

COLLEGE OF FILM AND THE MOVING IMAGE

The College of Film and the Moving Image explores the motion picture in a unified manner, combining the liberal arts tradition of cultural, historical, and formal analysis with filmmaking at beginning and advanced levels. The department offers a major and a minor.

FACULTY

Stephen Edward Collins

BA, Wesleyan University; MFA, University of Texas Austin
Associate Professor of Film Studies

Lisa A. Dombrowski

BA, Wesleyan University; MA, University of Wisconsin at Madison; PHD, University of Wisconsin at Madison
Associate Professor of Film Studies; Associate Professor, East Asian Studies

Scott Higgins

BA, Oakland University; MA, Univ of Wisconsin Madison; PHD, Univ of Wisconsin Madison
Charles W. Fries Professor of Film Studies; Professor of Film Studies; Director, College of Film and the Moving Image; Chair, Film Studies; Curator of the Wesleyan Cinema Archives

Leo A. Lensing

BA, University of Notre Dame; MA, Cornell University; MAA, Wesleyan University; PHD, Cornell University
Professor of Film Studies; Professor, German Studies

Marc Robert Longenecker

BA, Wesleyan University; MA, Wesleyan University
Assistant Professor of the Practice in Film Studies

Randall M. MacLowry

Assistant Professor of the Practice in Film Studies and Co-Director of the Wesleyan Documentary Project

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Professor of the Practice in Film Studies and Co-Director of the Wesleyan Documentary Project

VISITING FACULTY

Joe Cacaci

BA, Manhattan College; MA, Emerson College
Visiting Associate Professor of Film Studies

Swapnil Rai

BA, University of Delhi; MA, Jawaharlal Nehru University; MA, Southern Methodist University; PHD, University of Texas Austin
Visiting Assistant Professor of Film Studies

Anthony O. Scott

BA, Harvard University; MA, Johns Hopkins University
Distinguished Professor of Film Criticism

EMERITI

Jeanine D. Basinger

BS, South Dakota St University; MS, South Dakota St University
Corwin-Fuller Professor of Film Studies; Special Advisor to the President

DEPARTMENTAL ADVISING EXPERTS

Jeanine Basinger, Stephen Collins, Lisa Dombrowski, Leo Lensing, Scott Higgins, Michael Slowik

- Undergraduate Film Studies Major (catalog.wesleyan.edu/departments/film/ugrd-film)
- Undergraduate Film Studies Minor (catalog.wesleyan.edu/departments/film/ugrd-film-mn)

FILM104 Documentary Filmmaking: An Introduction to Project Learning

This course is an immersive, hands-on introduction to the documentary film process, in which students will examine the world around them to create compelling stories where real people are the protagonists and the narratives are informed by real life. Through close study and analysis of feature-length and short documentaries, and active research, writing, producing, directing, shooting, sound recording, editing and re-editing, students will rigorously explore the power and possibilities of nonfiction storytelling. The course is a dynamic combination of individual and group production work, in which students will be expected to produce their own exercises, as well as collaborate with their classmates on a short documentary video. Individual and group exercises will focus on the idea of portraiture and how to make effective visual and aural portraits of a place or person, with a particular emphasis on the theme of work and how the jobs we do inform, support and shape our lives. This course is designed to introduce fundamental production concepts and techniques through lectures, projects, and lab experiences. Film production experience is not required, and experience with film-editing software is helpful but not required. Production lessons include discussions of how to build partnerships with documentary subjects, conduct interviews, shoot observational video footage, record sound, and edit digital video. Students will present works in progress in all phases of the creative process and participate in constructive critical discussions.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **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**

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 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: **2.00**

Gen Ed Area: **NSM-IDEA**

Identical With: **IDEA350, COMP350**

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. Our aim is threefold: to analyze the narrative and stylistic tendencies of each filmmaker while considering their work in a historical and industrial context; to develop our film analysis skills via formal comparison; and to consider the formation, redefinition, and influence of film canons. Emphasis will be placed on describing and analyzing the functions of narrative and stylistic elements and their effects on the viewing experience. Each week will include two film screenings, a lecture, and a discussion section. Screenings may include films directed by Fernando Eimbcke, Abbas Kiarostami, Krzysztof Kieslowski, Akira Kurosawa, Satyajit Ray, Jean Renoir, Ousmane Sembène, Céline Sciamma, Seijun Suzuki, Agnès Varda, Luchino Visconti, and Zhang Yimou, among others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

FILM300 First Things Film

This course helps support first-generation students hoping to pursue admission to the College of Film and the Moving Image. It is open to students also enrolled in FILM 307 (The Language of Hollywood) who may be disadvantaged in framing questions, integrating argument and detail, and college-level writing. The First Things Film seminar will allow us to devote time and attention to support these students, take them further, and help them join CFILM. A major component of the seminar will be the development and revision of analytical writing. This isn't a remedial course of study, but an experiment in shaping our pedagogy around the specific needs of an underrepresented group.

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **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 thematic. The course will also highlight 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-RLAN**

Identical With: **RL&L301, SPAN301, COL334**

Prereq: **None**

FILM303 History and Analysis of Animated Cinema

Animation is more important than ever to film studies. Over the past decade the boundary between live-action and animation has eroded, reorienting the way practitioners and scholars understand the medium. This course will provide a historical and theoretical introduction to the art of animated film and television. In addition to popular animation, this course will survey auteur, experimental, and animated documentary films in relation to their contributions to big studio productions. It has long been understood that animated features and television series are widely informed by the history of experimental and auteur animation. The curriculum teaches methods of critical research, discussion, writing, critique, and presentation that informs critical growth.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

FILM304 History of Global Cinema

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**

Prereq: **None**

FILM305 Sophomore Colloquium for Declaring Majors: This and That, Here and There, Now and Then

This class is designed for sophomores who have completed the CFILM gateway courses and wish to deepen their exploration of film art. The curriculum aims to draw connections across different eras, origins, and story forms by pairing films for comparison. What can Frank Capra teach us about Pixar? What does Bette Davis have in common with *The Babadook*? Is there such a thing as a good remake? What are essential parameters of cinema that endure, which every filmmaker must consider? Through close viewing of films from many eras and origins, in-class discussions, and analytical papers, students will strengthen their engagement with the tools of cinema in preparation for continued study in the major.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

FILM306 First Things Film

First Things Film is a 0.5-credit seminar to be taken along with FILM 304 History of Global Cinema. We will focus on the fundamentals of thinking and writing about film, expanding on ideas presented in FILM 304 and exploring a diverse range of historical and contemporary movies. Assignments are geared toward supporting and deepening skills for success in FILM 304 and The College of Film and the Moving Image. This class welcomes enrollments from historically underrepresented groups and first-generation college students.

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **HA-FILM**

Prereq: **None**

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, and 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**

Prereq: **None**

FILM309 Immersion Seminar: 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." The 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, Tourneur, Preminger, and Lewis, 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**

Prereq: **(FILM304 AND FILM307)**

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-CJST**

Identical With: **CJST234**

Prereq: **None**

FILM314 Directorial Style: Classic American Film Comedy

This course examines the personal style (both formal and narrative) of various American film directors and personalities in the comic tradition. The class will discuss the overall world view, the directorial style, and the differing functions of humor in films of each director and/or personality--Keaton, Lubitsch, Capra, Hawks, Tashlin, Blake Edwards, Billy Wilder, Jerry Lewis, and others--covering the silent era through the early 1960s.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

FILM315 Myth and Ideology in Cinema: Hollywood Sex, Race, Class, and Culture

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, and 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**

Prereq: **FILM304 AND FILM307**

FILM318 Awesome Cinema: Religion, Art, and the Unrepresentable

How does one represent the unrepresentable? In particular, how might a medium like cinema, founded on recording the visible world, move us to sense something beyond human experience? Various artistic, religious, and religiously artistic traditions use mystery, horror, surprise, disgust, and pleasure to evoke the uncanny, the majestic, the terrifying, and even the sublime in us. This class examines how filmmakers prompt audiences to feel awe (which might be awesome, awful, or both) and how that relates to religious engagement with the nonrational. Noting parallels in painting, ritual, architecture, and other means of expression, we consider how art structures emotion, perception, and cognition to exceed representation of the known. This class will examine how aliens, avatars, black holes, death, deities, demons, saints, saviors, superheroes, and nature have been conduits to that which appears to escape reason. Films will include "Arrival," "Interstellar," "The Exorcist," "Jai Santoshi Maa," "Passion of Joan of Arc," "Ten Canoes," and "Yeelen."

Offering: **Host**

Grading: **A-F**

Credits: **1.00**Gen Ed Area: **HA-FILM**Identical With: **RELI318**Prereq: **RELI151 OR FILM307****FILM319 Television Storytelling: The Conditions of Narrative Complexity**

This 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****FILM320 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 Bertolt 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-FILM**Identical With: **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**Prereq: **(FILM304 AND FILM 307)****FILM324 Visual Storytelling: The History and Art of Hollywood's Master Storytellers**

This course studies four distinctive auteurs: Frank Borzage, Howard Hawks, John Ford, and Vincente Minnelli. Each director uses popular genres to build unique cinematic worlds. Together, their films form the bedrock of a visual language for telling stories, engaging emotion, and shaping perception. Studying four of the studio era's greatest filmmakers reveals the possibilities of narrative cinema and provides models for new creative work. This class makes the craft of Hollywood visible so that students gain access to the tools of cinematic storytelling. The course includes analytical and creative projects.

Offering: **Host**Grading: **A-F**Credits: **1.00**Gen Ed Area: **HA-FILM**Prereq: **FILM304 AND FILM307****FILM326 At Home in the World: Transnational Women's Cinema**

What does women's cinema signify? Is it cinema created exclusively by women, for women? Is it cinema that puts women at its center? Do these narratives privilege one type of woman over another? How do we understand and investigate these questions within non-Western and global contexts?

This course delves into the multiple subjectivities, sociocultural geographies, media practices, and politics that are folded into the category called "women's cinema." Beginning with an exploration of the 1970s "cine-feminism" that focused on women's filmmaking and political activism, we will expand our discussion to transnational contexts and explore how feminist politics advocated by female and male filmmakers influence an understanding of women-oriented issues, forms, and values in circulation. We will examine women's films produced within national and transnational geo-cultural spaces and pose questions about national, exilic, or postcolonial auteur subjectivities. We will analyze the films' aesthetics, institutional contexts, and global circulations and situate them within the frameworks of feminist theory, authorship, postcolonial studies and transnational feminist scholarship. We will study women's cinema from South Asia, North Africa, the Middle East, Europe, and the Americas. The course screenings will include films such as "Fire," "Water," "Like Water for Chocolate," "Bhaji on the Beach," and "Silent Waters/Khamosh Pani."

Offering: **Host**Grading: **A-F**Credits: **1.00**Gen Ed Area: **HA-FILM**Prereq: **FILM304 AND FILM307****FILM328 Moving Images Beyond the West: An introduction to Global Media**

The globalization of media has become a key issue of debate around the world. Yet, many discussions about globalization tend to obscure the often complex and contradictory relationships among global, national and local forces. This course critically examines the role that film, television, video games, and other media play in shaping our sense of global, national, and local cultures and identities. Focusing on Indian, Chinese, South Korean, African and other media producers, it examines how diverse audiences use global media to negotiate with issues of cultural identity in everyday life.

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

Prereq: **FILM307**

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**

Prereq: **FILM307**

FILM331 Video Games as/and the Moving Image: Art, Aesthetics, and Design

Video games 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, video games 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**

Identical With: **CIS331**

Prereq: **None**

FILM336 Silent Storytelling

This course examines the development of visual storytelling from the post-nickelodeon cinema's presentational styles to the expressionistic filmic poetry of silent cinema's twilight years. Taught by noted film historian and accompanist Ben Model, it explores how silent-era filmmakers developed creative ways to invoke the audience's imagination as a storytelling component. 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, music, and the viewer's journey through each film. Films will be shown with live accompaniment in class, with additional viewing assigned as homework.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

FILM341 The Cinema of Horror

This course focuses on the history and development of the Horror film, and examines how that genre has been blended with Science Fiction. 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?¿ Toward this end, we will take up several distinct theories of how the genre is constructed, defined, and used by producers and viewers. Horror has been a watershed topic for scholars interested in film, and this course gives us the chance to critically engage with important arguments and methodologies in contemporary film studies. The genre has been equally inspiring for filmmakers interested in playing with form to elicit audience reaction. So, we will also be concerned with the aesthetics of horror: how film technique has been developed to terrify viewers.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM341**

FILM342 Cinema of Adventure and Action

The action film reached new heights of popular and commercial success during the 1980s and 1990s, but it is a form of cinema with a long history. This course will examine the genre from cultural, technological, aesthetic, and economic perspectives. We will trace the roots of action cinema in slapstick, early cinema, and movie serials over to the historical adventure film, 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 the genre's appeal to audiences and its significance as a cultural form.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **(FILM304 AND FILM307) OR (FILM304 AND FILM310) OR (FILM307 AND FILM310)**

FILM346 Contemporary East Asian Cinema

This is a seminar on comparative narrative and stylistic analysis that focuses on contemporary films from Hong Kong, Taiwan, China, South Korea, and Japan, regions that have produced some of the most exciting commercial and art cinema in the past 30 years. We will begin by examining narrative and stylistic trends at work in the region and by considering individual films in a historical and industrial context. We will then develop our film analysis skills via formal comparison of the aesthetics of individual directors working in both popular and art cinema traditions as well as in different historical periods. Films from Bong Joon-ho, Fei Mu, Hong Sang-soo, Hou Hsiao-hsien, Kitano Takeshi, Kore-eda Hirokazu, Mizoguchi Kenji, Ozu Yasujiro, Tian Zhuangzhuang, Johnnie To, Tsai Ming-liang, Tsui Hark, Wang Xiaoshuai, Wong Kar-wai, Edward Yang, Yoon Ga-eun, and others will be featured.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **CEAS346**

Prereq: **(FILM304 AND FILM307)**

FILM347 Melodrama and the Woman's Picture

Within film history and 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 melodrama and the woman's picture have been understood, beginning in the silent period; ranging through the 1930s, '40s, and '50s; and culminating in contemporary global cinema. We will pay particular attention to issues of narrative construction and visual style as they illuminate or complicate various analytical approaches to melodrama. Screenings include films directed by D. W. Griffith, Evgenii Bauer, John Stahl, Frank Borzage, King Vidor, Douglas Sirk, Vincente Minnelli, Max Ophuls, Kenji Mizoguchi, Kim Ki-young, Rainer Werner Fassbinder, Pedro Almodovar, Lars von Trier, Farah Khan, and Luca Guadagnino, among others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **(FILM304 AND FILM307)**

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 various models of American independent feature filmmaking in use from the studio era to the present day. We will explore the methods of production, distribution, and exhibition used 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, the Coen brothers, Richard Linklater, Todd Haynes, Paul Thomas Anderson, Terrence Malick, David Lynch, David Gordon Green, and Kelly Reichardt, among others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **(FILM304 AND FILM307)**

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; and families or surrogate families figure prominently in the content of programming across a wide range of genres, including sitcoms, primetime 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 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**

Identical With: **ANTH244, AMST253, FGSS243**

Prereq: **None**

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-FILM**

Identical With: **GRST252**

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. We will look at films by Maren Ade, Fatih Akin, Dorris Dörrie, Michael Haneke, Christian Petzold, Ulrich Seidl, Margarethe von Trotta, and Tom Tykwer.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **GRST255**

Prereq: **None**

FILM357 Fassbinder & Sirk: Limitations of Life

The relationship between Hollywood and Germany has always been both uneasy and productive. This course will examine the well-known interaction between the master of the postwar melodrama and the enfant terrible of the New German Cinema. Initially, we will follow the lead of Fassbinder's famous essay, "Imitation of Life: On the Films of Douglas Sirk," and consider the films that ostensibly influenced the young German director most immediately. Special focus will be on *FEAR EATS THE SOUL*, Fassbinder's provocative remake of *ALL THAT HEAVEN ALLOWS*, and on the late melodramas of so-called FRG Trilogy, including *THE MARRIAGE OF MARIA BRAUN*. We may also look at some of Fassbinder's important films before his encounter with Sirk, as well as some of Sirk's German films.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

FILM358 Italian Cinema: 1945-1965

The decades just after World War II were a transformational period in the history of Italy--and of Italian cinema. After the traumas of war and fascism, the country underwent social and economic changes that affected every aspect of life, changes that fed the imaginations of the nation's filmmakers. Religion, family, gender relations, class struggle, and regional conflict provided themes for comedy, melodrama, and the characteristically Italian hybrid of fiction and documentary known as neorealism.

In examining some of the great films of this period, the course will explore some of these themes, and it will also emphasize the extraordinary creative power and artistic variety of the films themselves. We will examine the contrasting styles and approaches of some of the great Italian auteurs--including Federico Fellini, Luchino Visconti, Roberto Rossellini, and Vittorio de Sica. We will also attend to the careers of charismatic actors like Marcello Mastroianni, Sophia Loren, and Anna Magnani, whose emergence as global movie stars enhanced the glamour and prestige of a national cinema rooted in local experience.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

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 the 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**

Identical With: **PHIL160, HIST129**

Prereq: **None**

FILM362 Calderwood Seminar in Public Writing: The Dark Turn in Television Storytelling

This course, offered in association with the Calderwood Seminars in Public Writing, examines a certain tendency in contemporary television storytelling. Taking the debut of "The Sopranos" in 1999 as a benchmark, we will explore the emergence in dramas and comedies of a dark, uncertain, pessimistic, or disillusioned address within a medium long known for its reassuring tone. We will consider the industrial and social conditions for this tonal shift, as well as the role it has played in elevating public perceptions of television's cultural value. The course will use the "beat model" developed in certain Calderwood Seminars, where students become "experts" in specific bodies of material. In this case, students will select a particular series on which they will focus over much of the course.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **ANTH361, AMST362**

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 the 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, as well as the work of other filmmakers whose movies illuminate the distinctiveness of Kazan's approach.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 FILM307**

FILM368 Using the Moving Image Archive

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 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 various 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**

Gen Ed Area: **HA-FILM**

Prereq: **None**

FILM370 The Art of Film Criticism

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**

Prereq: **None**

FILM381 Martin Scorsese

Scorsese: film historian, preservationist, anthropologist, lover of the Rolling Stones, and, of course, filmmaker. This course is an in-depth study of the narrative themes, genre experimentation, cinematic influences, and formal style of the films of Martin Scorsese.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

FILM385 The Documentary Film

This course introduces students to the history, theory and aesthetics of documentary films. We will explore nonfiction filmmaking from the origins of cinema to the present day. We will trace the emergence and development of documentary conventions, approaches and genres adopted by filmmakers to bring "real" stories of cultural, social, political, historical and economic subjects to audiences. We will examine the theoretical work that has defined and re-defined the documentary and address complex questions of the form including representation, access and ethics. We also will consider the role of technology in documentary storytelling and how structural and stylistic choices represent reality and shape viewer response.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

FILM386 The Long and the Short: Fritz Lang in Berlin and Hollywood

This course will explore films both from Lang's meteoric rise to fame during the Weimar Republic and from his more checkered, but fascinating career in the U.S. where he arrived as an exile in 1934. The focus will be on exploring stylistic and thematic links between the experimental innovations of the German films and his subtle reconfigurations of Hollywood genres. An important part of the course will involve reading Lang's own essays and other writings as well as contemporary reviews and controversial assessments of his place in film history. Films will include: DESTINY, DIE NIBELUNGEN, M, and the DR. MABUSE series; FURY, YOU ONLY LIVE ONCE, THE WOMAN IN THE WINDOW, SCARLET STREET, RANCHO NOTORIOUS, and WHILE THE CITY SLEEPS.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

FILM387 Seminar on Television Series and Aesthetics

Through frequent viewing of episodes, classroom discussion, and written exercises, students will consider television programs over multiple seasons and series as they work to describe and differentiate models of television series construction. Of primary interest is the creative decision making that goes into creating this commercial art form--recognizing patterns of intention, choice, and effect; how these operate on a variety of scales; and what attitudes a program may manifest toward the medium and the viewer. Series viewed may include I LOVE LUCY, THE PRISONER, THE LARRY SANDERS SHOW, LOUIE, NEWSRADIO, DAMAGES, and others, including student-generated selections.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **[FILM307 AND FILM304]**

FILM388 Advanced Global Film Auteurs

This course offers a critical introduction to film auteurs from around the world spanning the 1930s to the present day. Our aim is threefold: to analyze the narrative and stylistic tendencies of each filmmaker while considering their work in a historical and industrial context; to develop our film analysis skills via formal comparison; and to consider the formation, redefinition, and influence of film canons. Emphasis will be placed on describing and analyzing the functions of narrative and stylistic elements and their effects on the viewing experience. Each week will include two film screenings, a lecture, and a discussion. Screenings will include films directed by Fernando Eimbcke, Abbas Kiarostami, Krzysztof Kieslowski, Akira Kurosawa, Satyajit Ray, Jean Renoir, Ousmane Sembène, Céline Sciamma, Seijun Suzuki, Agnès Varda, Luchino Visconti, and Zhang Yimou, among others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **(FILM304 AND FILM307)**

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 the construction of the West via visual space and sound. Cultural analysis will place particular emphasis on the myth of the frontier, the relationship between the Western and political rhetoric, and the genre's treatment of race, ethnicity, 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 Sex and Violence: American Film-making Under 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**

Prereq: **FILM304 AND FILM307**

FILM392 Cinema Stylists: Sternberg, Ophuls, Sirk, Fellini

This course analyzes the films of four international renowned auteurs--Josef von Sternberg, Max Ophuls, Douglas Sirk, and Federico Fellini--whose work is consistently defined by the use of highly noticeable, expressive, and even dazzling stylistic techniques. The course will cover the major works of all four filmmakers and will examine each director's films in terms of narrative techniques, personal worldview and--especially--a distinct set of stylistic concerns. Relevant film style topics will include, but are not limited to, lighting, set design, costume, camera movement, color, sound, and editing. Studying these four filmmakers will reveal how filmmakers can define cinema in deeply personal terms and employ a flashy--even flamboyant--style to achieve their goals.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

FILM401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

FILM402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

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 thesis)

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

FILM408 Senior Tutorial (downgraded thesis)

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

FILM409 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

FILM410 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

FILM411 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

FILM412 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

FILM414 Senior Seminar

In Spring 2019, senior seminar will be 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**

Prereq: **(FILM304 AND FILM307)**

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 lavalier microphones, and documentary editing techniques.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

FILM420 Student Forum

Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

Offering: **Host**

Grading: **OPT**

FILM430 Documentary Production

This course is an immersive, hands-on introduction to the documentary film process, in which students will examine the world around them to create compelling stories where real people are the protagonists and the narratives are informed by real life. Students embark on an intensive journey to help foster the emergence of their cinematic voices. Through close study and analysis of feature-length and short documentaries, and active research, writing, producing, directing, shooting, sound recording, editing, and re-editing, students will rigorously explore the power and possibilities of nonfiction storytelling. The course is a dynamic combination of individual and group production work, in which students will be expected to produce their own exercises, as well as collaborate with their classmates on a short documentary video. Individual and group exercises will focus on the idea of portraiture and how to make effective visual and aural portraits of a place or person. This course is designed to introduce fundamental production concepts and techniques through lectures, projects, and lab experiences. Film production experience is not required. Production lessons include discussions of how to find story in research materials, build partnerships with documentary subjects, conduct interviews, shoot observational video footage, record sound, and edit digital video. Students will present works-in-progress in all phases of the creative process and participate in constructive critical discussions. Time demands are heavy and irregularly distributed.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **FILM304 AND FILM307**

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**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

FILM448 Directing Actors for the Camera

Working with actors is an essential component of cinema and television. This workshop course leads students through exercises both as actors in front of the camera and directors behind the camera. Topics include: directing actors for the camera, casting actors, the analysis of screen performance, script analysis from the actor and the director's POV, on-camera acting technique, introduction to the craft of staging dramatic scenes for single-camera shooting, director/actor collaboration, and communicating with actors to create successful performances.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**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**Prereq: **FILM304 AND FILM307****FILM451 Introduction to Digital Filmmaking**

This course is designed for NON-FILM MAJORS 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**Prereq: **None****FILM454 Screenwriting**

This course focuses on writing for the screen, with emphasis on how the camera tells stories. We will be focused exclusively on the short screenplay. Students will work on two 3-5pg scripts and a final 8-12pg script.

Offering: **Host**Grading: **A-F**Credits: **1.00**Gen Ed Area: **HA-FILM**Prereq: **FILM307****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, and the role of narrative and narrator; and (3) understanding the workings and business of television. Each student will conceive of, synthesize, 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**Identical With: **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 Screenwriting: The Short Film**

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 grounding 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**Prereq: **None****FILM459 Writing for Television II**

This advanced course requires that each student act as writer, producer/network executive, and 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: **Host**Grading: **A-F**Credits: **1.00**Gen Ed Area: **HA-ENGL**Prereq: **None****FILM460 Scripting Series for the Small Screen**

This course will introduce television series structure, including both the half-hour and one-hour formats. We will start by analyzing familiar shows and then each

student will write original scenes for discussion in class. We will then develop an original series idea in class as a group and function as a "writers room" would on a series. Each student will be required to write equal parts of the outline/beat sheet, develop characters, and write/revise scenes, with the goal of executing a full pilot script in collaboration with one another under the guidance of the instructor. Grading will be based on weekly assignments, as well as regular attendance, class punctuality and attention to deadlines.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

FILM465 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

FILM466 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

FILM467 Independent Study, Undergraduate

Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.

Offering: **Host**

Grading: **OPT**

FILM469 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

FILM491 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

FILM492 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

FILM503 Selected Topics, Graduate Sciences

Topic to be arranged in consultation with the tutor. A seminar primarily concerned with papers taken from current research publications designed for, and required of, graduate students.

Offering: **Host**

Grading: **OPT**

FILM504 Selected Topics, Graduate Sciences

Topic to be arranged in consultation with the tutor. A seminar primarily concerned with papers taken from current research publications designed for, and required of, graduate students.

Offering: **Host**

Grading: **OPT**

FILM589 Advanced Research, BA/MA

Intensive investigation of special research problems leading to a BA/MA thesis.

Offering: **Host**

Grading: **A-F**

FILM591 Advanced Research, Graduate

Investigation of special problems leading to a thesis.

Offering: **Host**

Grading: **OPT**

FILM592 Advanced Research, Graduate

Investigation of special problems leading to a thesis.

Offering: **Host**

Grading: **OPT**