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; 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

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

Justin Ring  
BA, Wesleyan University  
Visiting Writer in 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

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

**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. 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: A-F  
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: 2.00  
Gen Ed Area: NSM-IDEA  
Identical With: CIS250, COMP350, IDEA250  
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

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  
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

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)

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 2-page and two 6-to eight-page). 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
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-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: ANTH308, AMST316
Prereq: None

FILM320 The New German Cinema
This course will investigate the aesthetics, politics, and cultural context of the new German cinema. Having established a critical vocabulary, we will study the influence of Bertolt Brecht's theoretical writings on theater and film, ambivalent positions vis-à-vis the classic Hollywood cinema, issues of feminist filmmaking, and the thematic preoccupations peculiar to Germany, for example, left-wing terrorism and the Nazi past. Attendant materials will include literary sources, screenplays, and interviews.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: GELT253, GRST253
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.
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 cultures. 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.

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.

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.

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.

FILM332 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 cultures. 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.

FILM341 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.

FILM343 The History of the American Film Industry in the Studio Era

This course explores the history of the Hollywood studio system, from the beginnings of cinema through the end of the studio era in the 1950s and 1960s. We will trace the evolution of the production, distribution, and exhibition of films within the changing structure of the industry, paying particular attention to how economic, industrial, and technological changes impacted the form and content of the films themselves. In class discussions, we will explore special topics in film history and historiography, including early exhibition, the star system, censorship and ratings, production control, film criticism, audience reception,

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

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 Zhiangzhuang, 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, Evgeni 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

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

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

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

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

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 Alan Clarke, Steve McQueen, Jim Jarmusch, Gus Van Sant, Theo Angelopoulos, Thomas Vinterberg, Aki Kaurismaki, Luc and Jean-Pierre Dardenne, Cornelui Pormboniu, Cristian Mungiu, Nuri Bilge Ceylan, Moshen Mahmalhal, Abbas Kiarostami, Jafar Panahi, Jia Zhang-ke, Krzysztof Kieslowski, Pedro Almodovar, Fernando Eimbcke, Agnes Varda, Leos Carax, and Claire Denis.

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

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, NOSEFARATU, 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

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, NOSEFARATU, and THE LAST LAUGH (Murnau); METROPOLIS and M (Fritz Lang); and THE JOYLESS STREET and PANDORA'S BOX (Pabst). Some attention will also be given to films made at the ideological extremes of Weimar culture: KUHLE WAMPE (with a screenplay by Brecht), Leni Riefenstahl's THE BLUE LIGHT, and Pabst's THREEPENNY OPERA. Readings will include screenplays, essays, and reviews from the period as well as selected literary works such as Brecht's THREEPENNY OPERA and Irmgard Keun's novel THE ARTIFICIAL SILK GIRL.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: (FILM304 AND FILM307)
Gen Ed Area: HA-FILM
Identical With: GRST252
Prereq: None

FILM355 Newest German (and Austrian) Cinema
This course examines the history and aesthetics of German cinema between the fall of the Wall and the present and also considers work by important Austrian directors of the same period. Topics include the ongoing response to World War II and the Holocaust, reactions to the reunification of Germany, and the problematic integration of German Turks and other minorities. We will look at films by Maren Ade, Fatih Akin, Dorris Dörrie, Michael Haneke, Christian Petzold, Ulrich Seidl, Margarethe von Trotta, and Tom Tykwer.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: GRST255
Prereq: None

FILM357 Fassbinder & Sirk: Limitations of Life
The relationship between Hollywood and Germany has always been both uneasy and productive. This course will examine the well-known interaction between the master of the postwar melodrama and the enfant terrible of the New German Cinema. Initially, we will follow the lead of Fassbinder’s famous essay, “Imitation of Life: On the Films of Douglas Sirk,” and consider the films that ostensibly influenced the young German director most immediately. Special focus will be on FEAR EATS THE SOUL, Fassbinder’s provocative remake of ALL THAT HEAVEN ALLOWS, and on the late melodramas of so-called FRG Trilogy, including THE MARRIAGE OF MARIA BRAUN. We may also look at some of Fassbinder’s important films before his encounter with Sirk, as well as some of Sirk’s German films.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM307

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
Prereq: None

FILM362 Television Storytelling: Consuming Darkness
This course investigates how and why a “dark sensibility” has emerged in television serials, with attention to its implications for television storytelling, on the one hand, and for viewer practices and subjectivities, on the other hand. While most evident on premium and basic cable channels, where it crosses dramatic and comedic genres, the downbeat tone has also been selectively incorporated into broadcast television and processed for wider distribution. What industrial and 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: CHUM362, ANTH361, AMST362
Prereq: None

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

FILM367 Frank Capra’s Films and Archives
"Maybe there really wasn’t an America—maybe it was only Frank Capra," said filmmaker 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 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
Prereq: FILM304 AND FILM310

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
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 recombinations of Hollywood genres. An important part of the course will involve reading Lang’s own essays and other writings as well as contemporary reviews and controversial assessments of his place in film history. Films will include: DESTINY, DIE NIBELUNGEN, M, and the DR. MABUSE series; FURY, YOU ONLY LIVE ONCE, THE WOMAN IN THE WINDOW, SCARLET STREET, RANCHO NOTORIOUS, and WHILE THE CITY SLEEPS.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM387 Seminar on Television Series and Aesthetics
Through frequent viewing of episodes, classroom discussion, and written exercises, students will consider television programs over multiple seasons and series as they work to describe and differentiate models of television series construction. Of primary interest is the creative decision making that goes into creating this commercial art form—recognizing patterns of intention, choice, and effect; how these operate on a variety of scales; and what attitudes a program may manifest toward the medium and the viewer. Series viewed may include I LOVE LUCY, THE PRISONER, THE LARRY SANDERS SHOW, LOUIE, NEWSRADIO, DAMAGES, and others, including student-generated selections.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: [FILM307 AND FILM304]

FILM388 Advanced Global Film Auteurs
This course offers a critical introduction to film auteurs from around the world spanning the 1930s to the present day. Our aim is threefold: to analyze the narrative and stylistic tendencies of each filmmaker while considering their work in a historical and industrial context; to develop our film analysis skills via formal comparison; and to consider the formation, redefinition, and influence of film canons. Emphasis will be placed on describing and analyzing the functions of narrative and stylistic elements and their effects on the viewing experience. Each week will include two film screenings, a lecture, and a discussion 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: (FILM304 AND FILM307)

FILM389 Film Genres: The Western
This course is devoted to aesthetic and cultural analysis of key films belonging to the Western genre. Our aesthetic approaches will include discussions of typical components of the Western, authorship in the Western, narrative structure, and the construction of the West via visual space and sound. Cultural analysis will place particular emphasis on the myth of the frontier, the relationship between the Western and political rhetoric, and the genre’s treatment of race, ethnicity, and gender. Roughly equal weight will be placed on these two approaches. Though primarily a film analysis course, we will also address the historical trajectory of the Western from its early silent days through its decline in the early 1970s to its present-day status.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM

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

FILM391 Seminar on Film and Social Movements
This course will explore the historical, cultural, and national contexts of key films that emerged in contemporary social movements. Course topics may include: the civil rights movement (LOVE LUCY, THE PRISONER, THE LARRY SANDERS SHOW, LOUIE, NEWSRADIO, DAMAGES, and others, including student-generated selections); environmentalism (EARTH, AN INCONVENIENT TRUTH, PLANET EARTH, and others); and globalization (MAXIMUM OVERDRIVE, ROBOCOP, and others).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: [FILM304 AND FILM307]

FILM392 Seminar on Recent Developments in Film Theory
This course explores recent developments in film theory, with particular attention to the role of the medium in the contemporary world. Topics may include: theory and the moving image; theories of cinema in the age of multimedia; a discussion of the relationship between theory and practice; and an exploration of the uses and limits of film theory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: [FILM304 AND FILM307]
Offering: Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with FILM408 Senior Tutorial (downgraded thesis)
Grading: A-F

FILM409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FILM410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FILM411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FILM412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FILM414 Senior Seminar
In Spring 2019, Senior Seminar will be taught by a leading professional in independent film distribution, acquisition, and marketing. This course explores the contemporary cinema marketplace and its relationship to filmmaking. We will consider the process of defining and finding the potential audience for independent and studio films. The class mixes case studies of production, marketing, and reception with film screenings and analysis. Students will hone their skills of practical analysis: articulating a film's essential appeal, distilling its story, and assessing its artistic and commercial merits. Visiting producers and filmmakers will discuss their work in light of its intended audience and reception. Assignments include written briefs on recent releases and their market profiles, analyses of exemplary independent American films, and a collaborative case-study presentation. This is a master class in the film business taught from the perspective of effective cinematic storytelling.
Offering: Host
Grading: A-F

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—as a distinct set of stylistic concerns. Relevant film style topics will include, but are not limited to, lighting, set design, costume, camera movement, color, sound, and editing. Studying these four filmmakers will reveal how filmmakers can define cinema in deeply personal terms and employ a flashy—even flamboyant—style to achieve their goals.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: None

FILM401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FILM402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

FILM403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FILM404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

FILM407 Senior Tutorial [downgraded thesis]
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

FILM408 Senior Tutorial [downgraded thesis]
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

FILM393 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)

FILM418 Documentary Filmmaking for Majors and Minors
This course explores the theory and practice of nonfiction filmmaking. We will pay particular attention to how structural and stylistic choices represent reality and shape viewer response. Through study and making, students will explore topics central to nonfiction filmmaking, including how documentary has been defined and redefined; how filmmakers perceive the relationship between documentaries and the realities they represent; what conceptions of truth guide the work of documentary filmmakers; and the ethics of documentary filmmaking. Students will engage with the issues through documentary filmmaking exercises and projects. Production lessons include shooting verite footage, lighting interviews, the use of wireless lavaliere microphones, and documentary editing techniques.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM307

FILM420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: OPT
FILM42 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 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 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: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: None

FILM448 Directing Actors for the Camera

Working with actors is an essential component of cinema and television. This workshop course leads students through the analysis of screen performance, introduces the craft of staging dramatic scenes for single-camera shooting, and offers a practicum on working with actors to shape performance for the camera. It will center on how to work with actors so that the dramatic function of a scene is fulfilled. The course’s guiding questions are: How does the scene function in the story? How do you cast it? What point does the scene need to make? How do you speak with an actor in terms they can play so that the essence of the scene is successfully conveyed?

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

FILM450 Sight and Sound Workshop

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

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

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
Identical With: WRCT259
Prereq: None

FILM454 Screenwriting

This course focuses on writing for the screen, with emphasis on how the camera tells stories. It is an examination of format, narrative, and dialogue 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
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, synopsize, and pitch a story idea with their “producing partners” to “network executives.” Each student will also serve as producer and as an executive for others. After absorbing the feedback, students will construct a detailed beat outline and will turn in an original script at the end of the semester.

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

FILM456 Advanced Filmmaking

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

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

FILM457 Advanced Filmmaking

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

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

**FILM458 Screenwriting: The Short Film**

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

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

**FILM459 Writing for Television II**

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

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ENGL  
**Identical With:** WRTC263, ENGL357  
**Prereq:** None

**FILM460 Scripting Series for the Small Screen**

This course will introduce television series structure, including both the half-hour and one-hour formats. We will start by analyzing familiar shows and then each student will write original scenes for discussion in class. We will then develop an original series idea in class as a group and function as a "writers room" would on a series. Each student will be required to write equal parts of the outline/beat sheet, develop characters, and write/revise scenes, with the goal of executing a full pilot script in collaboration with one another under the guidance of the instructor. Grading will be based on weekly assignments, as well as regular attendance, class punctuality and attention to deadlines.

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

**FILM465 Education in the Field, Undergraduate**

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

**Offering:** Host  
**Grading:** OPT

**FILM466 Education in the Field, Undergraduate**

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

**Offering:** Host  
**Grading:** OPT

**FILM467 Independent Study, Undergraduate**

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

**Offering:** Host  
**Grading:** OPT

**FILM469 Education in the Field, Undergraduate**

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

**Offering:** Host  
**Grading:** OPT

**FILM470 Production Practicum, Undergraduate**

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

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ENGL  
**Identical With:** WRTC263, ENGL357  
**Prereq:** None