FILM STUDIES (FILM)

FILM103 Studies in Visual Biography
Combining pictures, words, and a wealth of personal detail, archival materials offer amateur yet stunningly authoritative examples of visual biography. Working within the collections at the Wesleyan Center for Film Studies, students will examine diaries, journals, scrapbooks, and other forms of personal documentation and consider the social history and visual methods implicit in the construction of material evidence. Focus on storytelling through collage and montage, with assignments in both print media and short-form digital film.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM104 The Art of the Interview
The art of the interview is an essential ingredient for narrative storytelling both historically and within the contemporary media landscape. What are the techniques and instincts that enable us to make the empathic leap into someone else’s experience? Taking an inter-disciplinary approach, we will read and analyze interviews from the origin of the genre, ground-breaking written profiles based on interviews (Lillian Ross on Ernest Hemingway), and interviews with filmmakers, some of which will be drawn directly from the Wesleyan Cinema Archives. We will also screen a number of BBC documentary film profiles based on interviews with figures such as Orson Welles and David Bowie. Along with secondary critical readings, and the screenings of examples from the instructor’s own documentary film practice, there will be a strong emphasis on traditional writing skills. Students will be required to write short critical essays and one in-depth biographical profile. Students will also conduct interviews both written and filmed. Knowledge of film editing software is helpful but not essential.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM
Prereq: None

FILM105 Writing the Moving Image: An Introduction to Crafting Visual Stories
This course is an introduction to the art of writing for film and television. Students will explore the craft of screenwriting in a workshop setting. The class addresses the differences between writing for the page and for the screen, the importance of form and constraint to creative storytelling, the distinctive demands of various media, and the nature of visual narrative. We will approach fundamental concepts and techniques through lectures, discussions, screenings, and analysis of exemplary works. Exercises focus on plot and character in features, short-films, and various television formats. Students will complete regular writing assignments culminating in a longer project at the end of the term. Our aim is to write with the image and the audience in mind, to understand essential structures and formats, and to lay the groundwork for future study and work. This is a course for first-year students.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM140 Making the Science Documentary
This course is designed to introduce students to topics in environmental science and the basics of documentary filmmaking to teach the art of communicating science-related issues through visual media. No prior filmmaking experience is required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: NSM-MATH, NSM-MATH, NSM-MATH, NSM-MATH
Identical With: E&ES140, ENVS240, E&ES140, ENVS240, E&ES140, ENVS240
Prereq: None

FILM150 Documentary Advocacy
This is a film production course aimed at serving nonfilm studies majors who wish to make a documentary in support of a cause or an organization. Students will learn the fundamentals of documentary film production while studying examples in which documentary films have been used to advocate on behalf of groups and individuals seeking to make social change. Production lessons include shooting verité footage, lighting interviews, the use of wireless lavaliere microphones, and documentary editing techniques. This course is especially designed for seniors with specific interests in social issues that can be addressed by shooting in the immediate Middletown area and is also open to seniors with a more general interest in advocacy filmmaking. Film production experience is not required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM157 Unfaithful: Relationships Between Film and Literature
This course will explore the inevitable, often productive tension between films and their literary sources. “Faithful” adaptations tend to be those that fail. Using the methods of the new field of adaptation studies, the course will consider cinematic-literary doublings from the beginning of the silent era (Dracula and Nosferatu) to the present time (Stefan Zweig’s fiction and The Grand Budapest Hotel). In select cases, the focus will be directed more sharply on social and political motivations for literary adaptations.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: GRST257
Prereq: None

FILM250 Computational Media: Videogame Design and Development
This course examines the interplay of art and science in the development of contemporary video games using “game tool” applications to achieve a variety of purposes. It combines a detailed understanding of computational media, including legal and commercial aspects, with hands-on experience in the creative process. There will be discussions with invited industry leaders in various subject areas. Students will have the opportunity to work as part of development teams and create working prototypes to understand the challenges and rewards of producing video games in a professional context.
Offering: Crosslisting
Grading: A-F
Credits: 1.50
Gen Ed Area: NSM-MATH, NSM-MATH, NSM-MATH
Prereq: None

FILM288 Global Film Auteurs
This course offers a critical introduction to film auteurs from around the world spanning the 1930s to the present day. We will watch multiple films from select filmmakers to analyze their narrative and stylistic signatures while considering their work in a historical and industrial context. Comparative analysis will reveal
a range of possible approaches to visual storytelling and engagement with the viewer.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM301 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematography at key junctures of Spanish cultural history in terms of the production and distribution of films, cinematographic style, and themes. The course will highlight as well key facets of the Spanish star system as well as the auteurism of those directors who have achieved international acclaim by reworking a national film idiom within international frames of reference.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RAN, HA-RAN
Identical With: FIST301, SPAN301, COL334, FIST301, SPAN301, COL334, FIST301, SPAN301, COL334
Prereq: None

FILM302 Italian Cinema, Italian Society
This introductory course, taught in English, investigates major silent and sound films and contextualizes them, their production, and the subjects they treat within a historical, cultural and political framework. We will trace the intersection among politics, ideology, and Italian cinema, from its Golden Age of silents through fascism, neorealism, and beyond. Featured filmmakers include Pastrone, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Caveni, Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RAN, HA-RAN, HA-RAN
Identical With: FIST245, ITAL245, FIST245, ITAL245, FIST245, ITAL245, FIST245, ITAL245
Prereq: None

FILM303 Falling Anvils and Flying Pigs: The History and Analysis of Animated Cinema
This survey course will provide a historical and theoretical introduction to the art, commerce, and ideology of animated films. Through an examination of the wide variety of technical and artistic approaches to the form, the course will investigate the aesthetic and cultural aspects of the animated image. In particular, we will consider the paradox of animation. For children, animation has served as Hollywood’s principal form of pedagogical entertainment. For adults, animated films have become some of the most subversive of cinematic forms. Mainstream American shorts and features will provide the bulk of the course screenings but will be supplemented by Eastern European, Russian, Canadian, British, French, and Japanese animated films. Titles to be viewed will include early silent shorts, Disney’s SILLY SYMPHONIES, Warner Brothers’ LOONEY TOONS, SNOW WHITE AND THE SEVEN DWARFS, WHO FRAMED ROGER RABBIT?, FRITZ THE CAT, TOY STORY, GRAVE OF THE FIREFLIES, NIGHTMARE BEFORE CHRISTMAS, and WAKING LIFE to name but a few.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM

FILM304 History of World Cinema to the 1960s
This class will cover prehistory, early cinema, and the classic cinemas of Russia, Germany, France, Japan, and Hollywood, as well as the documentary and experimental traditions. This course is designed for those wishing to declare the film major as well as a general education class. It is one of several that may be used to gain entry into further work in film studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, SBS-FILM
Prereq: None

FILM305 CFILM: Sophomore Colloquium: Silent Film, the Universal Language of Cinema
This is a course in historical aesthetics and is especially designed for sophomores. Taught by master musician and film historian Ben Model, it explores the foundations of popular cinema in the silent era. Major filmmakers include Griffith, Keaton, Pudovkin, Lubitsch, Chaplin, Weber, and Vidor. We will look closely at silent film comedy, melodrama, and action. Our work will be based on close viewing of films and attention to the interaction between image and music. Films will be shown with live accompaniment in class, with additional viewing assigned as homework.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM304 AND FILM310

FILM307 The Language of Hollywood: Styles, Storytelling, and Technology
This history course explores how fundamental changes in film technology affected popular Hollywood storytelling. We will consider the transition to sound, to color, to widescreen, and the current “digital revolutions.” Each change in technology brought new opportunities and challenges, but the filmmaker’s basic task remained the emotional engagement of the viewer through visual means. We will survey major directors and genres from the studio era and point forward to contemporary American cinema. Our aim is to illuminate popular cinema as the intersection of business, technology, and art. Through film history, we will learn about the craft of filmmaking and how tools shape art.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM308 The Musical Film
The opening lectures will present a brief background of Hollywood history (studio system, technological developments, etc.), as well as a specific history of the musical genre (Busby Berkeley, Astaire/Rogers, Freed Unit). The remainder of the course will examine various approaches to the musical (genre, auteur, etc.); the contributions of individual stars, producers, directors, composers, and art directors, with the emphasis on directorial style and the creation of an unreal musical universe and how audience perception is manipulated to receive such a world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM310)

FILM309 Film Noir
This course is an in-depth examination of the period in Hollywood’s history in which the American commercial film presented a world where “the streets were dark with something more than night.” Course will study predominant noir
themes and visual patterns, as well as the visual style of individual directors such as Fuller, Ray, Mann, Lang, Ulmer, DeToth, Aldrich, Welles, Tournier, Preminger, Lewis, et al., using their work to address how films make meaning through the manipulation of cinematic form and narrative structure.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM  
Prereq: (FILM304 AND FILM307 OR (FILM304 AND FILM310)

FILM310 Introduction to Film Analysis  
This course introduces students to the analysis of film form and aesthetics using sample films from throughout the history of world cinema. Students will learn how to identify and describe the key formal elements of a film, including narrative structure, narration, cinematography, editing, mise-en-scene, and sound. Emphasis will be placed on discerning the functions of formal elements and their effects on the viewing experience. Each week will include two film screenings, a lecture, and a discussion section. Students will work closely with writing tutors on each of the four writing assignments (two 2p., and two 6-8p.). This course is designed to be a general education class as well as a gateway to further work in film studies, and is required for those declaring the film studies major.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM  
Prereq: None

FILM311 Israel in Therapy: Society Under the Influence of TV Series  
The course deals with the prototypes of the Israeli character as they appear in the original Israeli TV series In Treatment, and other Israeli TV series, such as Florentine and A Touch Away. We will compare the structure and the characters of the series to other dramatic Israeli series, examine the appearance of the characters, and discuss the similarities and differences between the roles they perform. In addition, we will examine the role of television drama series as a tool to define and characterize our societies, and also look over the five characters that appear in the first season of In Treatment, define them, and examine the five prototypes of the Israeli character they represent.

The instructor is the co-creator and head screenwriter of the original version of the TV series In Treatment as well as the Center for Jewish Studies distinguished Visiting Professor.

Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-HEST, HA-CJST  
Identical With: CJST234, HEST234  
Prereq: None

FILM312 The Western: History and Definition  
An in-depth examination of American westerns, this course will present an overall historical perspective on film styles as well as significant directors, trends, and attitudes, working toward a definition of the genre’s characteristics. The westerns will be discussed in terms of both form and content.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM  
Prereq: (FILM304 AND FILM310)

FILM313 Early Cinema and the Silent Feature  
This course explores the development of cinema before 1928. We will consider international trends in film production with special emphasis on the formation of the American industry. Silent film presents us with the opportunity to consider alternative uses of the medium; it can broaden the way we think about cinema and its possibilities. Our goals will be to understand how cinema was conceived during its first years and to examine the forces that led to the development of the narrative feature. Films will include works by the Lumière and Edison companies, Porter, Melies, Sjostrom, Griffith, DeMille, and Hollywood studios during the 1920s.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-FILM, HA-FILM  
Prereq: FILM304 OR FILM310

FILM314 Directorial Style: Classic American Film Comedy  
The course is concerned with the ways in which a popular art form like the movies affects and is affected by the ideology of the culture in which it is produced. We will study the processes by which genres arise in movies, how they develop historically, how they register ideological change, how they break up, and recombine. The course will concentrate on Hollywood cinema and its complex engagement with cultural histories of class and identity.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-FILM, HA-FILM  
Prereq: None

FILM315 Myth and Ideology in Cinema: Hollywood Sex, Race, Class, Culture  
The course examines the industrial and cultural conditions for the development of relatively complex forms of storytelling in commercial U.S. television. Narrative complexity is a cross-generic phenomenon that emerged over the 1980s and has proliferated within an increasingly fragmented media environment. In class discussions and individual research projects, students will analyze particular programs in-depth, with attention to their industrial and social conditions of production, their aesthetic and ideological appeals, and the cultural tastes and viewing practices they reflect and promote. We will also consider how television studies has responded and contributed to the increased prestige of certain types of programs.

Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: SBS-ANTH  
Identical With: ANTH308, AMST316  
Prereq: None

FILM316 The New German Cinema  
This course will investigate the aesthetics, politics, and cultural context of the New German Cinema. Having established a critical vocabulary, we will study the influence of Brecht’s theoretical writings on theater and film, ambivalent positions vis-à-vis the classic Hollywood cinema, issues of feminist filmmaking, and the thematic preoccupations peculiar to Germany, for example, left-wing
terrorism and the Nazi past. Attendant materials will include literary sources, screenplays, and interviews.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM, HA-GRST
Identical With: GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253
Prereq: None

FILM322 Alfred Hitchcock
This course presents an in-depth examination of the work of a major formalist from the beginning of his career to the end. Emphasis will be on detailed analysis of the relationship between form and content. Students will examine various films in detail and do their own analyses of the individual films shot by shot. Comparisons to other major figures such as Otto Preminger and Fritz Lang will be included.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM 307) OR (FILM304 AND FILM310)

FILM324 Visual Storytelling: Cinema According to Hollywood’s Masters
During Hollywood’s studio era, popular cinema became a classical art defined by standards of unity, efficiency, and elegant coherence. Classical norms created a stable framework within which filmmakers could innovate; convention enabled creativity. This class explores the productive interplay of convention and creativity in classical cinema by taking up the work of four distinctive auteurs: Frank Borzage, John Ford, Vincente Minnelli, and Howard Hawks. Each director labored within popular genres designed for mass entertainment, but they built unique cinematic worlds. We will trace the specific strategies of film style and narration that defined each filmmaker’s approach to cinema.

This is a class in historically informed formal analysis: the study of how and why films have been crafted and how and why they work on viewers. We will follow Wesleyan’s Film as Art model that prioritizes images, sounds, and the choices available to filmmakers and stresses continuity between studies and production. The syllabus features essential viewing for any prospective filmmaker. Together, these films form the bedrock of a visual language for telling stories, shaping perception, and engaging viewers. Students will hone their visual sensitivity and develop their understanding of cinema as an audience-centered artistic practice. By adopting the perspective of filmmakers, we can understand the art.

The directors are selected for their aesthetic diversity and canonical pedigree. They demonstrate the breadth and variety of the Hollywood tradition. Borzage is celebrated for creating sumptuous, romantically charged worlds. Ford is best known for chiseling masculine stories out of the American West. Yet both spent formative years at Fox studios in the late 1920s, where they learned to distill dramatic situations into an intensely expressive visual style. Minnelli is best known for his artfully artificial musicals, but he also brought that formal beauty to drama, period film, and film noir. Hawks has been called the “most classical” of directors for his understated style, focused on sharp rhythms of dialogue and action in a cynical, hard-bitten world. We will seek each filmmaker’s defining qualities while also placing them within the continuities of the studio era.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307

FILM325 National Cinemas: Eastern Europe
This is a course for film majors that covers history and aesthetics of films from former Eastern Bloc countries. National Cinemas: Eastern Europe complements our curriculum by covering important filmmakers and national cinemas that we do not otherwise focus on. We touch on political modernism in our introductory courses, but our students have not had the chance to study films from Hungary, Czechoslovakia, Macedonia, Serbia, East Germany, Romania, and Bulgaria in much detail. Filmmakers taught include Andrej Wadja, Krysztof Kieslowski, Jiri Menzel, and Miklos Jancso, all major figures in global cinema history. The class poses the question, What is national in national cinema? and investigates the role of filmmakers as social critics and engaged observers.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM

FILM329 Introduction to Global Bollywood
Bollywood (India’s Hindi film industry) is today an acknowledged cultural product with a global audience. This course will offer a historical introduction and contextualization to the study of Indian cinema. Bollywood today signifies more than cinema, it is a global culture industry that encompasses everything from dance, music and fashion to food and yoga. The course will examine this massive culture industry and its circulation in the global space as a unique cultural form. The first part of the course will cover the early history of Bollywood and pay close attention to the aesthetics of Bollywood film; what makes this cinema unique? The second part will hone in on the socio-cultural and industrial logic of Bollywood’s global presence and circulation by focusing on specific case studies such as the U.S, U.K, Russia, and China. What constitutes the transnational appeal of Bollywood film culture? We will also try to understand this complex term Bollywood by focusing on globalization and its impact on cinematic representations of nation, family, diaspora, religion, gender, relationships and cultural traditions. How did Indian Hindi Cinema morph into Bollywood? Throughout the course we will bring up questions about nationalism and identity fostered through cinema and notions of home and belonging in a globally mobile world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM

FILM330 The Art and Business of Contemporary Film
Taught by a leading professional in independent film distribution, acquisition, and marketing, this course explores the contemporary cinema marketplace and its relationship to filmmaking. We will consider the process of defining and finding the potential audience for independent and studio films. The class mixes case studies of production, marketing, and reception with film screenings and analysis. Students will hone their skills of practical analysis: articulating a film’s essential appeal, distilling its story, and assessing its artistic and commercial merits. Visiting producers and filmmakers will discuss their work in light of its intended audience and reception. Assignments include written briefs on recent releases and their market profiles, analyses of exemplary independent American films, and a collaborative case-study presentation. This is a master-class in the film business taught from the perspective of effective cinematic storytelling.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM

FILM331 Videogames as/and the Moving Image: Art, Aesthetics, and Design
Videogames are a mess. As a relatively new medium available on a range of platforms and in contexts ranging from the living room to the line for the
bathroom, they make new but confusing contributions to the meaning and possibilities of the moving image. We will work to understand what games are, what they can do, and how successful games do what they do best. Students will complete game design exercises, create rapid prototypes, playtest their games, and iteratively improve their games with play and their players in mind. They will complete analyses of games and game design projects both alone and in groups, and participate in studio-style critiques of one another’s work. Experience with computer programming is helpful but not essential.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM
Identical With: CIS331, CIS334, CIS331, CIS331, CIS331, CIS331, CIS331, CIS331
Prereq: None

FILM341 The Cinema of Horror
This course will focus on the history and development of the horror film and examine how and why it has sometimes been blended with science fiction. In addition to studying the complex relationship between these genres, we will seek to understand the appeal of horror. One of our guiding questions will be, Why do audiences enjoy a genre that, on the surface, seems so unpleasant? It will consider current theories of how genres are constructed, defined, and used by producers and viewers. Films will include German productions from the silent era, selections from the Universal cycle in the 1930s, Val Lewton’s production during the 1940s, American and Japanese movies of the 1950s and 1960s, and key works from the 1970s through the 1990s.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM341

FILM342 Cinema of Adventure and Action
The action film reached new heights of popular and commercial success during the 1940s, American and Japanese movies of the 1950s and 1960s, and, finally, to contemporary action movies in both Hollywood and international cinema. We will also cover conventions of narrative structure, character, star persona, and film style, as well as appeal to audiences and its significance as a cultural form.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM307) OR (FILM304 AND FILM310) OR (FILM307 AND FILM310)

FILM343 The History of the American Film Industry in the Studio Era
This course explores the history of the Hollywood studio system, from the beginnings of cinema through the end of the studio era in the 1950s and 1960s. We will trace the evolution of the production, distribution, and exhibition of films within the changing structure of the industry, paying particular attention to how economic, industrial, and technological changes impacted the form and content of the films themselves. In class discussions, we will explore special topics in film history and historiography, including early exhibition, the star system, censorship and ratings, production control, film criticism, audience reception, and independent production. Screenings include films directed by Alice Guy Blaché, D. W. Griffith, Charlie Chaplin, Raoul Walsh, Ernst Lubitsch, Josef von Sternberg, Edgar G. Ulmer, Max Ophuls, Orson Welles, William Wyler, Preston Sturges, Michael Curtiz, Vincente Minnelli, Abraham Polonsky, Robert Aldrich, Samuel Fuller, Otto Preminger, and others.

Offering: Host

FILM344 Color and Light in the Cinema
The goals of this course are to help students come to terms with color as an element of film style and to develop tools to analyze and understand color in the cinema. The class will include an introduction to color theory and to attempts by art historians to characterize and understand color. We will also attend to the writings of filmmakers and film scholars who have tried to define and describe color’s contribution to the moving image. Most of our energy, however, will be devoted to intensive viewing and reviewing of films. We will consider tinting and toning, two-color processes, three-color Technicolor, and photochemical processes. At least half of the class will be devoted to studying norms and techniques of color design in the classical Hollywood cinema. The final portion of the seminar will be devoted to case studies of films that take up color in particularly interesting ways. Filmmakers might include Ray, Minnelli, Houston, Godard, Demy, Bresson, Kurosawa, Wong Kar-wai, and Kitano.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM346 Contemporary East Asian Cinema
This is an advanced seminar on comparative narrative and stylistic analysis that focuses on contemporary films from Hong Kong, Taiwan, South Korea, China, and Japan, regions that have produced some of the most exciting commercial and art cinema of the last 20 years. We will begin by examining the basic narrative and stylistic principles at work in the films, then broaden the scope of our inquiry to compare the aesthetics of individual directors. The films of Wong Kar-wai, Tsai Ming-liang, Hou Hsiao-hsien, Kitano Takeshi, Kore-eda Hirokazu, Bong Joon-ho, Tian Zhuangzhuang, Johnnie To, Stephen Chiau, Hong Sang-soo, Tsui Hark, Lu Chuan, and others will be featured.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Identical With: CEAS346, CEAS346, CEAS346, CEAS346
Prereq: (FILM304 AND FILM307) OR (FILM304 AND FILM310)

FILM347 Melodrama and the Woman’s Picture
Within film criticism, the usage of the term "melodrama" has changed over time, as has the presumed audience for the genre. This course will investigate the various ways in which Hollywood melodrama and its audience have been understood, beginning in the silent period, ranging through the woman’s picture of the ’30s and ’40s to domestic melodramas of the ’50s, culminating in contemporary cinema. We will pay particular attention to the problems of narrative construction and visual style as they relate to different definitions of melodrama. Screenings include films directed by D. W. Griffith, Evgenii Bauer, John Stahl, Frank Borzage, King Vidor, Douglas Sirk, Vincente Minnelli, Max Ophuls, Nicholas Ray, Rainer Werner Fassbinder, Lars von Trier, and Todd Haynes.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM307) OR FILM304 AND FILM310

FILM348 Postwar American Independent Cinema
What exactly defines an "independent" film or filmmaker? How do independent filmmakers situate themselves in opposition to mainstream filmmaking and/or work in tandem with major studios? How have notions of independence
changed over time? This course addresses these and other questions as it examines different models of American independent feature filmmaking in use from the studio era to the present day. We will explore the various methods of production, distribution, and exhibition utilized by independent filmmakers and their range of reliance on the major studios. In addition, we will consider the aesthetic relationship between independent films and mainstream filmmaking, focusing in particular on how independents have used film form and narrative to differentiate their product. Screenings include films directed by Ida Lupino, Sam Fuller, Herbert Biberman, Dwane Esper, Roger Corman, Russ Meyer, Melvin Van Peebles, John Waters, Robert Frank, Morris Engel, John Cassavetes, Shirley Clarke, Andy Warhol, Mike and George Kuchar, Monte Hellman, Robert Altman, Barbara Kopple, Charles Burnett, Steven Soderbergh, Jim Jarmusch, the Coen brothers, John Sayles, Gus Van Sant, Marlon Riggs, Todd Haynes, Paul Thomas Anderson, David Gordon Green, and Kelly Reichardt, among others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM307) OR (FILM304 AND FILM310)

FILM349 Television: The Domestic Medium
Of all the mass media, television is the most intimately associated with domestic and familial life. Its installation in American homes over the postwar decade coincided with a revival of family life that encouraged an emphasis on private over public leisure. Most television is still watched at home, where viewing practices are interwoven with domestic routines and provide a site for negotiating family and gender relations. Television production is shaped at several levels by the images broadcasters and advertisers have of viewers' domestic lives: broadcast schedules reflect socially conditioned assumptions about the gendered division of family roles; a common televisual mode of address uses a conversational style in which performers present themselves to viewers as friends or members of the family; families or surrogate families figure prominently in the content of programming across a wide range of genres, including sitcoms, prime-time dramas, daytime soaps, and talk shows. Sitcoms, in particular, have responded to and mediated historical shifts in family forms and gender relations over the past 50 years, and they will be a main focus in this course. We will explore how television has both shaped and responded to larger cultural discourses about family and gender from the postwar era into the 21st century.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH, SBS-ANTH, SBS-ANTH, SBS-ANTH
Identical With: ANTH244, AMST253, FGSS243, ANTH244, AMST253, FGSS243, ANTH244, AMST253, FGSS243, ANTH244, AMST253, FGSS243, ANTH244, AMST253, FGSS243, ANTH244, AMST253, FGSS243, ANTH244, AMST253, FGSS243
Prereq: None

FILM350 Contemporary International Art Cinema
This is an advanced seminar exploring the aesthetics and industry of contemporary international art cinema. The class will address the historical construction of art cinema, its institutional and cultural support structures, and the status of art cinema today. The primary focus of the class will be comparative formal analysis. Featured directors will include Lars von Trier, Alan Clarke, Theo Angelopoulos, Aki Kaurismaki, Luc and Jean-Pierre Dardenne, Moshen Makhmalbaf, Abbas Kiarostami, Jafar Panahi, Wong Kar-wai, Jia Zhang-ke, Hou Hsiao-hsien, Tsai Ming-liang, Hong Sang-soo, Terence Davies, Krzysztof Kieslowski, Pedro Almodovar, Agnes Varda, Leos Carax, and others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM310) OR FILM304 OR FILM310

FILM351 Classical Film Theory
This class will encompass attempts by critics and filmmakers to come to terms with cinema as an art form during the first half of the 20th century. These authors asked fundamental questions about the nature of film, questions that should be of interest to any student of film: defining film's essential properties, effect on spectators, artistic uses of the medium, etc. Theorists include Arnheim, Bazin, Kuleshov, Dziga Vertov, Eisenstein, Perkins, and Burch.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM
Prereq: FILM304 AND FILM310

FILM352 From Caligari to Hitler: Weimar Cinema in Context
This course offers a critical introduction to German silent and sound films from 1919 to 1932. It will test the thesis of Siegfried Kracauer's classic study that expressionist films in particular prepared the way for Hitler's rise to power. The focus will be on canonical films of the era including THE CABINET OF DR. CALIGARI, NOSFERATU, and THE LAST LAUGH (Murnau), METROPOLIS and M (Fritz Lang), and THE JOYLESS STREET and PANDORA'S BOX (Pabst). Some attention will also be given to films made at the ideological extremes of Weimar culture: KUHLE WAMPE (with a screenplay by Brecht), Leni Riefenstahl's THE BLUE LIGHT, and Pabst's THREEPENNY OPERA. Readings will include screenplays, essays, and reviews from the period as well as selected literary works such as Brecht's THREEPENNY OPERA and Irmgard Keun's novel THE ARTIFICIAL SILK GIRL.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM, HA-GRST
Prereq: None

FILM353 Visual Effects: History and Aesthetics
This course examines the history and techniques of visual effects in popular narrative cinema from the silent era to the present. We will consider the eras of in-camera effects, optical printing, motion control, and digital imaging. For each era and set of technologies, we will ask how visual effects are related to the tasks of storytelling and creating compelling, plausible cinematic worlds. The relationships between spectacle and narrative and between the showcasing and integration of technologies will drive our discussion. We will focus on effects-oriented genres including the epic, science fiction, horror, and action adventure, but we will also consider less overt uses of the technology in dramas and period films.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM355 Newest German (and Austrian) Cinema
This course examines the history and aesthetics of German cinema between the fall of the Wall and the present and also considers work by important Austrian directors of the same period. Topics include the ongoing response to World War II and the Holocaust, reactions to the reunification of Germany, and the problematic integration of German Turks and other minorities. Films by Maren

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-GRST, HA-GRST, HA-FILM

Prereq: None

FILM360 Philosophy and the Movies: The Past on Film
This course examines how films represent the past and how they can help us understand crucial questions in the philosophy of history. We begin with three weeks on documentary cinema. How do documentary films achieve “the reality effect”? How has contemporary documentary’s use of reenactment changed our expectations of nonfiction film? Much of the course is devoted to classic narrative films that help us critically engage questions about the depiction of the past. We think about those films in relation to texts in this history of philosophy and contemporary film theory.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM

Prereq: None

FILM362 Television Storytelling: Consuming Darkness
This course investigates how and why a “dark sensibility” has emerged in television serials, with attention to its implications for television storytelling on the one hand, and for viewer practices and subjectivities on the other hand. While most evident on premium and basic cable channels, where it crosses dramatic and comedic genres, the downbeat tone has also been selectively incorporated into broadcast television and processed for wider distribution. What industrial and socio-cultural conditions have enabled such an affective shift in an industry that, since its early days, has been known for telling reassuring stories and promoting an ethic of consumption? Does the shift constitute a break, or can it be interpreted as an intensification of features long present in televisial formats? Is the contemporary taste for darkness among demographically valued viewers merely a marker of distinction, or does it reflect and reinforce a significant shift in mood among segments of the professional middle class? Can narratives about flawed protagonists, failed institutions, and limited possibilities nourish new forms of hope and provide resources for remaking subjectivities and reimagining futures?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM

Identical With: CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362
Prereq: None

FILM365 Kino: Russia at the Movies
Soon after the cinemas first opened in Russia in 1910, moviegoing became the primary entertainment for people of all social classes. In the 1920s avant-garde writers, theater directors, and musicians fell in love with the movies, encouraging the brilliant formalist experiments of directors like Eisenstein. By the end of the 1920s, Soviet leaders had realized the power of movies to communicate their beliefs to the citizens of the Soviet Union. They had already nationalized studios and theaters, so it was easy for them to impose tight control over the political-ideological content of movies. Nevertheless, throughout the Soviet period, Russian movies created a vision of continuity and change that was broader and richer than the ideological formulae of Communist politics. They also provided a venue for cultural media such as popular songs that, in other countries, might lead a more independent existence outside the movies. This course will look at the culture-building role of Russian movies from its beginnings in tsarist times through the Soviet period and into the post-Soviet present.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REEES, HA-REEES, HA-REEES

Identical With: RUS265, REES265, RULE265, RUSS265, REES265, RULE265, RUSS265, REES265, RULE265, RUSS265, REES265, RULE265
Prereq: None

FILM366 Elia Kazan’s Films and Archives
Elia Kazan was one of the most successful and influential cross-platform artists of the 20th century, and his films are most sophisticated, personal, and fully-developed projects of his body of work. This course serves as an exploration of Kazan’s directorial style in the medium of cinema—how he discovers, defines, and experiments with the form as he goes—and his lasting impact on American filmmaking. Screenings will encompass selections from Kazan’s perennially celebrated films to his underrated masterpieces, including many of his lesser-known movies that are seldom screened.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM

Prereq: FILM304 FILM307 OR FILM304 AND FILM310

FILM367 Frank Capra’s Films and Archives
“Maybe there really wasn’t an America--maybe it was only Frank Capra.” —John Cassavetes

Frank Capra directed, produced, and wrote some of Hollywood’s most celebrated and enduring films of the 20th century. Amid Depression, war, and corruption, he triumphed the optimism, faith, and humor essential to the American spirit. This course explores Frank Capra’s unique directorial style in the context of film history and filmmaking practices of the time, studies Capra as an artist and a person, and investigates the individual “stories” of many of his well-known and lesser-known projects. The Wesleyan Cinema Archives are proud to hold Capra’s archive that enables us to study Capra and his films using his original production documents, promotional material, correspondence, press clippings, and other curiosities.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM

Prereq: RULE265, RUSS265, REES265, RULE265

FILM368 Archiving the Moving Image: History and Methods
Media history begins in the archive. Our understanding of the moving image as a medium and an art is founded on and shaped by the work of archivists. This class draws on the Wesleyan’s nationally recognized Cinema Archive to explore the role of archives in preserving and making accessible our film and television heritage from the silent film era to today’s digital productions. In the early 20th century, films were seen as expendable. Archives today are dedicated to preserving moving images of all types, including home movies, art installations, studio films, television, and video games. Topics include preservation ethics, copyright, the challenges of digital preservation, the history of the archives movement, and how archives work. Students will research different types of moving image archives and work on a group project to trace the lifespan of a film from production through distribution and restoration.

Offering: Host
Grading: A-F
Credits: 1.00
This course will consider film criticism as a literary genre and an intellectual discipline, with the goal of helping students develop strong writerly voices and aesthetic points of view. Readings will include important critics of the past—including James Agee, Andrew Sarris, Pauline Kael and Susan Sontag—and examples of criticism as it is currently practiced, with special attention to digital media. Writing assignments will focus on the techniques and challenges of analyzing complex works of art concisely and on deadline.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM

FILM387 The Art of Film Criticism
This course explores the history, theory, and aesthetics of nonfiction filmmaking from the origins of cinema to the present day. We will trace the emergence and development of documentary conventions and genres, paying particular attention to how structural and stylistic choices represent reality and shape viewer response. In class discussion and weekly journal entries, we will explore topics central to nonfiction filmmaking, including how documentary has been defined and redefined; how filmmakers and theorists have perceived the relationship between documentaries and the realities they represent; what conceptions of truth have guided the work of documentary filmmakers and theorists; documentary as social advocacy; the autobiographical impulse; the use of reflexivity; and the ethics of documentary filmmaking. Screenings will include films directed by Ross McElwee, Marlon Riggs, Trinh T. Minh-ha, Errol Morris, Barbara Kopple, James Longley, Bonnie Sher Klein, Robert Flaherty, Pare Lorentz, John Grierson, Luis Buñuel, Leni Riefenstahl, Jean Rouch, Alain Resnais, Frederick Wiseman, the Maysles brothers, and Michael Moore.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307

FILM385 The Documentary Film
This course explores the history, theory, and aesthetics of nonfiction filmmaking from the origins of cinema to the present day. We will trace the emergence and development of documentary conventions and genres, paying particular attention to how structural and stylistic choices represent reality and shape viewer response. In class discussion and weekly journal entries, we will explore topics central to nonfiction filmmaking, including how documentary has been defined and redefined; how filmmakers and theorists have perceived the relationship between documentaries and the realities they represent; what conceptions of truth have guided the work of documentary filmmakers and theorists; documentary as social advocacy; the autobiographical impulse; the use of reflexivity; and the ethics of documentary filmmaking. Screenings will include films directed by Ross McElwee, Marlon Riggs, Trinh T. Minh-ha, Errol Morris, Barbara Kopple, James Longley, Bonnie Sher Klein, Robert Flaherty, Pare Lorentz, John Grierson, Luis Buñuel, Leni Riefenstahl, Jean Rouch, Alain Resnais, Frederick Wiseman, the Maysles brothers, and Michael Moore.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307

FILM386 Documentary Film and Filmmaking
This is a hybrid production/studies course that explores the history, theory, and practice of nonfiction filmmaking and asks students to create short documentaries themselves. Through lectures, screenings, and discussions, we will trace the emergence and development of documentary conventions and genres, paying particular attention to how different "modes" of documentary filmmaking have evolved over the years and how structural and stylistic choices represent reality and shape viewer response. Students will engage with the issues discussed in class through documentary filmmaking exercises and projects. We will focus on three projects that require students to work first in the poetic mode, then the expository mode, and finally in the observational mode of documentary filmmaking.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM388 Advanced Global Film Auteurs
This course offers a high-level critical study of film auteurs from around the world spanning the 1930s to the present day. We will watch multiple films from select filmmakers to analyze their narrative and stylistic signatures while considering their work in a historical and industrial context. Comparative analysis will reveal a range of possible approaches to visual storytelling and engagement with the viewer. This is a class for Film Majors.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: [FILM307 AND FILM310] OR [FILM307 AND FILM304]

FILM389 Film Genres: The Western
This course is devoted to aesthetic and cultural analysis of key films belonging to the Western genre. Our aesthetic approaches will include discussions of typical components of the Western, authorship in the Western, narrative structure, and gender. Roughly equal weight will be placed on these two approaches. Though primarily a film analysis course, we will also address the historical trajectory of the Western from its early silent days through its decline in the early 1970s to its present-day status.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM390 History of Film Sound
This course examines the range of ways that film sound, an important yet often overlooked dimension of film style, has been used across the history of narrative cinema. Focusing especially on U.S. cinema, but also devoting time to sound-conscious international auteurs, the course examines how music, sound effects, dialogue, and even silence have played integral roles in telling stories and affecting viewers.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307
FILM391 History of Censorship
This course examines how U.S. filmmakers have used narrative and stylistic techniques to address censorship requirements in U.S. cinema. Though the course will cover early cinema through recent cinema, its primary emphasis will be on studio-era censorship from 1930 to the 1950s. Through close film analysis, we will examine how censorship altered films, and how filmmakers manipulated film form and style to convey their intended meanings. Our analysis will serve as a way to reflect broadly on methods for making films within constraints, the range of cinematic techniques available to filmmakers, and how creative decisions impact viewers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307
FILM401 Individual Tutorial, Undergraduate
Offering: Host
Grading: OPT
FILM402 Individual Tutorial, Undergraduate
Offering: Host
Grading: OPT
FILM403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
FILM404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
FILM407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
FILM408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
FILM409 Senior Thesis Tutorial
Offering: Host
Grading: OPT
FILM410 Senior Thesis Tutorial
Offering: Host
Grading: OPT
FILM411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT
FILM412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT
FILM414 Senior Seminar
The course, required of all senior film majors, will be a senior colloquium, with shared oral presentations and extensive viewings on a topic to be announced. Each student will be responsible for viewing and analyzing films as directed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM307) OR (FILM304 AND FILM310)
FILM418 Documentary Filmmaking for Majors and Minors
This course explores the theory and practice of nonfiction filmmaking. We will pay particular attention to how structural and stylistic choices represent reality and shape viewer response. Through study and making, students will explore topics central to nonfiction filmmaking, including how documentary has been defined and redefined; how filmmakers perceive the relationship between documentaries and the realities they represent; what conceptions of truth guide the work of documentary filmmakers; and the ethics of documentary filmmaking. Students will engage with the issues through documentary filmmaking exercises and projects. Production lessons include shooting verite footage, lighting interviews, the use of wireless lavaliere microphones, and documentary editing techniques.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM307
FILM420 Student Forum
Offering: Host
Grading: OPT
FILM441 Video Art
This course provides an introduction to the basic concepts of Video Art. Students will be introduced to camera operation, sound recording, and lighting, as well as video and sound editing. The screening of works by historical and contemporary artists and filmmakers creates the conceptual framework for the class, and enables the students to develop a critical eye for time-based art and culture. The class discussions will focus on artists’ screenings and students’ projects, in progress. The class will culminate in a major project where each student realizes their own video project.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARST284, ARST480, ARST480, ARST480, ARST284, ARST480, ARST480, ARST480, ARST480, ARST480, ARST480, ARST480, ARST480
Prereq: None
FILM442 The Art of Doing: Creative Project Production and Making It Happen
Students learn collaborative creative super filmmaking powers before being dropped off on a metaphoric desert island with nothing but a camera phone and a song. Beauty Ensues. This studio class will focus on non-traditional video production techniques towards a final project of a class-created music video featuring music and performance by Amanda Palmer. Students will co-create every aspect of this video, from conceptualization to editing to screening, with the final product being released to her Patreon community.

The course seeks to illuminate the creative process by way of mindful reflection, and physical training to promote creative cooperation between various artistic mediums. Students are expected to participate in team building physical exercises inspired by physical theater, Butoh and some physical meditations. Meaning: Students will be expected to participate in physical activity that includes jumping, running, yelling, and the like.

The course will allow us to sketch answers to questions like these, among others: How do you forge creative collaborations that allow you to realize your projects and that create the best conditions for your creative work? How do you raise awareness about your creative projects?
Offering: Host
Grading: Cr/U
FILM448 Directing Actors for the Camera
Working with actors is an essential component of cinema and television. This workshop course leads students through the analysis of screen performance. This workshop course advances the craft of dramatic scenes for single-camera shooting, and offers a practicum on working with actors to shape performance for the camera. It will center on how to work with actors so that the dramatic function of a scene is fulfilled. The course’s guiding questions are: How does the scene function in the story? How do you cast it? What point does the scene need to make? How do you speak with an actor in terms they can play so that the essence of the scene is successfully conveyed?
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM450 Sight and Sound Workshop
This workshop course is designed to provide a basic understanding of how films are made, including lessons on lighting, composition, continuity, sound, and editing. Through a series of exercises and in-class critique sessions, students will refine their critical and aesthetic sensibilities and develop a basic understanding of story structure and directing. Time demands are heavy and irregularly distributed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307

FILM451 Introduction to Digital Filmmaking
This course is designed to provide a basic understanding of how films are made, providing technical training and practical experience with digital video cameras, sound gear, and lighting equipment. Through a series of exercises and in-class critique sessions, students will refine their critical and aesthetic sensibilities and develop a basic understanding of how to use composition, lighting, sound, and editing to tell a story. Time demands are heavy and irregularly distributed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: None

FILM452 Writing About Film
This course will introduce students to the major concerns of popular film criticism. Primary emphasis will be placed on actors and styles of acting, the impact of changing social ideologies on film, and the effects of big budget filmmaking on production. Students will be asked to think and write critically as well as personally about these concepts. Each week will include a screening, a lecture, and a group discussion. Students will be graded based on class participation, weekly writings, a midterm, and a final project.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Identical With: WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259, WRCT259
Prereq: None

FILM453 Animation in the Digital Age
This course begins with an overview of the history of visual effects. It continues with discussions of vfx within the fields of animation, broadcast, and postproduction. This class seeks to develop technical and conceptual abilities needed in a postproduction environment. Professional work habits, techniques, and results are stressed. Students will explore the following areas of visual effect production: previzualization strategies, 3D modeling and texturing, 3D animation and effects, matchmoving and 3D camera principles, rendering and lighting, and compositing basics.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM454 Screenwriting
Writing for the screen, with emphasis on how the camera tells stories, this course is an examination of format, narrative, and dialog from treatment through completed script. This is a writing class; the grade will be based on writing completed during the semester.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM307 OR FILM304, FILM307 OR FILM310 OR FILM304 OR FILM310

FILM455 Writing for Television
This demanding, writing-intensive course focuses on (1) the creative development of a script, individually and collaboratively; (2) scene structure, character development, plot, form and formula, dialogue, the role of narrative and narrator; (3) understanding the working and business of television. Each student will conceive of, synopsize, and pitch a story idea with their “producing partners” to “network executives.” Each student will also serve as producer and as an executive for others. After absorbing the feedback, students will construct a detailed beat outline and will turn in an original script at the end of the semester.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Identical With: WRCT256, WRCT256, WRCT256, WRCT256, WRCT256
Prereq: None

FILM456 Advanced Filmmaking
This workshop is designed for senior film majors who, having successfully completed FILM450 or FILM451, are prepared to undertake a thesis film project. Because of space and equipment, the number of projects that can be approved is limited. Students must petition for enrollment by proposal at the end of their junior year. Production costs are borne largely by the student.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM450 OR FILM451

FILM457 Advanced Filmmaking
This workshop is designed for senior film majors who, having successfully completed FILM450 or FILM451, are prepared to undertake an individual or small team project. Because of space and equipment, the number of projects that can be approved is limited. Students must petition for enrollment by proposal at the end of their junior year. Production costs are borne largely by the student.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM450 OR FILM451

FILM458 Visual Storytelling: Screenwriting
Since watching movies (good ones) is so easy and pleasurable, screenwriting is a medium that everyone's uncle thinks they can do. But anyone who has had to read an amateur screenplay knows different. This is a writing course that will start from ground zero: separating the screenplay from other forms, e.g., the play and the novel, and ground students in visual language as the basis of the medium. How do we write in pictures?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: None

FILM459 Writing for Television II
This advanced course requires that each student act as writer, producer/network executive as well as lead discussant on one of the professional scripts we read. Students will be responsible for two meetings with the professor during the semester, two to three meetings with their producing partners, and one meeting with their actors (who will perform a short scene from the student's script at the end of the semester.) Each student will conceive of and pitch three story ideas in the first classes, winnowing down to one idea for which they will write a story area, an outline, and a final script (which will go through three major revisions). Students are expected to come to class with a background in creative writing, focusing on character and dialogue as well as having completed one TV screenplay.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-ENGL
Identical With: ENGL357, WRTC263, WRTC263, ENGL357, WRTC263, ENGL357, WRTC263, WRTC263, WRTC263, WRTC263
Prereq: None

FILM460 Scripting Series for the Small Screen
This course will introduce the student to television series structure, including both the half hour and one hour formats. We will start by analyzing familiar shows and then develop an original outline in class as a group, giving each individual student a chance to write one scene (including dialogue) from the common show. Each student will then be guided in the development and execution of an outline of their own original plot, including writing the opening scene. Grading will be based on weekly assignments and a final project, as derived from above.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307 OR FILM304 OR FILM310

FILM465 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

FILM466 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

FILM467 Independent Study, Undergraduate
Offering: Host
Grading: OPT

FILM469 Education in the Field, Undergraduate
Offering: Host
Grading: OPT