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**

Jeanine D. Basinger  
BS, South Dakota St University; MS, South Dakota St University  
Corwin-Fuller Professor of Film Studies; Professor of Film Studies; Curator, Cinema Archives

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; PHD, University of Wisconsin  
Associate Professor of Film 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

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

**Affiliated Faculty**

Amanda Palmer  
Visiting Artist-at-Large

**Visiting Faculty**

Cruz Joel Angeles  
BA, University of California, Berkeley; MFA, New York University  
Visiting Assistant Professor of Film Studies

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

David Paul Laub  
BA, Wesleyan University; MA, Wesleyan University  
Visiting Instructor in Film Studies

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

Matthew Penn  
BA, Wesleyan University  
Visiting Assistant Professor of Film Studies

Michael Pope  
Visiting Filmmaker

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

Justin Ring  
BA, Wesleyan University  
Visiting Writer in Film Studies

Mirko Rucnov  
BA, University Nevada Las Vegas; 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

Pinar Yorgancioglu  
BA, Bilkent University; MFA, Columbia University  
Visiting Filmmaker-in-Residence

**Departmental Advising Experts**

Jeanine Basinger, Stephen Collins, Lisa Dombrowski, Scott Higgins

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

**Film103 Studies in Visual Biography**

Combining pictures, words, and a wealth of personal detail, archival materials offer amateur yet stunningly authoritative examples of visual biography. Working within the collections at the Wesleyan Center for Film Studies, students will examine diaries, journals, scrapbooks, and other forms of personal documentation and consider the social history and visual methods implicit in the construction of material evidence. Focus on storytelling through collage and montage, with assignments in both print media and short-form digital film.

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

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

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

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

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

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

FILM288 Global Film Auteurs
This course offers a critical introduction to film auteurs from around the world spanning the 1930s to the present day. We will watch multiple films from select filmmakers to analyze their narrative and stylistic signatures while considering their work in a historical and industrial context. Comparative analysis will reveal a range of possible approaches to visual storytelling and engagement with the viewer.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: None

FILM301 The History of Spanish Cinema
This course explores the development of Spanish cinema from the early 20th century to the present. We will evaluate how social, political, and economic circumstances condition Spanish cinematography at key junctures of Spanish cultural history in terms of the production and distribution of films, cinematographic style, and thematics. The course will highlight as well key
FILM302 Italian Cinema, Italian Society
This introductory course, taught in English, investigates major silent and sound films and contextualizes them, their production, and the subjects they treat within a historical, cultural and political framework. We will trace the intersection among politics, ideology, and Italian cinema, from its Golden Age of silents through fascism, neorealism, and beyond. Featured filmmakers include Pastrone, Rossellini, De Sica, Fellini, Bertolucci, Antonioni, Wertmuller, Caveni, Pasolini, the Taviani Brothers, and others. Additional material includes readings in film theory and criticism, Italian history, literary sources, screenplays, and interviews.

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

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

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

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

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

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

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM307)

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

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

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

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

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

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

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

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

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

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-HEST, HA-CIST
Identical With: CIST234, HEST234
Prereq: None

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

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

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

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

FILM314 Directorial Style: Classic American Film Comedy
This course examines the personal style (both formal and narrative) of various American film directors and personalities in the comic tradition. The course 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 '60s.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM
Identical With: AMST222, AMST222, AMST222, AMST222, AMST222, AMST222
Prereq: None

FILM315 Myth and Ideology in Cinema: Hollywood Sex, Race, Class, 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 reflect ideological change, how they break up, and recombine. The course will concentrate on Hollywood cinema and its complex engagement with cultural histories of class and identity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: 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: 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 Brecht’s theoretical writings on theater and film, ambivalent positions vis-à-vis the classic Hollywood cinema, issues of feminist filmmaking, and the thematic preoccupations peculiar to Germany, for example, left-wing terrorism and the Nazi past. Attendant materials will include literary sources, screenplays, and interviews.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM, HA-GRST
Identical With: GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253, GRST253, GELT253
FILM322 Alfred Hitchcock
This course presents an in-depth examination of the work of a major formalist from the beginning of his career to the end. Emphasis will be on detailed analysis of the relationship between form and content. Students will examine various films in detail and do their own analyses of the individual films shot by shot. Comparisons to other major figures such as Otto Preminger and Fritz Lang will be included.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: (FILM304 AND FILM 307) OR (FILM304 AND FILM310)

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

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

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

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

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

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

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

Offering: Host
Grading: A-F
Credits: 1.00
The goals of this course are to help students come to terms with color as an element of film style and to develop tools to analyze and understand color in the cinema. The class will include an introduction to color theory and attempts by art historians to characterize and understand color. We will also attend to the writings of filmmakers and film scholars who have tried to define and describe color's contribution to the moving image. Most of our energy, however, will be devoted to intensive viewing and reviewing of films. We will consider tinting and toning, two-color processes, three-color Technicolor, and photochemical processes. At least half of the class will be devoted to studying norms and techniques of color design in the classical Hollywood cinema. The final portion of the seminar will be devoted to case studies of films that take up color in particularly interesting ways. Filmmakers might include Ray, Minnelli, Houston, Godard, Demy, Bresson, Kurosawa, Wong Kar-wai, and Kitano.

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

FILM344 Color and Light in the Cinema

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

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

FILM345 Foundations of Film Studies

The purpose of this course is to acquaint students with the central historical, theoretical, and critical debates and issues of film studies. We will analyze film as an art form and as a social and cultural institution, and we will explore the relationships between cinema and other arts and cultural practices such as photography, painting, and music. We will also look at the ways in which film has been used in political and social movements. The course will be structured around a series of case studies drawn from a variety of national and cultural contexts, ranging from the early days of cinema to the present day. We will screen a number of films as examples of key genres and movements in film history, and we will also engage with critical and theoretical texts that have shaped our understanding of cinema.

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

FILM346 Contemporary East Asian Cinema

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

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

FILM347 Melodrama and the Woman's Picture

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

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

FILM348 Postwar American Independent Cinema

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

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

**FILM349 Television: The Domestic Medium**

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

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

**FILM350 Contemporary International Art Cinema**

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

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

**FILM351 Classical Film Theory**

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

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

**FILM352 From Caligari to Hitler: Weimar Cinema in Context**

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-GRST, HA-FILM, HA-FILM, HA-GRST
Identical With: GRST252, GRST252, GRST252, GRST252, GRST252, GRST252, GRST252, GRST252, GRST252, GRST252
Prereq: None

**FILM353 Visual Effects: History and Aesthetics**

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

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

**FILM355 Newest German (and Austrian) Cinema**

This course examines the history and aesthetics of German cinema between the fall of the Wall and the present and also considers work by important Austrian directors of the same period. Topics include the ongoing response to World War II and the Holocaust, reactions to the reunification of Germany, and the problematic integration of German Turks and other minorities. Films by Maren Ade, Fatih Akin, Dorris Dörrie, Michael Haneke, Christian Petzold, Ulrich Seidl, Margarethe von Trotta, and Tim Tykwer.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-GRST, HA-GRST, HA-FILM
Identical With: GRST255, GRST255, GRST255, GRST255, GRST255, GRST255
Prereq: None
FILM360 Philosophy and the Movies: The Past on Film
This course examines how films represent the past and how they can help us understand crucial questions in the philosophy of history. We begin with three weeks on documentary cinema. How do documentary films achieve “the reality effect”? How has contemporary documentary’s use of reenactment changed our expectations of nonfiction film? Much of the course is devoted to classic narrative films that help us critically engage questions about the depiction of the past. We think about those films in relation to texts in this history of philosophy and contemporary film theory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Identical With: CHUM360, HIST129, PHIL160, HIST129, PHIL160, HIST129, PHIL160, HIST129

FILM362 Television Storytelling: Consuming Darkness
This course investigates how and why a “dark sensibility” has emerged in television serials, with attention to its implications for television storytelling on the one hand, and for viewer practices and subjectivities on the other hand. While most evident on premium and basic cable channels, where it crosses dramatic and comedic genres, the downbeat tone has also been selectively incorporated into broadcast television and processed for wider distribution. What industrial and socio-cultural conditions have enabled such an affective shift in an industry that, since its early days, has been known for telling reassuring stories and promoting an ethic of consumption? Does the shift constitute a break, or can it be interpreted as an intensification of features long present in 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, HA-FILM
Identical With: CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362, CHUM362, ANTH361, AMST362
Prereq: None

FILM365 Kino: Russia at the Movies
Soon after the cinemas first opened in Russia in 1910, moviegoing became the primary entertainment for people of all social classes. In the 1920s avant-garde writers, theater directors, and musicians fell in love with the movies, encouraging the brilliant formalist experiments of directors like Eisenstein. By the end of the 1920s, Soviet leaders had realized the power of movies to communicate their beliefs to the citizens of the Soviet Union. They had already nationalized studios and theaters, so it was easy for them to impose tight control over the political-ideological content of movies. Nevertheless, throughout the Soviet period, Russian movies created a vision of continuity and change that was broader and richer than the ideological formulae of Communist politics. They also provided a venue for cultural media such as popular songs that, in other countries, might lead a more independent existence outside the movies. This course will look at the culture-building role of Russian movies from its beginnings in tsarist times through the Soviet period and into the post-Soviet present.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: RUS265, REES265, RULE265, RUS265, REES265, RULE265, RUS265, REES265, RULE265, RUS265, REES265, RULE265
Prereq: None

FILM366 Elia Kazan’s Films and Archives
Elia Kazan was one of the most successful and influential cross-platform artists of the 20th century, and his films are most sophisticated, personal, and fully-developed projects of his body of work. This course serves as an exploration of Kazan’s directorial style in the medium of film—how he discovers, defines, and experiments with the form as he goes—and his lasting impact on American filmmaking. Screenings will encompass selections from Kazan’s perennially celebrated films to his underrated masterpieces, including many of his lesser-known movies that are seldom screened.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM304 FILM307 OR FILM304 AND FILM310

FILM367 Frank Capra’s Films and Archives
"Maybe there really wasn’t an America—maybe it was only Frank Capra." --John Cassavetes
Frank Capra directed, produced, and wrote some of Hollywood’s most celebrated and enduring films of the 20th century. Amid Depression, war, and corruption, he triumphed the optimism, faith, and humor essential to the American spirit. This course explores Frank Capra’s unique directorial style in the context of film history and filmmaking practices of the time, studies Capra as an artist and a person, and investigates the individual “stories” of many of his well-known and lesser-known projects. The Wesleyan Cinema Archives are proud to hold Capra’s archive that enables us to study Capra and his films using his original production documents, promotional material, correspondence, press clippings, and other curiosities.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Prereq: FILM304 AND FILM310

FILM368 Archiving the Moving Image: History and Methods
Media history begins in the archive. Our understanding of the moving image as a medium and an art is founded on and shaped by the work of archivists. This class draws on the Wesleyan’s nationally recognized Cinema Archive to explore the role of archives in preserving and making accessible our film and television heritage from the silent film era to today’s digital productions. In the early 20th century, films were seen as expendable. Archives today are dedicated to preserving moving images of all types, including home movies, art installations, studio films, television, and video games. Topics include preservation ethics, copyright, the challenges of digital preservation, the history of the archives movement, and how archives work. Students will research different types of moving image archives and work on a group project to trace the lifespan of a film from production through distribution and restoration.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM, HA-FILM

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, HA-FILM, HA-FILM, HA-FILM, HA-FILM
Prereq: FILM304 AND FILM307 OR FILM304 OR FILM307 OR FILM310

FILM381 Martin Scorsese
Scorsese: film historian, preservationist, anthropologist, lover of the Rolling Stones, and, of course, filmmaker. This course will do 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, HA-FILM
Prereq: FILM304 AND FILM307

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

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

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

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

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

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

FILM389 Film Genres: The Western
This course examines how U.S. filmmakers have used narrative and stylistic components of the Western genre, authorship in the Western, narrative structure, and the construction of the Western 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 History of Censorship
This course examines how U.S. filmmakers have used narrative and stylistic techniques to address censorship requirements in U.S. cinema. Though the course will cover early cinema through recent cinema, its primary emphasis will be on studio-era censorship from 1930 to the 1950s. Through close film analysis, we will examine how censorship altered films, and how filmmakers manipulated film form and style to convey their intended meanings. Our analysis will serve as a way to reflect broadly on methods for making films within constraints,
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: FILM304 AND FILM307

FILM419 Working with Actors
Working with actors is an essential component of cinema and television. This 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. The course seeks to enable the students to develop a critical eye for time-based art and culture. The class discussions will focus on artists' screenings and students' projects, in progress. The class will culminate in a major project where each student realizes their own video project.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARST284, ARST480, ARST480, ARST480, ARST284, ARST480, ARST480, ARST480, ARST480, ARST480, ARST284, ARST480, ARST480, ARST480
Prereq: None

FILM420 The Art of Doing: Creative Project Production and Making It Happen
Students learn collaborative creative super filmmaking powers before being dropped off on a metaphorical 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 allows 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: (FILM304 AND FILM307) OR (FILM304 AND FILM310)

FILM441 Video Art
This course provides an introduction to the basic concepts of Video Art. Students will be introduced to camera operation, sound recording, and lighting, as well as video and sound editing. The screening of works by historical and contemporary artists and filmmakers creates the conceptual framework for the class, and enables the students to develop a critical eye for time-based art and culture. The class discussions will focus on artists' screenings and students' projects, in progress. The class will culminate in a major project where each student realizes their own video project.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM420

FILM442 The Art of Doing: Creative Project Production and Making It Happen
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: FILM304 AND FILM307

FILM420 Student Forum
Offering: Host
Grading: OPT

FILM441 Video Art
This course provides an introduction to the basic concepts of Video Art. Students will be introduced to camera operation, sound recording, and lighting, as well as video and sound editing. The screening of works by historical and contemporary artists and filmmakers creates the conceptual framework for the class, and enables the students to develop a critical eye for time-based art and culture. The class discussions will focus on artists' screenings and students' projects, in progress. The class will culminate in a major project where each student realizes their own video project.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
Identical With: ARST284, ARST480, ARST480, ARST480, ARST284, ARST480, ARST480, ARST480, ARST480, ARST284, ARST480, ARST480, ARST480, ARST480
Prereq: None

FILM442 The Art of Doing: Creative Project Production and Making It Happen
Students learn collaborative creative super filmmaking powers before being dropped off on a metaphorical 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 allows 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: (FILM304 AND FILM307) OR (FILM304 AND FILM310)
offers a practicum on working with actors to shape performance for the camera. It will center on how to work with actors so that the dramatic function of a scene is fulfilled. The course’s guiding questions are: How does the scene function in the story? How do you cast it? What point does the scene need to make? How do you speak with an actor in terms they can play so that the essence of the scene is successfully conveyed?

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM450 Sight and Sound Workshop
This workshop course is designed to provide a basic understanding of how films are made, including lessons on lighting, composition, continuuity, sound, and editing. Through a series of exercises and in-class critique sessions, students will refine their critical and aesthetic sensibilities and develop a basic understanding of story structure and directing. Time demands are heavy and irregularly distributed.

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

FILM451 Introduction to Digital Filmmaking
This course is designed to provide a basic understanding of how films are made, providing technical training and practical experience with digital video cameras, sound gear, and lighting equipment. Through a series of exercises and in-class critique sessions, students will refine their critical and aesthetic sensibilities and develop a basic understanding of how to use composition, lighting, sound, and editing to tell a story. Time demands are heavy and irregularly distributed.

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

FILM452 Writing About Film
This course will introduce students to the major concerns of popular film criticism. Primary emphasis will be placed on actors and styles of acting, the impact of changing social ideologies on film, and the effects of big budget filmmaking on production. Students will be asked to think and write critically as well as personally about these concepts. Each week will include a screening, a lecture, and a group discussion. Students will be graded based on class participation, weekly writings, a midterm, and a final project.

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

FILM453 Animation in the Digital Age
This course begins with an overview of the history of visual effects. It continues with discussions of VFX within the fields of animation, broadcast, and postproduction. This class seeks to develop technical and conceptual abilities needed in a postproduction environment. Professional work habits, techniques, and results are stressed. Students will explore the following areas of visual effect production: previsualization strategies, 3D modeling and texturing, 3D animation and effects, matchmoving and 3D camera principles, rendering and lighting, and compositing basics.

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

FILM454 Screenwriting
Writing for the screen, with emphasis on how the camera tells stories, this course is an examination of format, narrative, and dialog from treatment through completed script. This is a writing class; the grade will be based on writing completed during the semester.

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

FILM455 Writing for Television
This demanding, writing-intensive course focuses on (1) the creative development of a script, individually and collaboratively; (2) scene structure, character development, plot, form and formula, dialogue, the role of narrative and narrator; (3) understanding the working and business of television. Each student will conceive of, synopsizes, and pitch a story idea with their “producing partners” to “network executives.” Each student will also serve as producer and as an executive for others. After absorbing the feedback, students will construct a detailed beat outline and will turn in an original script at the end of the semester.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Identical With: WRCT256, WRCT256, WRCT256, WRCT256
Prereq: None

FILM456 Advanced Filmmaking
This workshop is designed for senior film majors who, having successfully completed FILM450 or FILM451, are prepared to undertake a thesis film project. Because of space and equipment, the number of projects that can be approved is limited. Students must petition for enrollment by proposal at the end of their junior year. Production costs are borne largely by the student.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM450 OR FILM451

FILM457 Advanced Filmmaking
This workshop is designed for senior film majors who, having successfully completed FILM450 or FILM451, are prepared to undertake an individual or small team project. Because of space and equipment, the number of projects that can be approved is limited. Students must petition for enrollment by proposal at the end of their junior year. Production costs are borne largely by the student.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM450 OR FILM451

FILM458 Visual Storytelling: Screenwriting
Since watching movies (good ones) is so easy and pleasurable, screenwriting is a medium that everyone’s uncle thinks they can do. But anyone who has had to read an amateur screenplay knows different. This is a writing course that will start from ground zero: separating the screenplay from other forms, e.g., the play and the novel, and ground students in visual language as the basis of the medium. How do we write in pictures?
**FILM459 Writing for Television II**

This advanced course requires that each student act as writer, producer/network executive as well as lead discussant on one of the professional scripts we read. Students will be responsible for two meetings with the professor during the semester, two to three meetings with their producing partners, and one meeting with their actors (who will perform a short scene from the student’s script at the end of the semester.) Each student will conceive of and pitch three story ideas in the first classes, winnowing down to one idea for which they will write a story area, an outline, and a final script (which will go through three major revisions). Students are expected to come to class with a background in creative writing, focusing on character and dialogue as well as having completed one TV screen play.

**Offering:** Crosslisting

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** HA-FILM, HA-FILM, HA-FILM, HA-FILM

**Prereq:** None

**FILM460 Scripting Series for the Small Screen**

This course will introduce the student to television series structure, including both the half hour and one hour formats. We will start by analyzing familiar shows and then develop an original outline in class as a group, giving each individual student a chance to write one scene (including dialogue) from the common show. Each student will then be guided in the development and execution of an outline of their own original plot, including writing the opening scene. Grading will be based on weekly assignments and a final project, as derived from above.

**Offering:** Host

**Grading:** A-F

**Credits:** 1.00

**Gen Ed Area:** HA-FILM, HA-FILM, HA-FILM, HA-FILM

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

**FILM465 Education in the Field, Undergraduate**

**Offering:** Host

**Grading:** OPT

**FILM466 Education in the Field, Undergraduate**

**Offering:** Host

**Grading:** OPT

**FILM467 Independent Study, Undergraduate**

**Offering:** Host

**Grading:** OPT

**FILM469 Education in the Field, Undergraduate**

**Offering:** Host

**Grading:** OPT

**Credits:** 1.00

**Gen Ed Area:** None

**Prereq:** None

**FILM491 Teaching Apprentice Tutorial**

**Offering:** Host

**Grading:** OPT

**FILM492 Teaching Apprentice Tutorial**

**Offering:** Host

**Grading:** OPT

**FILM501 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM502 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM503 Selected Topics, Graduate Sciences**

**Offering:** Host

**Grading:** OPT

**FILM504 Selected Topics, Graduate Sciences**

**Offering:** Host

**Grading:** OPT

**FILM511 Group Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM589 Advanced Research, BA/MA**

**Offering:** Host

**Grading:** A-F

**FILM591 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM592 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM593 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM594 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM595 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM596 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM597 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM598 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM599 Advanced Research, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM601 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM602 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM603 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM604 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM605 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM606 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM607 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM608 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM609 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM610 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM611 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM612 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM613 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM614 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM615 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM616 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM617 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM618 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** A-F

**FILM619 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT

**FILM620 Individual Tutorial, Graduate**

**Offering:** Host

**Grading:** OPT