

# COLLEGE OF FILM AND THE MOVING IMAGE

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

## FACULTY

### Stephen Edward Collins

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

### Lisa A. Dombrowski

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

### Scott Higgins

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

### Anuja Jain

BA, University of Delhi; MA, University of Delhi; PHD, New York University  
Assistant Professor of Film Studies

### Marc Robert Longenecker

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

### Randall M. MacLowry

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

### Richard Parkin

BA, University of California, Berkeley; MFA, University of California, Los Angeles  
Assistant Professor of the Practice in Film Studies

### Mirko Rucnov

BA, University Nevada Las Vegas; MFA, Columbia University  
Assistant Professor of the Practice in Film Studies

### Sadia Quraeshi Shepard

BA, Wesleyan University; MA, Stanford University; MFA, Hunter College  
Assistant Professor of Film Studies

### Michael James Slowik

BA, Wesleyan University; MA, University of Chicago; MA, University of Iowa; PHD, University of Iowa  
Associate Professor of Film Studies

### Tracy Heather Strain

AB, Wellesley College; EDM, Harvard University  
Associate Professor of Film Studies and Co-Director of the Wesleyan Documentary Project

## VISITING FACULTY

### Joe Cacaci

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

### David Paul Laub

BA, Wesleyan University; MA, Wesleyan University  
Visiting Instructor in Film Studies

### Ben Model

BFA, New York University  
Visiting Professor of Film Studies

### Jackie Pinkowitz

BA, San Diego St University; MA, New York University; PHD, University of Texas Austin  
Visiting Assistant Professor

### Anthony O. Scott

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

## EMERITI

### Jeanine D. Basinger

BS, South Dakota St University; MS, South Dakota St University  
Corwin-Fuller Professor of Film Studies, Emerita

### Leo A. Lensing

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

## DEPARTMENTAL ADVISING EXPERTS

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

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

### FILM104 Introduction to Collaborative Documentary Filmmaking

This course is an immersive, time-intensive, 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, plus active research, writing, producing, directing, shooting, sound recording, editing, and re-editing, students will work in small groups to rigorously explore the power and possibilities of nonfiction storytelling to record, engage with and understand our present. This is a time-intensive course and students should expect to spend up to 10 hours of work per week outside of class time shooting, editing and working collaboratively with their classmates. Film production experience is not required, and experience with film-editing software is helpful but not required. Production lessons include discussions of how to craft a compelling non-fiction narrative, how to build

partnerships with the protagonists of the stories you want to tell, how to conduct interviews, how to shoot observational video footage, how to record sound, and how to edit digital video using Adobe Premiere. 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: Crafting Visual Stories**

Designed for first-year students, this course is an introduction to some of the core fundamentals of visual storytelling in both fiction and documentary filmmaking. How do characters' emotional worlds guide their actions? How are characters informed by and created by the places they inhabit? How is a scene the building block, as well as a microcosm, for a film as a whole? Through close study and analysis of fiction and documentary films, weekly writing assignments, and in-class workshop sessions, students will explore the power and possibilities of story craft and learn how to create compelling narratives inspired by lived experience, library and online research, and literary sources. Students should expect to spend several hours per week outside of class time reading, writing, and watching films. Over the course of the semester students will present works in progress, participate in constructive critical discussions, and develop a portfolio of original writing.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM157 Unfaithful: Relationships Between Film and Literature**

This course will explore the inevitable, often productive tension between films and their literary sources. "Faithful" adaptations tend to be those that fail. Using the methods of the new field of adaptation studies, the course will consider cinematic-literary doublings from the beginning of the silent era (*Dracula* and *Nosferatu*) to the present time (Stefan Zweig's fiction and *The Grand Budapest Hotel*). In select cases, the focus will be directed more sharply on social and political motivations for literary adaptations.

Offering: **Host**

Grading: **Cr/U**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM158 Form, Story, and Genre: An Introduction to Wesleyan Film Studies**

What does it mean to "study film" at Wesleyan? Get a taste of the College of Film's approach to visual storytelling in this online course featuring genres and filmmakers from across our curriculum. We will consider how film guides viewers on an emotional journey through image and sound, with classes devoted to melodrama, comedy, action, horror, documentary, film noir, and the movie musical. In all cases, we explore the moment-by-moment experience of the viewer as guided by specific cinematic choices of editing, cinematography, staging, performance, sound, alignment, point-of-view, and placement of the audience. Instead of interpreting what films mean, we will seek to understand how they capture our attention, how they absorb us into stories, and how they make us feel. Guest lecturers will include members of the CFILM faculty. Each week students will watch one or two feature films on their own and gather for two lecture/discussions. This is a for-credit class (pass/fail) with grade determined by participation and two quizzes.

Offering: **Host**

Grading: **Cr/U**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM210 The Foundations of Cinema**

This course offers a seminar-style, comparative introduction to film form and aesthetics through an exploration of films from around the world spanning a range of eras. Students will learn how to describe and analyze the key formal elements of a film, including plot structure, narration, cinematography, editing, sound, and mise-en-scène (sets and props, costumes and makeup, lighting, and performance). Emphasis will be placed on discerning the functions of formal elements and how they shape the viewing experience.

Classes will integrate lecture, discussion, and creative exercises designed to provide students with the opportunity to both analyze and experiment with the formal elements of film. The course will also highlight Shanghai's pivotal role in China's rich film history, including a field trip to the Shanghai Film Museum. The material in this course will enable students to expand their understanding of global film history; assess the unique visions of individual filmmakers; develop their descriptive and analytical skills; and practice fundamental filmmaking techniques.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM230 Introduction to Korean Cinema**

During the last few decades South Korean cinema has taken center stage in world cinema with the phenomenal success of its film industry and critical acclaim in the global context. However, Korea has boasted a thriving film culture and aesthetics since the "golden age" of the 1950s, of which renowned contemporary directors such as Bong Joon-ho and Park Chan-wook have claimed they are the inheritors. This course introduces Korean cinema from its beginnings in the colonial era to its recent achievements. While learning the concepts and theories of film studies as well as the cultural and political contexts to which Korean film culture has responded, students will explore films by key directors that constitute the crucial "moments" of South Korean cinema. We will examine the main topics in Korean cinema, including colonial production, the liberation and Western influence, nation and nationalism, modernity and women, gender politics, realist and modernist cinema, popular cinema and cultural depression, the Korean New Wave, democratization and political cinema, the Korean blockbuster, the questions of "Koreanness," and the "Korean Wave" in the global film market.

The course also seeks to establish a balance between understanding Korean cinema as both a reservoir of historical memory and as an example of evolving world cinema. Through engagement with methodological issues from film studies in each week's readings, including the question of archives, national cinema discourse, feminist film theory, auteurism, and genre studies, students in this course will learn to analyze Korean filmic texts not only as a way to understand the particularity of Korean cinema but also as a frontier of cinematic language in the broader history of film.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CEAS**

Identical With: **CEAS212**

Prereq: **None**

#### **FILM231 Wartime Film Culture in the Japanese Empire**

Just as in many other countries, cinema, within a short time of its emergence, became the most popular entertainment in modern Japan. Mindful of this, the Japanese government tried to turn the country's film industry into an arm of its propaganda machine to support its imperial program, especially the military component. This began with Japan's invasion of the Chinese continent in 1931

and lasted through the end of World War II in 1945. How did Japan's private film studios respond to such governmental efforts? How did wartime Japanese cinema manage to strike a balance between being entertainment and political texts? What are the characteristics of Imperial Japan's wartime film culture, and how are they different from the counterparts in other countries? Was the campaign to support war via movie productions in Japan successful, in terms of providing seamless propagandistic messages? What kind of legacy has the wartime film culture left in contemporary Japan and East Asia?

In order to answer these questions, this course explores film culture of Imperial Japan and its territories during the wartime era, spanning roughly from the early 1930s through 1945. We will watch wartime films, and at the same time examine the ways in which the film culture coexisted along with other forms of visual propaganda practice and political discourses. While probing how the films reflect the "virtues" of wartime conservatism, patriotism, perseverance, and self-control, this course will explore topics that include the propaganda culture of wartime Japan as a whole, Nazi propaganda and Japan, cultural films, monumental cinema, films featuring Japan-China or Japan-Taiwan romances, children-centered films, "kokumin eiga," films of volunteers and Japanese Spiritism, "Military Mothers" and gender, and the defeatist aesthetics and cracks in Imperial Japanese cinema. While we will for the most part watch and discuss films directed by the Japanese of mainland Japan, including such prominent directors as Mizoguchi Kenji and Kurosawa Akira, the films produced in the Japanese colonies of Korea, Taiwan, and Manchuria--whether independent productions or collaborative efforts--will also be examined. Film production in colonial Korea, in particular, was quite vibrant, relative to the cinematic output of Taiwan and Manchuria. We will observe how the films made in Japan's colonies joined the empire-wide filmic war-mobilization campaign, presenting their own justifications for war cooperation. Ultimately, this course will ask what kind of relationship Japanese cinema has had with the state and Japanese nationalism during the mid-century of Japan's tumultuous modern history.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CEAS**

Identical With: **CEAS238**

Prereq: **None**

#### **FILM232 Minority Voices in Japanese Film and Literature**

Although there is no such thing as a "homogeneous nation" in the world, Japan often has been falsely regarded as a country of a singular ethnicity and civilization. Is Japan a nation-state of one race and unified culture? Who are the voices in Japan defying this kind of Japanese myth? How do they claim their rights and agencies as members of Japanese society? What peoples have been discriminated against by other communities, despite their indigenous Japanese roots? What kind of relationship do these internal "others" have with the Japanese state?

This course explores Japan's domestic minorities as depicted in Japanese literature and film, whose stories and images have been largely untold and invisible in the mainstream culture. Among the various minority groups in Japan, we will pay special attention to four groups: (1) the country's culturally defined minority group since the feudal era, burakumin (the untouchables); (2) the country's oldest and biggest foreign ethnic group, Koreans ("zainichi"), and other Asians; (3) the people of Japan's internal colony, Okinawa; and (4) Japan's medical outcasts, the victims of atomic disasters in Hiroshima and Fukushima. Students will deal with materials about the specified groups produced by prominent figures in Japanese literary and cinema history. At the same time, students will examine materials created by the otherized subjects themselves to probe how marginalized beings represent themselves in ways that are different from the dominant media portrayals.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CEAS**

Identical With: **CEAS302**

Prereq: **None**

#### **FILM250 Computational Media: Videogame Development**

This course examines the interplay of art and science in the development of contemporary video games using "game tool" applications to achieve a variety of purposes. It combines a detailed understanding of computational media, including legal and commercial aspects, with hands-on experience in the creative process. There will be discussions with invited industry leaders in various subject areas. Students will have the opportunity to work as part of development teams and create working prototypes to understand the challenges and rewards of producing video games in a professional context.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **2.00**

Gen Ed Area: **NSM-IDEA**

Identical With: **IDEA350, COMP350, CIS350**

Prereq: **None**

#### **FILM300 First Things Film**

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

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM301 The History of Spanish Cinema**

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

For further information visit the course web site at: <https://span301.site.wesleyan.edu/>

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-RLAN**

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

Prereq: **None**

#### **FILM303 History and Analysis of Animated Cinema**

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

The curriculum teaches methods of critical research, discussion, writing, critique, and presentation that informs critical growth.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM304 History of Global Cinema**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM305 Sophomore Colloquium for Declaring Majors**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM306 First Things Film**

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

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM307 The Language of Popular Cinema**

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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM308 The "Hollywood" Musical**

The musical genre, born in the Hollywood studio system and taken up by filmmakers around the world, has been a wellspring of cinematic invention for nearly a century. We will trace the history of the form and examine specific approaches to the genre (Busby Berkeley, Astaire/Rogers, Freed Unit etc.). Through the musical, we will consider: the relationship of emotion to form in cinema; how filmmakers control audience perception of the cinematic world; the interplay between story and spectacle; popular film's personal and communal address; the potential for abstract experimentation in studio films; and the complexity and value of entertainment. We will study the contributions of individual stars, producers, directors, composers, and art directors and consider how different filmmakers define the genre. Songs will get stuck in your head.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM309 Immersion Seminar: Film Noir**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM311 Israel in Therapy: Society Under the Influence of TV Series**

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

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CJST**

Identical With: **CJST234**

Prereq: **None**

#### **FILM314 Directorial Style: Classic American Film Comedy**

This course examines the personal formal and narrative style of various American film directors and personalities in the comic tradition. The class will discuss the overall worldview, the directorial style, and the differing functions of humor in films of each director and/or personality. The course is organized roughly chronologically: the first section focuses on silent- and studio-era filmmakers like Buster Keaton, Ernst Lubitsch, Frank Capra, and Billy Wilder; the latter section

looks at contemporary filmmakers who have advanced and/or drawn influence from these earlier traditions.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM318 Awesome Cinema: Religion, Art, and the Unrepresentable**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **RELI318**

Prereq: **RELI151 OR FILM307**

#### **FILM319 Television Storytelling: The Conditions of Narrative Complexity**

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-ANTH**

Identical With: **ANTH308, AMST316**

Prereq: **None**

#### **FILM320 The New German Cinema**

This course will investigate the aesthetics, politics, and cultural context of the new German cinema. Having established a critical vocabulary, we will study the

influence of Bertolt Brecht's theoretical writings on theater and film, ambivalent positions vis-à-vis the classic Hollywood cinema, issues of feminist filmmaking, and the thematic preoccupations peculiar to Germany, for example, left-wing terrorism and the Nazi past. Attendant materials will include literary sources, screenplays, and interviews.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **GRST253, GELT253**

Prereq: **None**

#### **FILM322 Alfred Hitchcock**

This course presents an in-depth examination of the work of a major formalist from the beginning of his career to the end, with an emphasis on detailed analysis of the relationship between film form and content. Students will examine various films in detail and conduct their own analyses of individual movies. Films screened encompass Hitchcock's best-known works (such as VERTIGO, REAR WINDOW, NORTH BY NORTHWEST) as well as his experiments and flops; other filmmakers' work will be screened for comparison, including Otto Preminger and modern-day students of Hitchcock.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **(FILM304 AND FILM 307)**

#### **FILM323 Film and Anthropology**

Film & Anthropology is an exploration of the cross-pollinating relationship between ethnographic and filmmaking methods and styles. This is, in part, an effort to understand the contributions of both to the observed and documented experience of cultural life. We will watch films weekly and discuss them, as well as respond to them individually in weekly critical précis. We will, in the course of these viewings, come to some consensus as to what we mean by ethnographic and cinematic elements. The films themselves will cross genre boundaries, running the gamut from "traditional" ethnographic films to various forms of documentary and experimental film that in some way address or explore what I consider ethnographic elements. We will cover canonical early ethnographic work (Gardner, Asch, Marshall), feminist experimental interventions in ethnographic film (Minh-Ha, Varda, Deren), and contemporary work that experiments with ethnographic elements, and we will synthesize various genres into new forms of long-form documentary, ethnofiction, and trance film (Marker, Oppenheimer, Sensory Ethnography Lab, Gonzalez, Rosi, Minervini, Kuchar). We will observe the progression of style through the 20th century into the 21st, with the various intellectual threads of post-structuralism, creating modifications of centering the experience and voice of the oppressed, narrative reflexivity/abstraction/unreliability, formal experimental editing styles, the decolonial method as filmmaking practice, and the historicization and interrogation of anthropology as a fraught discipline.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-ANTH**

Identical With: **ANTH285**

Prereq: **None**

#### **FILM324 Visual Storytelling: The History and Art of Hollywood's Master Storytellers**

This course studies distinctive auteurs including: 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 some of the studio era's greatest filmmakers reveals the possibilities of narrative cinema and provides models for new creative work. This class makes the craft

of Hollywood visible so that students gain access to the tools of cinematic storytelling. The course includes analytical and creative projects.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM326 At Home in the World: Transnational Women's Cinema**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM328 Moving Images Beyond the West: An introduction to Global Media**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

#### **FILM329 Introduction to Indian Cinema: 'Bollywood' and Beyond**

India is one of the world's largest film-producing nations, releasing over 900 films every year. The Indian film industry remains an exceptional industry, holding its own against Hollywood's expansion into markets like India. This course will provide a historical and thematic introduction to Indian cinema, with a particular focus on Bombay cinema or Hindi-Urdu-language popular Indian cinema that constitutes Indian national cinema.

Offering: **Host**

Grading: **OPT**

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: **FILM304 AND FILM307**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **CIS331**

Prereq: **None**

#### **FILM333 Introduction to Russian and Soviet Cinema**

This course provides an introduction to the history and poetics of Soviet and Russian cinema. From the avant-garde experimentation of Lev Kuleshov, Sergei Eisenstein, and Dziga Vertov to the masterpieces of Andrei Tarkovsky, Sergei Parajanov, and Kira Muratova, the course will explore the development of Russian film as artistic medium and as national tradition. The discussion and comparative analyses of different forms and genres, including silent cinema, propaganda films, blockbusters, and auteur cinema, will be situated within the cultural, political, and aesthetic contexts of the Soviet Union and contemporary Russia.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES233, RULE233, RUSS233, WLIT255**

Prereq: **None**

#### **FILM336 Silent Storytelling**

This course examines the development of visual storytelling from the post-nickelodeon cinema's presentational styles to the expressionistic filmic poetry of silent cinema's twilight years. Taught by noted film historian and companion Ben Model, it explores how silent-era filmmakers developed creative ways to invoke the audience's imagination as a storytelling component. Major filmmakers include Griffith, Keaton, Pudovkin, Lubitsch, Chaplin, Weber, and Vidor. We will look closely at silent film comedy, melodrama, and action. Our work will be based on close viewing of films and attention to the interaction between image, music, and the viewer's journey through each film. Films will be live-streamed

with live piano accompaniment during the online class sessions, and additional viewing will be assigned as homework.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

#### **FILM341 The Cinema of Horror**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM342 Cinema of Adventure and Action**

The action film reached new heights of popular and commercial success during the 1980s and 1990s, but it is a form of cinema with a long history. This course will examine the genre from cultural, technological, aesthetic, and economic perspectives. We will trace the roots of action cinema in slapstick, early cinema, and movie serials over to the historical adventure film, and, finally, to contemporary action movies in both Hollywood and international cinema. We will also cover conventions of narrative structure, character, star persona, and film style, as well as the genre's appeal to audiences and its significance as a cultural form.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM346 Contemporary East Asian Cinema**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **CEAS346, WLIT326**

Prereq: **FILM304 OR 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 in the United States and around the world, beginning in the silent period; ranging through the 1930s, '40s, and '50s; and culminating in contemporary cinema. We will pay particular attention to issues of narrative construction and visual style as they illuminate or complicate various analytical approaches to melodrama and speak to gender, sexuality, race, and class. Screenings include films directed by D. W. Griffith, Evgenii Bauer, Oscar Micheaux, John Stahl, Frank Borzage, Naruse Mikio, King Vidor, Wu Yonggong, Douglas Sirk, Vincente Minnelli, Max Ophuls, Mizoguchi Kenji, Kim Ki-young, Rainer Werner Fassbinder, Pedro Almodovar, Ann Hui, Lars von Trier, Farah Khan, and Luca Guadagnino, among others.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **FGSS347**

Prereq: **FILM304 OR FILM307**

#### **FILM348 Postwar American Independent Cinema**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **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, FGSS243**

Prereq: **None**

#### **FILM350 Contemporary International Art Cinema**

What exactly defines an "art" film or filmmaker? How do art house filmmakers situate themselves in relation to mainstream filmmaking and within the global film market? This course addresses these and other questions as it examines the aesthetics and industry of contemporary international art cinema. The class will explore the historical construction of art cinema; its institutional, cultural, and economic support structures; and the status of art cinema today. Featured directors include Roy Andersson, Jayro Bustamante, Leos Carax, Alan Clarke, Luc and Jean-Pierre Dardenne, Terence Davies, Claire Denis, Mati Diop, Jaco van Dormael, Abbas Kiarostami, Samira Makhmalbaf, Steve McQueen, Cristian Mungiu, Lucretia Martel, Corneliu Porumboiu, Abderrahmane Sissako, Agnes Varda, Thomas Vinterberg, Edward Yang, and Andrey Zvyagintsev, among others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 OR FILM307**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **GRST252**

Prereq: **None**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **GRST255**

Prereq: **None**

#### **FILM357 Fassbinder & Sirk: Limitations of Life**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

#### **FILM358 Italian Cinema: 1945-1965**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

#### **FILM360 Philosophy and the Movies: The Past on Film**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **PHIL160, HIST129**

Prereq: **None**

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

This course, offered in association with the Calderwood Seminars in Public Writing, examines a certain tendency in contemporary television storytelling. Taking the debut of "The Sopranos" in 1999 as a benchmark, we will explore the emergence in dramas and comedies of a dark, uncertain, pessimistic, or disillusioned address within a medium long known for its reassuring tone. We



will consider the industrial and social conditions for this tonal shift, as well as the role it has played in elevating public perceptions of television's cultural value. The course will use the "beat model" developed in certain Calderwood Seminars, where students become "experts" in specific bodies of material. In this case, students will select a particular series on which they will focus over much of the course.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **ANTH361, AMST362**

Prereq: **None**

#### **FILM362Z Calderwood Seminar in Public Writing: The Dark Turn in Television Storytelling**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

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 career--"On the Waterfront," "East of Eden," "A Streetcar Named Desire," "A Face in the Crowd," and others--as well as the work of influences, acolytes, and other filmmakers whose movies illuminate the distinctiveness of Kazan's approach.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 FILM307**

#### **FILM368 Using the Moving Image Archive**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM370 The Art of Film Criticism**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM372 Hong Kong Cinema**

This course offers an introduction to the dynamic history, culture, and aesthetics of Hong Kong cinema from 1960 to the present day. The course will explore the factors that enabled the Hong Kong film industry to become a local and global powerhouse, as well as consider the reasons behind the contraction of the industry since the mid-1990s and the outlook for Hong Kong cinema's future. Screenings will feature the films of Fruit Chan, Jackie Chan, Peter Chan, Cheng Cheh, Mabel Cheung, Chor Yuen, Stephen Chow, King Hu, Ann Hui, Michael Hui, Stanley Kwan, Andrew Lau & Alan Mak, Lo Wei, Johnnie To Kei-fung, Eric Tsang, Tsui Hark, Wang Tian-lin, Wong Kar-wai, John Woo, Corey Yeun Kwai, Yuen Woo-ping, and others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **CEAS372, WLIT327**

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**

#### **FILM384 Documentary Storytelling**

This course explores the range of approaches, methods and techniques a diverse set of documentary filmmakers use to tell their stories. After an introduction to elements of creative nonfiction storytelling, we will spend the semester looking at films organized by a topical lens. Through close reading of documentary texts, filmmaker statements and academic writing, we will examine how past and current documentarians successfully--and sometimes unsuccessfully--have tackled a wide variety of subject areas, including poverty, gender, ethnography, conflict/war, class, nature and science, sexuality, current affairs, ethnicities, arts and culture, and history.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

#### **FILM385 Documentary History**

This course introduces students to the history, theory and aesthetics of documentary films. We will explore nonfiction filmmaking from the origins of

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM387 Seminar on Television Series and Aesthetics**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM388 Global Film Auteurs**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **WLIT301**

Prereq: **FILM304 OR FILM307**

#### **FILM389 Film Genres: The Western**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM390 History of Film Sound**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM391 Sex and Violence: American Film-making Under Censorship**

This course examines how U.S. filmmakers have used narrative and stylistic techniques to address censorship requirements in U.S. cinema. Though the course will cover early cinema through recent cinema, its primary emphasis will be on studio-era censorship from 1930 to the 1950s. Through close film analysis, we will examine how censorship altered films, and how filmmakers manipulated film form and style to convey their intended meanings. Our analysis will serve as a way to reflect broadly on methods for making films within constraints, the range of cinematic techniques available to filmmakers, and how creative decisions impact viewers.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM392 Cinema Stylists: Sternberg, Ophuls, Sirk, Fellini**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

### **FILM395 Autobiographical Storytelling**

How do filmmakers and writers negotiate memory, identity, and the author's voice to create original work drawn from life? Through analysis of a broad range of autobiographical narratives, students will investigate different modes of working with personal source material and explore the capacity and complexities of family and individual narratives to showcase diverse perspectives and interrogate assumptions about the self on screen. In this reading- and writing-intensive course students will annotate and analyze literary sources and films, and should expect to spend several hours reading, watching, and writing outside of class time per week. In addition to short written responses, students will create a portfolio of original creative work that might include essays, screenwriting, in-class presentations, and/or short video responses. Course materials will include films and writing by Chantal Akerman, James Baldwin, Alan Berliner, Julie Dash, Nathaniel Dorsky, Cheryl Dunye, Yance Ford, Kirsten Johnson, Nathalie Leger, Jonas Mekas, Ross McElwee, Michael Moore, Sarah Polley, Lourdes Portillo, Marlon Riggs, Marjane Satrapi, Agnes Varda, and others.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **WLIT207**

Prereq: **None**

### **FILM396 African American Cinema**

This course surveys the history of African American film and African Americans in film, exploring the textual, industrial, and cultural production of Blackness in American cinema from the silent era to the digital present. The course considers the dominant, often stereotyped and devalued constructions of Blackness in mainstream Hollywood film, in relation to the self-defining representations and active responses of African American filmmakers and audiences. In surveying a range of historical and contemporary texts, we will track key movements, films, figures, and themes in the history of mediated Blackness and of "Black Film," paying particular attention to how Blackness has been intersectionally constructed in relation to gender, sexuality, class, and place, and how those representations shift over time.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **AFAM395**

Prereq: **None**

### **FILM397 Cinema and City in Asia**

This course will look at the representation of the city in Asian cinema. It will explore links between urban and cinematic space across a range of thematic, historical, and cultural concerns. The imagined city of cinema is born at the intersection of mental, physical, and social space. Bringing together a range of cinematic practices and urban experiences, the course will explore how the imagined city becomes the site of the rhythms and movements across Asia--from a space of possibility (conjugal relations and social mobility), to a site of urban poverty, crime, religious violence, gender politics, and migration.

We will watch a wide range of films from China, Hong Kong, Japan, South Korea, Taiwan, India, Thailand, and Singapore--and learn to critically examine the ways in which cinema becomes an innovative and powerful archive of urban life as it engages with the events and experiences that shape the cultural, social, and political realities of the past, present, and future in Asia.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 OR FILM307**

### **FILM401 Individual Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

### **FILM402 Individual Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

### **FILM403 Department/Program Project or Essay**

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

### **FILM404 Department/Program Project or Essay**

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **A-F**

### **FILM407 Senior Tutorial (downgraded thesis)**

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

Offering: **Host**

Grading: **A-F**

### **FILM408 Senior Tutorial (downgraded thesis)**

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

Offering: **Host**

Grading: **A-F**

### **FILM409 Senior Thesis Tutorial**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

### **FILM410 Senior Thesis Tutorial**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

### **FILM411 Group Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

### **FILM412 Group Tutorial, Undergraduate**

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

### **FILM420 Student Forum**

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

Offering: **Host**

Grading: **OPT**

### **FILM430 Documentary Production**

Students are invited to take an intensive journey into the world of documentary filmmaking through a hands-on course designed to help foster the emergence of their cinematic voices. The methods that many documentary filmmakers use to develop and craft their work serve as a model for the coursework. In a supportive environment, students engage in progressive learning to allow each to tackle many of the same key creative, practical, financial, and ethical decisions working researchers, directors, producers, writers, camera operators, sound recordists, and editors make during research and development, pre-production, production, and post. By screening and analyzing a wide range of documentaries, students gain exposure to an array of storytelling styles

and concerns in presenting "reality" on the screen. During the first half of the semester students will complete individual exercises designed to develop basic skills while simultaneously working to develop a compelling documentary proposal for a five-to-seven minute documentary each student will direct, shoot and edit. Ongoing feedback during the entire semester is provided. Students enrolled in this course should anticipate heavy and unevenly distributed time demands.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **FILM304 AND FILM307**

#### **FILM448 Directing Actors for the Camera**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM450 Sight and Sound Workshop**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM451 Introduction to Digital Filmmaking**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM452 Writing About Film**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **None**

#### **FILM453 The Art and Craft of Film Adaptation**

Film adaptations of literary texts have been a staple of cinematic production from the silent era to the present day, and remain both an enduringly popular phenomenon and an occasional source of derision or disbelief: Can the movie ever be as good as the book? In this course we will interrogate the long-held assumption that source materials for adaptations are the authoritative texts while secondary works are necessarily inferior. Adopting a lateral approach that allows us to examine how stories change and are changed by new iterations and new mediums, we will examine the varied modes, motives, and techniques of film adaptations, analyzing how filmmakers transform character, plot, setting, and point of view as they adapt varied source material into feature films. This is a reading and writing intensive course where students will be asked to annotate and analyze literary sources, film scholarship, screenplays and films and should expect to spend several hours reading and writing outside of class time per week. In addition to in-class film screenings, film analysis assignments, in-class writing exercises and presentations, students will develop, pitch and write original adapted screenplays (either a short film script or the first act of a feature script) based on short fiction, novels, plays and films.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

#### **FILM454 Screenwriting**

This course focuses on writing for the screen, with emphasis on how the camera tells stories. We will be focused exclusively on the screenplay.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM307**

#### **FILM455 Writing for Television**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Identical With: **WRCT256**

Prereq: **None**

#### **FILM456 Advanced Filmmaking**

This workshop is designed for senior film majors who, having successfully completed FILM450, 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**

**FILM457 Advanced Filmmaking**

This workshop is designed for senior film majors who, having successfully completed FILM450, 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**

**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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM 307**

**FILM459 Writing for Television II**

This advanced course requires that each student act as writer, producer/network executive, and lead discussant on one of the professional scripts we read.

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

**FILM460 Scripting Series for the Small Screen**

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-FILM**

Prereq: **FILM304 AND FILM307**

**FILM465 Education in the Field, Undergraduate**

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

Offering: **Host**

Grading: **OPT**

**FILM466 Education in the Field, Undergraduate**

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

Offering: **Host**

Grading: **OPT**

**FILM467 Independent Study, Undergraduate**

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

Offering: **Host**

Grading: **OPT**

**FILM469 Education in the Field, Undergraduate**

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

**FILM491 Teaching Apprentice Tutorial**

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

Offering: **Host**

Grading: **OPT**

**FILM492 Teaching Apprentice Tutorial**

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

Offering: **Host**

Grading: **OPT**

**FILM503 Selected Topics, Graduate Sciences**

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

Offering: **Host**

Grading: **OPT**

**FILM504 Selected Topics, Graduate Sciences**

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

Offering: **Host**

Grading: **OPT**

**FILM589 Advanced Research, BA/MA**

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

Offering: **Host**

Grading: **A-F**

**FILM591 Advanced Research, Graduate**

Investigation of special problems leading to a thesis.

Offering: **Host**

Grading: **OPT**

**FILM592 Advanced Research, Graduate**

Investigation of special problems leading to a thesis.

Offering: **Host**

Grading: **OPT**