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; Chair, Film Studies; Director, College of Film and the Moving Image; 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

Michael James Slowik  
BA, Wesleyan University; MA, University of Chicago; MA, University of Iowa; PHD, University of Iowa  
Assistant Professor of Film Studies

**VISITING FACULTY**

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

Tom Lock  
BA, Columbia University; MBA, New York University  
Visiting Assistant Professor of Film Studies

Richard Parkin  
BA, University of California, Berkeley; MFA, University of California LA  
Visiting Assistant 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

Mirko Rucnov  
BA, University Nevada Lasvegas; MFA, Columbia University  
Visiting Assistant Professor of Film Studies

Anthony O. Scott  
BA, Harvard University; MA, Johns Hopkins University  
Distinguished Professor of Film Criticism

Sadia Dana Shepard  
BA, Wesleyan University; MA, Stanford University; MFA, Hunter College  
Visiting Assistant Professor of Film Studies

Matthew Weise  
BS, University of Wisconsin-Milwaukee; MS, Massachusetts Institute of Technology  
Visiting Artist-in-Residence in Film Studies

**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 stories of first generation Americans. 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: None
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: SPAN301, RL&L301, 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 can Johnny To teach us about Ernst Lubitsch? Is there such a thing as a good remake? What are the 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: None
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, Tournier, 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: None

**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

**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: AMST316, ANTH308
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: None
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 everyday 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
We will also cover conventions of narrative structure, character, star persona, early cinema, and movie serials over to the historical adventure film, and, finally, economic perspectives. We will trace the roots of action cinema in slapstick, during the 1980s and 1990s, but it is a form of cinema with a long history. The action film reached new heights of popular and commercial success for scholars interested in film, and this course gives us the chance to critically 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: 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: None
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 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, Wang Xiaoshuai, 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
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 Hollywood during the silent period; ranging through the 1930s, '40s, and '50s; and culminating in contemporary world cinema. We will pay particular attention to the 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, Nicholas Ray, Rainer Werner Fassbinder, Lars von Trier, and Luca Guadagnino, 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 televisial 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: Crosslisted
Grading: A-F
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 LAUGHT (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: None
Identical With: GRST252

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

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
Identical With: GRST255

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: None
Identical With: AMST253, ANTH244, FGSS243

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: HIST129, PHIL160

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 sociocultural 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 televisual 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
Identical With: AMST362, CHUM362, ANTH361

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 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
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
This course will consider television series 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: FILM304 AND FILM307

FILM388 Advanced Global Film Auteurs
This course offers a critical introduction to film auteurs from the global south. We will analyze the narrative and stylistic choices of each filmmaker while situating their work in a larger historical and industrial context. We will study a rich and generically diverse body of cinema emanating from non-western contexts and in doing so trace the specific strategies of film style and narration that defined each filmmaker’s approach to cinema and how it affected the local and global audiences. With auteur theory as our focus, we will examine how these filmmakers compel us to rethink the definition of film canons. We will also be attentive to the complexity of applying a western film theory to frame the work of filmmakers outside of western industrial and socio-political contexts. Screenings may include films directed by Satyajit Ray, Lucrecia Martel, Ritwik Ghatak, Guru Dutt, Jafar Panahi, Abbas Kiarostami, Anne Hui, Jia Zhangke, Hou Hsiao-hsien, Aparna Sen, Abderrahmane Sissako.

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

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: FILM307

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 POVs, 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

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

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, synopsise, 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
Prereq: FILM307
Identical With: WRTC256

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
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

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