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
MPHIL, New York University; 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 Lasvegas; 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
Professor of the Practice in Film Studies and Co-Director of the Wesleyan Documentary Project

VISITING FACULTY

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

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

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

Susan Youssef
MFA, University of Texas Austin
Visiting Assistant Professor of Film

EMERITI

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

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 (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, 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 rigorously explore the power and possibilities of nonfiction storytelling and the ways that documentary filmmaking can be a form of community engagement. This fall, the course will feature an emphasis on films about political campaigns, elections, and the political process, and the class will produce short video documentaries with a focus on the different viewpoints, individuals, and organizations involved in the 2020 election cycle at Wesleyan and beyond. Students should expect to spend 5 to 10 hours of work per week outside of class time collaborating with their classmates. Film production experience is not required, and experience with film-editing software is helpful but not required. Production lessons include discussions on how to build partnerships with documentary subjects, how to navigate the challenges of social distancing in film production, how to conduct interviews in person and via digital technologies,
how to shoot observational video footage, how to record sound, and 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: An Introduction to Crafting Visual Stories**

This course is an introduction to the art of writing for film and television. Students will explore the craft of screenwriting in a workshop setting. The class addresses the differences between writing for the page and for the screen, the importance of form and constraint to creative storytelling, the distinctive demands of various media, and the nature of visual narrative. We will approach fundamental concepts and techniques through lectures, discussions, screenings, and analysis of exemplary works. Exercises focus on plot and character in features, short films, and various television formats. Students will complete regular writing assignments culminating in a longer project at the end of the term. Our aim is to write with the image and the audience in mind, to understand essential structures and formats, and to lay the groundwork for future study and work. This is a course for first-year students.

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

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

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

**Offering:** Host  
**Grading:** Cr/U  
**Credits:** 1.00  
**Gen Ed Area:** HA-FILM  
**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:** Crosslisting  
**Grading:** A-F  
**Credits:** 2.00  
**Gen Ed Area:** NSM-IDEA  
**Identical With:** IDEA350, COMP350, CIS350  
**Prereq:** None

**FILM250 Computational Media: Videogame Development**

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

**Offering:** Crosslisting  
**Grading:** A-F  
**Credits:** 2.00  
**Gen Ed Area:** NSM-IDEA  
**Identical With:** IDEA350, COMP350, 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 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 themes. 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.
FILM303 History and Analysis of Animated Cinema

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

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

FILM304 History of Global Cinema

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

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

FILM305 Sophomore Colloquium for Declaring Majors

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CJST
Identical With: CJST234
Prereq: None

FILM314 Directorial Style: Classic American Film Comedy
This course examines the personal style (both formal and narrative) of various American film directors and personalities in the comic tradition. The class will discuss the overall world view, the directorial style, and the differing functions of humor in films of each director and/or personality—Keaton, Lubitsch, Capra, Hawks, Tashlin, Blake Edwards, Billy Wilder, Jerry Lewis, and others—covering the silent era through the early 1960s.

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

FILM315 Myth and Ideology in Cinema: Hollywood Sex, Race, Class, and Culture
The course is concerned with the ways in which a popular art form like the movies affects and is affected by the ideology of the culture in which it is produced. We will study the processes by which genres arise in movies, how they develop historically, how they register ideological change, and how they break up and recombine. The course will concentrate on Hollywood cinema and its complex engagement with cultural histories of class and identity.

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

FILM316 Mythical and 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 nonnational. 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 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,' and '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
Identical With: (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 trancine 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.
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 ‘cinema-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: A-F
Credits: 1.00
Gen Ed Area: HA-FILM

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
Prereq: FILM304 AND FILM307

FILM333 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
Prereq: FILM304 AND FILM307

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 accompanist Ben Model, it explores how silent-era filmmakers developed creative ways to invoke the audience's imagination as a storytelling component. Major filmmakers include Griffith, Keaton, Pudovkin, Lubitsch, Chaplin, Weber, and Vidor. We will look closely at silent film comedy, melodrama, and action. Our work will be based on close viewing of films and attention to the interaction between image, music, and the viewer's journey through each film. Films will be shown with live accompaniment in class, with additional viewing assigned as homework.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM307

FILM341 The Cinema of Horror
This course focuses on the history and development of the Horror film, and examines how that genre has been blended with Science Fiction. We will seek to understand the appeal of Horror. One of our guiding questions will be: 'Why do audiences enjoy a genre that, on the surface, seems so unpleasant?' Toward this end, we will take up several distinct theories of how the genre is constructed, defined, and used by producers and viewers. Horror has been a watershed topic for scholars interested in film, and this course gives us the chance to critically engage with important arguments and methodologies in contemporary film studies. The genre has been equally inspiring for filmmakers interested in playing with form to elicit audience reaction. So, we will also be concerned with the aesthetics of horror: how film technique has been developed to terrify viewers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: 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 and industrial context. We will then develop our film analysis skills via formal comparison of the aesthetics of individual directors working in both popular and art cinema traditions as well as in different historical periods. Films from Bong Joon-ho, Fei Mu, Hong Sang-soo, Hou Hsiao-hsien, Kitano Takeshi, Kore-eda Hirokazu, Mizoguchi Kenji, Ozu Yasujiro, Tian Zhuangzhuang, Johnnie To, Tsai Ming-liang, Tsui Hark, Wang Xiaoshuai, Wong Kar-wai, Edward Yang, Yoon Ga-eun, and others will be featured.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: CEAS346
Prereq: (FILM304 AND FILM307)

FILM347 Melodrama and the Woman’s Picture
Within film history and criticism, the usage of the term ‘melodrama’ has changed over time, as has the presumed audience for the genre. This course will investigate the various ways in which melodrama and the woman’s picture have been understood, beginning in the silent period; ranging through the 1930s, ’40s, and ’50s; and culminating in contemporary global cinema. We will pay particular attention to issues of narrative construction and visual style as they illuminate or complicate various analytical approaches to melodrama. Screenings include films directed by D. W. Griffith, Eugeneii Bauer, John Stahl, Frank Borzage, King Vidor, Douglas Sirk, Vincente Minnelli, Max Ophuls, Kenji Mizoguchi, Kim Ki-young, Rainer Werner Fassbinder, Pedro Almodovar, Lars von Trier, Farah Khan, and Luca Guadagnino, among others.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM348 Postwar American Independent Cinema
What exactly defines an ‘independent’ film or filmmaker? How do independent filmmakers situate themselves in opposition to mainstream filmmaking and/or work in tandem with major studios? How have notions of independence changed over time? This course addresses these and other questions as it examines various models of American independent feature filmmaking in use from the studio era to the present day. We will explore the methods of production, distribution, and exhibition used by independent filmmakers and their range of reliance on the major studios. In addition, we will consider the aesthetic relationship between independent films and mainstream filmmaking, focusing in particular on how independents have used film form and narrative to differentiate their product. Screenings 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 Cassavettes, 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: A-F
Credits: 1.00
Gen Ed Area: HA-FILM

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

FILM304 FILM307
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

Identical With: ANTH361, AMST362

Prereq: None

FILM366 Elia Kazan’s Films and Archives
Elia Kazan was one of the most successful and influential cross-platform artists of the 20th century, and his films are the most sophisticated, personal, and fully developed projects of his body of work. This course serves as an exploration of Kazan’s directorial style in the medium of cinema—how he discovers, defines, and experiments with the form as he goes—and his lasting impact on American filmmaking. Screenings will encompass selections from Kazan’s 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

FILM368 Using the Moving Image Archive
Media history begins in the archive. Our overview 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: FILM304 FILM307

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 of a diverse set of documentary filmmakers used 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: 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 reconstructions 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: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307

FILM388 Advanced Global Film Auteurs
This course offers a critical introduction to film auteurs from around the world spanning the 1930s to the present day. Our aim is threefold: to analyze the narrative and stylistic tendencies of each filmmaker while considering their work in a historical and industrial context; to develop our film analysis skills via formal comparison; and to consider the formation, redefinition, and influence of film canons. Emphasis will be placed on describing and analyzing the functions of narrative and stylistic elements and their effects on the viewing experience. Each week will include two film screenings, a lecture, and a discussion. Screenings will include films directed by Fernando Eimbcke, Abbas Kiarostami, Krzysztof Kieslowski, Akira Kurosawa, Satyajit Ray, Jean Renoir, Ousmane Sembène, Céline Sciamma, Seijun Suzuki, Agnès Varda, Luchino Visconti, and Zhang Yimou, among others.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Prereq: FILM304 AND FILM307
Films are made, including lessons on lighting, composition, continuity, sound, and editing. Through a series of exercises and in-class critique sessions, students will refine their critical and aesthetic sensibilities and develop a basic understanding of story structure and directing. Time demands are heavy and irregularly distributed.

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

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

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

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

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

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 rigorously annotate and analyze literary sources, screenplays and films and should expect to spend 8-10 hours reading, watching films and writing outside of class time per week. In addition to short written assignments, students will create original adapted screenplays 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, 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, 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: 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