FILM STUDIES

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FACULTY ASSOCIATED WITH THE PROGRAM OF FILM STUDIES

Professors * Dudley Andrew (Comparative Literature, Film Studies), Hazel Carby (African American Studies, American Studies), * Francesco Casetti (Humanities, Film Studies), * Katerina Clark (Comparative Literature, Slavic Languages & Literatures), Michael Denning (American Studies, English), * John Mack Faragher (History), * Aaron Gerow (East Asian Languages & Literatures, Film Studies), Inderpal Grewal (Women’s, Gender, & Sexuality Studies), Benjamin Harshav (Comparative Literature), * David Joselit (History of Art), Statthis Kalyvas (Politic Science), * Thomas Kavanagh (French), * John MacKay (Chair) (Film Studies, Slavic Languages & Literatures), * Millicent Marcus (Italian), Donald Margulies (Adjunct) (English, Theater Studies), Giuseppe Mazzotta (Italian), Kobena Mercer (History of Art, African American Studies), Christopher L. Miller (African American Studies, French), * Charles Musser (American Studies, Film Studies), * Brigitte Peucker (German, Film Studies), Joseph Roach (English, Theater Studies), * Michael Roemer (Adjunct) (Art, American Studies), Alan Trachtenberg (Emeritus), * Katie Trumpener (Comparative Literature, English), * Laura Wexler (American Studies, Women’s, Gender, & Sexuality Studies)

Associate Professors * Murray Biggs (Adjunct) (Theater Studies, English), Moira Fradinger (Comparative Literature), Karen Nakamura (Anthropology), Brian Walsh (English)

Assistant Professors * J. D. Connor (History of Art), Zareena Grewal (Ethnicity, Race, & Migration), R. John Williams (English)

Senior Lecturers * John Crowley (English), * Ron Gregg (Film Studies)

Lecturers * Jonathan Andrews (Art, Film Studies), James Charney (School of Medicine), * Michael Kerbel (American Studies), * Marc Lapadula (Film Studies)

Critic * Sandra Luckow (Art)

Senior Lectors II Seungja Choi (East Asian Languages & Literatures), Risa Sodi (Italian)

Senior Lectors Krystyna Ilakowicz (Slavic Languages & Literatures), Karen von Kunes (Slavic Languages & Literatures)

*Member of the Film Studies Committee.

The major in Film Studies focuses on the history, theory, criticism, and artistic creation of cinema and other moving-image media. Courses examine cinema’s role as a unique modern art form and the contributions of moving-image media as cultural practices of enduring social significance. As an interdisciplinary program centered in the humanities, Film Studies offers students latitude in defining their course of study within the framework established by the Film Studies Committee. With this freedom comes the responsibility of carefully planning a coherent and well-focused program. Because of the special demands of Film Studies and the diversity of its offerings, potential majors are encouraged to consult the director of undergraduate studies early in their academic careers.

The Film Studies major consists of fourteen term courses, including the prerequisite. A maximum of one course taken Credit/D/Fail may count toward the major with permission of the director of undergraduate studies.

Prerequisite Students normally take FILM 150, Introduction to Film Studies, in their freshman or sophomore year. This course is useful preparation, and in some cases a prerequisite, for many other courses in the major.

Required courses Students are required to take FILM 320, Close Analysis of Film, preferably during their sophomore year. They must also take FILM 312, Theory of Media, or FILM 333, Early Film Theory and Modernity, preferably by the end of their junior year. Students are encouraged to take both. In addition, students must devote two term courses, preferably upper-level courses, to the study of representative films from at least two different nations or cultures (for example, German expressionist cinema, Italian cinema, American comedy).

Students must take one term course on the creative process in film. Appropriate courses are listed under “Production Seminars,” but other courses in art, theater studies, or creative writing may be substituted with the permission of the director of undergraduate studies.

Area of concentration With the help of the director of undergraduate studies in Film Studies, each student defines an area of concentration comprising six courses leading up to and including the senior requirement. The six courses should form a coherent program in which the study of film is integrated with a particular discipline (history of art, literature, philosophy, the social sciences) or area of investigation (film theory, production, race and gender, photography, national or regional cultures and their cinemas). The focus of the concentration might also be a given historical or theoretical problem drawn from two areas, such as German expressionism in film and in art or narrative theory in film and in the novel.

Students choosing a production-related concentration often start by completing ART 141, 142 by the end of their sophomore year, and continue with ART 341, 342 by the end of their junior year, to prepare for FILM 455, 456, or 483, 484 in their senior year. They must take at least seven critical studies courses in the major. FILM 150, 312, 320, 333, and the two required courses on national cinemas may
be counted among the seven. Critical studies courses are defined as those not listed under "Production Seminars." Students with a concentration in filmmaking should also take courses in screenwriting, and vice versa.

**Senior requirement** During the senior year, each student takes one or two senior-level seminars or the equivalent and submits a senior essay or senior project, which should represent a culmination of work in the major and in Yale College. For the student writing a senior essay, several options are possible. First, the student may enroll in two terms of relevant senior-level seminars (usually courses numbered in the 400s) and write a substantial term paper of twenty-five pages, double-spaced, for one of these courses. Second, the student may do independent research on a yearlong senior essay (FILM 491, 492). This option is intended for students with clearly defined topics that do not relate closely to a senior-level seminar. During the first two weeks of the first term of senior year, a petition for permission to do independent research should be submitted to the director of undergraduate studies in the form of a brief prospectus, approved by the proposed faculty adviser to the essay. Such research receives two terms of credit; the product of a two-term research essay is a work of at least fifty pages. Third, the senior requirement may be completed by combining one single-term senior-level seminar with one term of an independent research project (FILM 491 or 492), resulting in a paper of thirty-five pages. Whichever option is chosen, the essay should be written on a topic informed by the student’s area of concentration. In researching and writing the essay, the student should consult regularly with the seminar instructor, supplying preliminary drafts as appropriate, and may consult with other faculty members as well.

Students who wish to complete a senior project as an alternative to an essay petition the Film Studies Committee for approval of their project at the end of the junior year. Projects might include writing a screenplay or producing a video. Students electing such an alternative should note that the project must be undertaken and accomplished over two terms. A limited number of students making films or videos are admitted to either the Advanced Fiction Film Workshop (FILM 483, 484) or the Documentary Film Workshop (FILM 455, 456), and receive three credits for their projects (two credits for FILM 483, 484 or 455, 456, and one for FILM 493 or 494). Such a choice effectively commits students to one extra course in addition to the fourteen courses required for the major, because FILM 493 or 494 does not count toward the fourteen required courses when taken in conjunction with FILM 483, 484 or 455, 456. Students may undertake a production project outside the workshops if (1) the Film Studies Committee approves their petition, (2) they have found a primary adviser qualified and willing to provide the necessary supervision, and (3) they have identified the equipment necessary to execute the project. Such students may count FILM 493 and 494 toward the fourteen courses required for the major.

Majors graduating in December must submit their senior essays or senior projects to the director of undergraduate studies by December 6; those graduating in May, by April 25. A second reader assigned by the director of undergraduate studies participates in evaluating the essay or project. In order to graduate from Yale College, a student majoring in Film Studies must achieve a passing grade on the senior essay or senior project.

Admission to senior-level seminars is at the instructor’s discretion, but the Film Studies program will ensure that every senior major gains admission to the required number of seminars.

**The intensive major** Students of substantial accomplishment and commitment to film studies are encouraged to pursue the intensive major. Students in the intensive major complete a senior project in production and also write a senior essay on an unrelated topic. The intensive major in Film Studies is intended for students who are not pursuing two majors. Students must request approval from the Film Studies Committee at the end of their junior year by submitting a proposal that outlines their objectives and general area of study.

**All majors** Study of relevant foreign languages is urged for all Film Studies majors. Students considering graduate work should become proficient in French or another modern language. Those choosing to study film in relation to a foreign culture must have good listening and reading abilities in that language.

Film Studies draws on the resources of many other departments and programs in the University. Students are encouraged to examine the offerings of other departments in both the humanities and the social sciences, as well as residential college seminars, for additional relevant courses. The stated area of concentration for each student normally determines the relevance and acceptability of other courses.

**REQUIREMENTS OF THE MAJOR**

**Prerequisite** FILM 150

**Number of courses** 14 term courses, incl prereq and senior req

**Specific courses required** FILM 320; FILM 312 or 333

**Distribution of courses** 6 courses in area of concentration; 2 courses in different national cinemas; 1 production course; if concentration is production-related, at least 7 critical studies courses

**Senior requirement** 2 terms of senior-level sems, or 2 terms of senior essay (FILM 491, 492), or 1 term of each; or 2 terms of senior project in FILM 455, 456, or 483, 484, and either FILM 493 or 494, for a total of 15 term courses; or 2 terms of senior project in FILM 493, 494 with approved petition

**Intensive major** Both senior essay and senior project

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**FILM 306b / EALL 270b, Anime and the Posthuman** Seth Jacobowitz

Japanese anime and its conceptions of the posthuman condition made possible by advances in science and technology. The persistence of myth, archetype, and humanist philosophy. **HU**
*FILM 458b / AMST 396b / ITAL 324b, Italian American Literature and Film  Millicent Marcus and Taylor Papallo
An exploration of the lives of Italian Americans as depicted in a series of literary texts and films of the twentieth and twenty-first centuries. Topics include questions of identity, multiculturalism, stereotypes, the experiences of Italian American women, and the complex relationship between new world and motherland.  HU  Tr

Required Courses

FILM 150a, Introduction to Film Studies  John MacKay
A survey of film studies concentrating on theory, analysis, and criticism. Students learn the critical and technical vocabulary of the subject and study important films in weekly screenings. Prerequisite for the major.  WR, HU

FILM 312a* / HUMS 216a / LITR 354a, Theory of Media  Francesco Casetti
Introduction to key issues in media studies. Relationships between commodity, artwork, and networks of exchange; media and public sphere; the analysis of radio and television; alternative or counter-hegemonic conceptions of media; and the viability of the concept "media" itself.  HU

*FILM 320b / HSAR 490b, Close Analysis of Film  J. D. Connor
Ways in which traditional genres and alternative film forms establish or subvert convention and expectation and express thematic and ideological concerns. The balancing of narrative containment and excess, as well as action and image. Use of body and voice, space and music. Examples include films by Antonioni, Zhang, Ozu, and Hitchcock. Prerequisite: FILM 150.  HU

[ FILM 333, Early Film Theory and Modernity ]

National Cinemas

FILM 240b / LITR 143b, World Cinema  Dudley Andrew
An examination of the varieties of films that have been produced around the globe. Different functions served by the medium, particularly since World War II; analysis and contextualization of selected films from four continents.  WR, HU

*FILM 243a / HUMS 206a / LITR 312a / MGRK 218a / WGSS 245a, Family in Greek Literature and Film  George Syrimis
The structure and multiple appropriations of the family unit, with a focus on the Greek tradition. The influence of aesthetic forms, including folk literature, short stories, novels, and film, and of political ideologies such as nationalism, Marxism, and totalitarianism. Issues related to gender, sibling rivalry, dowries and other economic factors, political allegories, feminism, and sexual and social violence both within and beyond the family.  WR, HU  Tr

*FILM 311a / AMST 301a / ENGL 299a, East Asia in U.S. Literature and Film  R. John Williams
An introductory course on American images of Asia and Asian America in twentieth-century literature and cinema.  WR, HU

*FILM 317b / SAST 310b, Understanding Bollywood  Kedar Kulkarni
Critical introduction to popular cinema of South Asia, its history, culture, and politics. Topics include nationalism, partition, gender, secularism, development, globalization, and diaspora.  HU

*FILM 325a / AMST 225a, American Film Comedy  Michael Roemer
A study of the great American film comedians and an investigation into the psychology of laughter. Comedians from Chaplin and Keaton to the Marx brothers and Fields examined against a background of European comedy. Comic form and technique and their relevance to the American scene. Not a history of American film comedy. Priority to juniors and seniors majoring in American Studies or in Film Studies.  HU  RP

*FILM 382a / EALL 285a / EAST 428a, Home and Country in Chinese Cinema  Mia Liu
Visions and representations of home and nation in Chinese film from the 1930s to the present. The construction of utopian or monumental visions; representations of the destruction of an ideal, often manifested as sites of ruins or as memorials of loss, erasure, and eclipse. Relations between Chinese cinema and modern Chinese history.  HU  Tr

*FILM 415b / FREN 398b, Seventeenth-Century France in Cinema  Christopher Semk
Introduction to seventeenth-century French literature and culture through cinematic adaptations of literary works and representations of the period in film. The influence of seventeenth-century France on contemporary French culture; ways in which the period and its literature continue to capture the imagination of film directors.  LS, HU

*FILM 423b / AFAM 265b, Black Horror Films  Jamica Lackey
Blackness as the subject and subtext of American horror cinema from 1915 to the present. Introduction to major periods, genres, and themes in African American cinema. Race as constitutive of the emergence, persistence, and appeal of horror as a cinematic genre. Study of film history supplemented with interdisciplinary readings on race and gender.  HU

*FILM 434b / HSAR 494b, Surrealism and Cinema  Oksana Chefranova
Historical and theoretical perspectives on the surrealist movement in film. Philosophical and aesthetic origins of surrealism in Europe following World War II. The influences, appearances, and disappearances of surrealist aesthetics in works ranging from early Hollywood films to various auteur and experimental filmmaking projects. Relations between film and other arts and media.  HU
*FILM 441b / LITR 391b / RSEE 321b / RUSS 245b, Russian Film  Katerina Clark and Mihaela Mihailova
Overview of Russian, Soviet, and post-Soviet cinema, from the inception of silent film in prerevolutionary Russia to the present. Theoretical writings and canonical films of important figures such as Sergei Eisenstein, Dziga Vertov, Andrei Tarkovsky, Kira Muratova, Alexei German, and Alexander Sokurov. Special attention to films by Soviet minority directors. The genre diversity of Soviet and post-Soviet film, including animation, musical comedy, rock film, and historical drama.  HU Tr

*FILM 446a / EALL 252a / LITR 384a, Japanese Cinema before 1960  Aaron Gerow
The history of Japanese cinema to 1960, including the social, cultural, and industrial backgrounds to its development. Periods covered include the silent era, the coming of sound and the wartime period, the occupation era, the golden age of the 1950s, and the new modernism of the late 1950s. No knowledge of Japanese required. Formerly JAPN 270.  HU Tr

*FILM 453b / AMST 327b, Global Documentary and the 1960s  Joshua Glick
Documentary media as a tool for advocating for political change, for controlling populations, and for creating new kinds of socially conscious communities in the 1960s. Comparative analysis of works by documentary filmmakers in England, the United States, France, Canada, Japan, Czechoslovakia, and Latin America; the institutions, government policies, technological innovations, and creative networks that made these documentaries possible.  HU

*FILM 461b / ENGL 384b / THST 416b, British Cinema from Documentary to Reality Fiction  Murray Biggs
Study of twentieth-century British film and culture. Focus on four periods: the 1930s, the Second World War, the late 1950s and early 1960s, and the past thirty years. Relations between film and the social, political, and aesthetic conditions of the period. Works directed by Grierson, Jennings, Reed, Lean, Powell and Pressburger, Richardson, Reisz, Anderson, Leigh, and from Ealing Studios.  WR, HU RP

*FILM 463b / RSEE 415b / RUSS 415b / THST 415b, Eastern European Master Directors  Dominika Laster
The theories and methods of both theater and film directors in the Eastern European tradition. Focus on directors whose research and creative work is paradigmatic of theatrical and cinematic trends in the twentieth and twenty-first centuries. The directors’ artistic visions, work with actors, texts or scripts, use of light and space, performance construction, and montage techniques. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor.  HU

Film Theory, Visual Media, and Special Topics

*FILM 037b / AMST 013b / ER&M 013b, Documentary Film in a Global Age  Zareena Grewal
Introduction to the genres and political uses of documentary film, from the first documentary to activist films on YouTube. The cultural observation, witnessing, and critique that documentary films make possible. The ethics of producing and consuming representations of cultural difference. Insights into the paradoxical ways in which the story of the observer meshes with the story of the observed. Screenings in class.  HU

*FILM 045a / THST 099a, Dance on Film  Emily Coates
An examination of dance on film from c. 1920 to the present, including early Hollywood pictures, the rise of Bollywood, avant-garde films of the postwar period, translations of stage choreography to screen, music videos, and dance film festivals. The impact of industry, circulation and audience, aesthetic lineages, and craft in the union of the two mediums. Students develop an original short film for a final class project. No prior dance or filmmaking experience necessary. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU

FILM 272a / AMST 212a / HSAR 319a, John F. Kennedy’s Assassination and Its Aftermath  J. D. Connor
Introduction to the materials and methods of cultural studies, with a focus on the Kennedy assassination. Written and visual narratives of the events in official accounts, scholarly and pseudoscholarly reconstructions, and artistic reappropriations. The assassination in literature, film, and other arts. Attention to the moral responsibility of documentary and of fiction, ideas of mourning and trauma, and aestheticization and catharsis.  HU

*FILM 308a / AMST 367a, Modern Media Transitions  Joshua Glick
Major shifts in media technology from the 1890s to the present, with a focus on American media industries. Major epochs in media production and their political, economic, and cultural contexts. Ways in which new media technologies draw on, but also separate from, past precedents. Close analysis of film, radio broadcasts, television programs, videos, and Web-based content. Recommended preparation: FILM 150.  HU

FILM 312b / AMST 351b, Hollywood in the Twenty-First Century  Ron Gregg
Examination of how globalization and the global success of American films have affected Hollywood film production, stardom, distribution, and exhibition, as well as the aesthetics of film image, sound, and narration. Topics also include the effects of new digital technologies on film aesthetics, spectacle, spectatorship, and exhibition, and the responses of independent and other national cinemas to Hollywood’s hegemony.  HU

*FILM 324a / AMST 402a / ANTH 302a / WGSS 380a, Gender and Sexuality in Media and Popular Culture  Laura Weidner
Investigation of visual media and popular culture in the United States and transnationally. Gender, race, class, and sexuality in relation to the production, circulation, consumption, and reception of media culture. Focus on theories of media and the visual. Significant lab component in which students use media technologies to make and illustrate theoretical arguments.  HU
*FILM 337b, Documentary Film in a Global Age*
Introduction to the genres and political uses of documentary film, from the first documentary to activist films on YouTube. The cultural observation, witnessing, and critique that documentary films make possible. The ethics of producing and consuming representations of cultural difference. Insights into the paradoxical ways in which the story of the observer meshes with the story of the observed. Screenings in class. HU

FILM 345b / HSAR 327b / HUMS 309b, Film Theory, Criticism, and Culture  Joshua Glick
Survey of the major theories, questions, and debates surrounding cinema from the inception of the medium in the late nineteenth century to the present. Readings from articles and essays written by intellectuals, filmmakers, artists, critics, social scientists, and scholars from across the globe whose ideas have shaped understandings of moving images and their impact on society. Recommended preparation: FILM 150. HU

*FILM 348b / ART 385b / THST 400b, Performance and the Moving Image  Emily Coates and staff
The boundaries between live and mediated performance explored through the creation of an original work that draws on methods in experimental theater, dance, and video art. Questions concerning live versus mediated bodies, the multiplication of time, space, and perspective through technology, and the development of moving images. The final production includes both a live performance and an art video. Application deadline January 8, 2014. Contact the instructors for more information. Open to students of all levels and majors. WR, HU

*FILM 364a / CZEC 246a / RSEE 240a, Milos Forman and His Films  Karen von Kunes
An in-depth examination of selected films by Milos Forman and representatives of the New Wave, cinéma vérité in Czech filmmaking. Special attention to Forman’s artistic and aesthetic development as a Hollywood director in such films as Hair, One Flew over the Cuckoo’s Nest, Ragtime, and Amadeus. Screenings and discussion in English. HU

*FILM 377a / AMST 352a / WGSS 454a, Postwar Queer Avant-Garde Film  Ron Gregg
Production, exhibition, and aesthetic practices in postwar queer underground cinema in the United States as it developed from the 1930s to the early 1970s. The films of gay or bisexual filmmakers such as Willard Maas, Andy Warhol, Jack Smith, Kenneth Anger, and José Rodriguez-Soltero; the work of antiheteronormative female filmmakers such as Barbara Rubin and Marie Menken; the links between avant-garde cinema, theater, and other arts, as well as the political context. HU

*FILM 409a / HUMS 452a / LITR 306a / RSEE 327a / RUSS 327a, The Danube in Literature and Film  Marijeta Bozovic
The Danube River in the film, art, and literature of various Danubian cultural traditions, from the late nineteenth century to the present. Geography and history of the region that includes the river’s shores and watershed; physical, historical, and metaphoric uses of the Danube; the region as a contested multilingual, multicultural, and multinational space, and as a quintessential site of cross-cultural engagement. HU Tr

*FILM 411b / LITR 380b, The Films of Alfred Hitchcock  Brigitte Peucker
An examination of Hitchcock’s career as a filmmaker from Blackmail to Frenzy, with close attention to the wide variety of critical and theoretical approaches to his work. Topics include the status of the image; the representation of the feminine and of the body; spectatorship; painterliness and theatricality; generic and psychoanalytic issues. HU

*FILM 412a, The Horror Film, 1960-1991  Brigitte Peucker
An examination of the horror film genre, primarily in American cinema. Psychosocial determinants; spectatorship, affect, and identification; the uncanny and the monstrous; the body; abjection. Films by Hitchcock, Romero, Friedkin, De Palma, Carpenter, Kubrick, Cronenberg, Demme, and others. HU

*FILM 421a / HUMS 414a / MGRK 213a / WGSS 261a, Cinema of Migration  George Syrimis
Cinematic representations of the migrant experience in the past thirty years, with some emphasis on the post–Cold War period. Focus on southeastern Europe and its migrant populations. Topics include identity, gender, sexual exploitation and violence, and nationalism and ethnicity. WR, HU Tr

*FILM 426a / AMST 430a, Contemporary Documentary Film and Video  Charles Musser and Anne Berke
Examination of documentary and related nonfiction forms in the last three decades. Issues include film truth, performance, ethics, race and gender, and the filmmaker as participant-observer. Filmmakers include Frederick Wiseman, William Greaves, Chris Choy, Errol Morris, Lourdes Portillo, Trin T. Minh-Ha, Sue Friedrich, and Marlon Riggs. HU RP

*FILM 428b / AMST 331b / MUSI 330b / THST 330b, Alternate Realities and Musical Multimedia  Lynda Paul
The role of music and other kinds of sound in the creation and experience of alternate realities, from video games to theme parks and theatrical multimedia. Perspectives from recent work in film and media studies, theater and performance studies, anthropology, cognitive science, and a variety of musico-logical and ethnomusico-logical subdisciplines, such as popular music studies, opera studies, and ritual studies. HU

*FILM 429a / LITR 466a, War in Literature and Film  Katerina Clark
Representations of war in literature and film; reasons for changes over time in portrayals of war. Texts by Stendahl, Tolstoy, Juenger, Remarque, Malraux, and Vonnegut; films by Eisenstein, Tarkovsky, Joris Ivens, Coppola, Spielberg, and Altman. HU
*FILM 435b / AMST 417b / ENGL 422b, The Private Eye  Paul Grimstad and Alan Trachtenberg  
American novels and films of the 1940s and 1950s that introduce and develop the figure of the private eye. Attitudes toward class, gender, sexuality, criminality, race and ethnicity, state authority, and police power; visual style, narrative form, character, performance, and mise-en-scène; meanings of "noir" in film and fiction.  
HU

*FILM 440b / HUMS 242b / LITR 313b / THST 384b, Modernism in Northern Europe, 1880–1918  Katie Trumpener and Carolyn Sinsky  
The roots of modernism in Scandinavia, Russia, Germany, and Ireland from 1880 to 1918. Experiments with artistic forms, cultural institutions, and social theories such as feminism, Marxism, and psychoanalysis. Works from experimental theater, cinema, fiction, poetry, and the visual arts.  
HU

*FILM 454b / ANTH 402b, Ethnographic Filmmaking and Visual Field Methods  Karen Nakamura  
A study of visual anthropological production, with readings from core texts in the analysis of visual culture and visual anthropology field methods. Analysis of the history, philosophy, ethics, production, and consumption of ethnographic film and photoethnography within both the field of anthropology and popular culture.  
HU, SO  RP

Close study of the films of R. W. Fassbinder, Werner Herzog, and Michael Haneke. Questions of authorship, cultural politics, intermediality, and cinematic modernism. Readings and discussion in English.  
HU  Tr

*FILM 460a / AMST 306a, The Films of Martin Scorsese  Michael Kerbel  
Close analysis of Scorsese’s films, with attention to his themes and styles and to ways in which his works have assimilated literary and cinematic influences, reflected their eras, and influenced other directors. Scorsese’s work examined in the context of film history, and of U.S. culture and history, from the 1960s to the present.  
HU  RP

Production Seminars

*ART 141a and ART 142b, The Language of Film Workshop  Michael Roemer  
Problems and aesthetics of film studied in practice as well as in theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. The fall term emphasizes the writing and production of short dramatic scenes. Materials fee: $150. Priority to majors in Art and in Film Studies. Prerequisite for Film Studies majors: FILM 150.  
RP

*ART 341b, Intermediate Fiction Film Workshop  Michael Roemer and staff  
In the first half of the term, students write three-scene short films and learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene. In the second half of the term, students work collaboratively to produce their films. Focus on using the tools of cinema to tell meaningful dramatic stories. Materials fee: $150. Enrollment limited to 8. Priority to majors in Art and in Film Studies. Prerequisites: ART 141 or 142.  
RP

*ART 342b, Intermediate Documentary Film Workshop  Sandra Luckow  
Students explore the storytelling potential of the film medium by making documentary art. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker’s ethics are considered using examples of students’ work. Exercises in storytelling principles. Materials fee: $150. Limited enrollment. Priority to majors in Art and in Film Studies. Prerequisites: ART 141 or 142, and FILM 150.  
HU  RP

*FILM 350a or b, Screenwriting  Marc Lapadula  
A beginning course in screenplay writing. Foundations of the craft introduced through the reading of professional scripts and the analysis of classic films. A series of classroom exercises culminates in intensive scene work. Prerequisite: FILM 150. Not open to freshmen.  

*FILM 359b, Intermediate Screenwriting  Marc Lapadula  
A workshop in writing short screenplays. Frequent revisions of each student’s script focus on uniting narrative, well-delineated characters, dramatic action, tone, and dialogue into a polished final screenplay. Prerequisite: FILM 350. Priority to Film Studies majors.

*FILM 455a and FILM 456b / AMST 463a and AMST 464b, Documentary Film Workshop  Charles Musser  
A yearlong workshop designed primarily for majors in Film Studies or American Studies who are making documentaries as senior projects. Seniors in majors other than Film Studies and American Studies admitted as space permits.  
RP

*FILM 483a and FILM 484b / ART 442a and ART 443b, Advanced Fiction Film Workshop  Jonathan Andrews  
A yearlong workshop designed primarily for Art and Film Studies majors making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, storyboards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. Materials fee: $150. Enrollment limited to 8. Priority to majors in Art and in Film Studies. Prerequisite: ART 341.

*FILM 487a and FILM 488b, Advanced Screenwriting  Marc Lapadula  
Students write a feature-length screenplay. Emphasis on multiple drafts and revision. Admission in the fall term based on acceptance of a complete step–sheet outline for the story to be written during the coming year. Primarily for Film Studies majors working on senior projects. Prerequisite: FILM 395 or permission of instructor.
Individual Research and Senior Essay Course or Project

*FILM 471a or b, Independent Directed Study  J. D. Connor
For students who wish to explore an aspect of film studies not covered by existing courses. The course may be used for research or directed readings and should include one lengthy essay or several short ones as well as regular meetings with the adviser. To apply, students should present a prospectus, a bibliography for the work proposed, and a letter of support from the adviser to the director of undergraduate studies. Term credit for independent research or reading may be granted and applied to any of the requisite areas upon application and approval by the director of undergraduate studies.

*FILM 491a and FILM 492b, The Senior Essay  J. D. Connor
An independent writing and research project. A prospectus signed by the student’s adviser must be submitted to the director of undergraduate studies by the end of the second week of the term in which the essay project is to commence. A rough draft must be submitted to the adviser and the director of undergraduate studies approximately one month before the final draft is due. Essays are normally thirty-five pages long (one term) or fifty pages (two terms).

*FILM 493a and FILM 494b, The Senior Project  J. D. Connor
For students making a film or video, either fiction or nonfiction, as their senior project. Senior projects require the approval of the Film Studies Committee and are based on proposals submitted at the end of the junior year. An interim project review takes place at the end of the fall term, and permission to complete the senior project can be withdrawn if satisfactory progress has not been made. For guidelines, consult the director of undergraduate studies. Does not count toward the fourteen courses required for the major when taken in conjunction with FILM 455, 456 or FILM 483, 484.