration and Moving Images*, *Global New Waves*, and *Creative Projects in Film History*. Her work has appeared in *Film History*, *Slavic Review*, and *Senses of Cinema*.

Jennifer Pranolo, PhD, Assistant Professor

Pranolo is an interdisciplinary media scholar whose research and teaching focus on film theory, new media, and spectatorship. Recent course topics include cinematic games, a genealogy of the user, and techno-Orientalism. Her current research explores the history and aesthetics of simulation in contemporary art, cinema, and computational culture.

Gloria Vela, MFA, Clinical Assistant Professor

Vela is an experienced film, television, and commercial editor. She has worked on the last ten seasons of *American Pickers* for the History Channel. She is passionate about creating and telling stories through her work as well as teaching and mentoring students. She teaches course in post-production and filmmaking including *Filmmaking: Image and Sound*.

Amy Zilliax, PhD, Adjunct Associate Professor

Zilliax's research has focused on the flashback in cinema. Expertise and teaching areas include American film history, genre studies, and critical writing and composition. She teaches courses such as *History of Film II: World War II to Present* and *The Art of Film*.

Catherine Zimmer, PhD, Professor

Zimmer's recent book, *Surveillance Cinema*, examines how political and social discourses around surveillance intersect with the representation of surveillance in film and television. Her scholarly articles have been published in such journals as *Film Quarterly*, *Camera Obscura*, *Discourse*, and *Surveillance and Society*, and her film reviews and cultural criticism appear in forums such as *Avidly* and *Public Books*. Zimmer regularly teaches genre courses on horror and science fiction, film history and theory, and surveillance and popular culture.



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