

FILM AND MEDIA STUDIES (FILM)

*** 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 first-year students.

WR, HU

FILM 150a, Introduction to Film Studies Staff

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 o Course cr

FILM 160b / ENGL 196b, Introduction to Media Staff

Introduction to the long history of media. Focus on taken-for-granted infrastructures as the deep background for the digital age. History will be our major resource for understanding the present. We move through strategically selected case studies including technologies for controlling space and time, writing in its many forms, visual and auditory media, and digital media. Media theory will be taught alongside case studies. WR, HU o Course cr

*** FILM 161a / ART 241a, Introductory Film Writing and Directing** Jonathan Andrews

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. Emphasis on the writing and production of short dramatic scenes. Priority to majors in Art and in Film & Media Studies. RP

*** FILM 162a or b / ART 142a or b, Introductory Documentary Filmmaking** Staff

The art and craft of documentary filmmaking. Basic technological and creative tools for capturing and editing moving images. The processes of research, planning, interviewing, writing, and gathering of visual elements to tell a compelling story with integrity and responsibility toward the subject. The creation of nonfiction narratives. Issues include creative discipline, ethical questions, space, the recreation of time, and how to represent "the truth." RP

*** FILM 170a / ENGL 145a, Introduction to Television** Staff

This course traces the theory and history of television, the technology that ushered in the age of "new media." We examine the infrastructure, institutions, audiences, and genres that TV has generated and sustained from its earliest days as an extension of radio broadcasting, to its more contemporary manifestations on streaming platforms and devices. We focus primarily on American TV history—from the Big Three of the 1940s-1970s (CBS, NBC, ABC), through cable's reign in the 1980s and 90s (CNN, MTV, BET), and the mega-mergers that have transformed the media environment of the new millennium (AOL-Time Warner, Disney-Fox). We conclude the course by looking at transnational TV franchises (*Idol*, *Next Top Model*, *Love Island*), state-

operated TV (Britain's BBC and Russia's VGTRK), and by considering what *local* television means in an era of global media conglomerates. Looking back at the innovations in demography, programming, and franchising that television facilitated, we discover the technical and conceptual lineage of today's "new media" landscape: streaming, social networking, and the proliferation of web "content." HU

*** FILM 205a / GMAN 205a / HUMS 160a / LITR 244a, The Question of Technology in Continental Theory** Staff

In Greek mythology, Niobe is the queen of Thebes and mother of six daughters and six sons. She rebelled against the gods and was severely punished for it: her children were killed and she herself was petrified in eternal mourning. In Walter Benjamin's much-discussed essay "On the Critique of Violence", Niobe's fate is a memorial to a mythical violence that has never been overcome. According to Benjamin, this violence today is linked to an instrumental approach to technology. In the seminar, we discuss media and technology philosophical approaches by Benjamin, Heidegger, Simondon, Haraway, Chude-Sokei, among others, but also texts by Kant, in order to explore the question of how we should understand the entanglement of melancholy, violence and an instrumental understanding of technology. Furthermore, we discuss how this link between violence, technology and melancholy can be resolved from the perspective of Benjamin's critique of violence. HU

FILM 232b / THST 241b, Classical Hollywood Narrative 1920–1960 Staff

Survey of Classical Hollywood films. Topics include history of the studio system; origin and development of genres; the film classics of the Classical Hollywood period, and the producers, screenwriters, directors, and cinematographers who created them. WR, HU
o Course cr

FILM 240b / HUMS 190b / LITR 143b, Cinema in the World Moira Fradinger

Development of ways to engage films from around the globe productively. Close analysis of a dozen complex films, with historical contextualization of their production and cultural functions. Attention to the development of critical skills. Includes weekly screenings, each followed immediately by discussion. HU

*** FILM 241b / PLSH 246b, Polish Communism and Postcommunism in Film**
Krystyna Illakowicz

The Polish film school of the 1950s and the Polish New Wave of the 1960s. Pressures of politics, ideology, and censorship on cinema. Topics include gender roles in historical and contemporary narratives, identity, ethos of struggle, ethical dilemmas, and issues of power, status, and idealism. Films by Wajda, Munk, Polanski, Skolimowski, Kieslowski, Holland, and Kedzierzawska, as well as selected documentaries. Readings by Milosz, Andrzejewski, Mickiewicz, Maslowska, Haltoff, and others. Readings and discussion in English. HU

*** FILM 263a, The Movie Memory Project** Camille Thomasson

This course is an interdisciplinary offering for students of film and media, American studies, architecture, history of art, data science, East Asian studies, economics, history, psychology, and theater studies to participate in a class focused on the Movie Memory Project. For seven years, my students in *Classical Hollywood Narrative* have collected interviews from their elders about early movie memories. We have 500 interviews from around the world. I'm looking for self-motivated students who want to delve into the Movie Memory archive to research a topic of their choice. Students should be

passionate about research, self-directed, and willing to work collaboratively to share findings with a community of scholars. **Please go to the syllabus to apply.** WR, HU

* **FILM 307a / EALL 280a / EAST 260a, East Asian Martial Arts Film** Staff

The martial arts film has not only been a central genre for many East Asian cinemas, it has been the cinematic form that has most defined those cinemas for others. Domestically, martial arts films have served to promote the nation, while on the international arena, they have been one of the primary conduits of transnational cinematic interaction, as kung-fu or samurai films have influenced films inside and outside East Asia, from *The Matrix* to *Kill Bill*. Martial arts cinema has become a crucial means for thinking through such issues as nation, ethnicity, history, East vs. West, the body, gender, sexuality, stardom, industry, spirituality, philosophy, and mediality, from modernity to postmodernity. It is thus not surprising that martial arts films have also attracted some of the world's best filmmakers, ranging from Kurosawa Akira to Wong Kar Wai. This course focuses on films from Japan, China, Hong Kong, Taiwan, and South Korea—as well as on works from other countries influenced by them—covering such martial arts genres such as the samurai film, kung-fu, karate, wuxia, and related historical epics. It provides a historical survey of each nation and genre, while connecting them to other genres, countries, and media. HU o Course cr

* **FILM 310a / GMAN 331a / HUMS 281a / LITR 416a, Paper: Material and Medium**
Austen Hinkley

Paper is one of the most ubiquitous and indispensable media of the modern era. Although we are (still) surrounded by it, paper tends to recede into the background, working best when we do not notice it at all. This course sets out to challenge our understanding of paper as a neutral or passive bearer of inscriptions by foregrounding its material quality. Our focus rests in equal parts on the media history of paper and paper works of art—among them many literary texts—that reflect or take advantage of their medium. Studying materials and histories from the early modern period to the present, we uncover paper's status as a commodity bound up in a complex web of economic processes, as an instrument of political power, as a gendered and racialized object, and as a material that can be cut, shuffled, and even eaten. Ultimately, we investigate how paper is still central to our lives, even in the age of tablets and PDFs. Readings include Emily Dickinson's envelope poems, Robert Walser's "Microscripts," and M. NourbeSe Philip's "Zong!" The class makes several visits to the Beinecke Library for hands-on work with paper materials. WR, HU

* **FILM 320b / HSAR 490b, Close Analysis of Film** Oksana Chefranova

Close study of a range of major films from a variety of periods and places. Apart from developing tools for the close analysis of film, we consider such topics as genre and mode; the role of sound; cinema as a structure of gazes; remakes and adaptations; approaches to realism; narration and resistance to narration; film in relation to other moving image media; and the relationship of close analysis to historical contextualization and interpretation more generally. Prerequisite: FILM 150. WR, HU

* **FILM 325a / GMAN 379a / LITR 374a, German Cinema 1918–1933** Jan Hagens

The years between 1918 and 1933 are the Golden Age of German film. In its development from Expressionism to Social Realism, this German cinema produced works of great variety, many of them in the international avantgarde. This introductory seminar gives an overview of the silent movies and sound films made during the Weimar Republic and situate them in their artistic, cultural, social, and political context

between WWI and WWII, between the Kaiser's German Empire and the Nazis' Third Reich. Further objectives include: familiarizing students with basic categories of film studies and film analysis; showing how these films have shaped the history and the language of film; discussing topic-oriented and methodological issues such as: film genres (horror film, film noir, science fiction, street film, documentary film); set design, camera work, acting styles; narration in film; avantgarde cinema; the advent and use of sound in film; Realism versus Expressionism; film and popular mythology; melodrama; representation of women; modern urban life as spectacle; film and politics. Directors studied include: Grune, Lang, Lubitsch, Murnau, Pabst, Richter, Ruttmann, Sagan, von Sternberg, Wiene, et al.

WR, HU

* **FILM 327a / AMST 395a, Studies in Documentary Film** Charles Musser

This course examines key works, crucial texts, and fundamental concepts in the critical study of non-fiction cinema, exploring the participant-observer dialectic, the performative, and changing ideas of truth in documentary forms. HU RP

* **FILM 333a / HUMS 422a / LITR 351a, Early Film Theory and Modernity** Francesco Casetti

For a long time, early film theory and criticism have been overlooked and underestimated. However, their recent rediscovery has highlighted their crucial role in framing film as a "modern" invention. While discussing what then was a recent invention, early film theory and criticism tackled some of the main characteristic of modern life: speed, excitation, contingency, openness, subjectivity, circulation, etc. By doing so, they underscored the parallel between modern experience and filmic representations. On the screen –they claimed– spectators do not only see the world in which they live, but also the effects of the political, industrial, and social revolutions on this world. At the same time, early film theory and criticism developed an ideal of "modern" art and "modern" language, through a systematic exploration of filmic style and iconography. According to them, film was the epitome of a "new art" for "new times." The course explores the idea of modernity as it developed in the Western world between the end of the 19th and the beginning of the 20th centuries. Despite this limitation, we do not meet a uniform landscape; on the contrary, ideological differences and national identities played a major role in defining the perspectives forged by film theorists and critics. While considering texts from France (Delluc, Epstein), Germany (Arnheim, Kracauer), Middle-Europe (Bálazs, Lukács, Tille), Italy (Papini, Thovez), Soviet Union (Eisenstein, Vertov, Pudovkin) and USA (Lindsay, Freeburg, Münsterberg), the course systematically and critically compares them and their traditions. Every week there is a screening with films representative of the time. When possible, we use original prints. HU

* **FILM 344a / GMAN 344a, Landscape, Film, Architecture** Fatima Naqvi

Movement through post-1945 landscapes and cityscapes as a key to understanding them. The use of cameras and other visual-verbal means as a way to expand historical, aesthetic, and sociological inquiries into how these places are inhabited and experienced. Exploration of both real and imaginary spaces in works by filmmakers (Wenders, Herzog, Ottinger, Geyrhalter, Seidl, Ade, Grisebach), architects and sculptors (e.g. Rudofsky, Neutra, Abraham, Hollein, Pichler, Smithson, Wurm, Kienast), photographers (Sander, B. and H. Becher, Gursky, Höfer), and writers

(Bachmann, Handke, Bernhard, Jelinek). Additional readings by Certeau, Freytag, J.B. Jackson, L. Burckhardt. HU

* **FILM 350a or b, Screenwriting** Shakti Bhagchandani

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 first-year students.

FILM 355b / ART 341b, Intermediate Film Writing and Directing 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. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

FILM 356b / ART 342b, Intermediate Documentary Filmmaking Staff

Students explore the storytelling potential of the film medium by making documentaries an art form. 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 by using examples of students' work. Exercises in storytelling principles and screenings of a vast array of films mostly made by independent filmmakers from now to the beginning of the last century. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142. HU RP

* **FILM 360a / LITR 301a / RSEE 380a / RUSS 380a, Putin's Russia and Protest Culture** Staff

Survey of Russian literature and culture since the fall of communism. The chaos of the 1990s; the solidification of power in Putin's Russia; the recent rise of protest culture. Sources include literature, film, and performances by art collectives. Readings and discussion in English; texts available in Russian. WR, HU

FILM 362a / FREN 384a / ITAL 384a / JDST 289a / LITR 338a, Representing the Holocaust Maurice Samuels and Millicent Marcus

The Holocaust as it has been depicted in books and films, and as written and recorded by survivors in different languages including French and Italian. Questions of aesthetics and authority, language and its limits, ethical engagement, metaphors and memory, and narrative adequacy to record historical truth. Interactive discussions about films (*Life Is Beautiful*, *Schindler's List*, *Shoah*), novels, memoirs (Primo Levi, Charlotte Delbo, Art Spiegelman), commentaries, theoretical writings, and testimonies from Yale's Fortunoff Video Archive. WR, HU

* **FILM 363a / LAST 360a / LITR 360a, Radical Cinemas of Latin America** Staff

Introduction to the radical New Latin American Cinema movement that started in the sixties, with an emphasis on manifestos that conceived the relation between art and politics for social change and with a corpus of films produced in Brazil, Colombia, Cuba, Argentina, Bolivia, Venezuela, Haiti and Mexico. Examination of films in their historical and aesthetic aspects, and in light of questions concerning national cinema, "militant cinema," "political cinema" and "third cinema." Discussions about the global sixties at large, and about some Latin American texts that were read globally.

Conducted in English; knowledge of Spanish and Portuguese helpful but not required.

HU o Course cr

* **FILM 369a / HUMS 186a / RSEE 244a / RUSS 222a, War Games** Staff

Dismissed, mocked, feared or loved for decades, video games have become a staple of contemporary media, art, and popular culture, studied alongside traditional print media and film. They eclipse the global yearly revenue of both film and music industries combined, leaving their financial significance undeniable. What remains understudied, however, is the political and cultural significance of the medium. *War Games* is a seminar dedicated to the intersection of video games and political violence (both real and imaginary) in a global and particularly post-Cold War context. Students learn to recognize patterns of ideological communication in video games while developing close reading skills of literature and digital media alike. We combine the study of video games with broader inquiries into the media that circulate through the game mediaverse, including literature, social and news media, and film. Playing games and reading books, we pose the following questions: How do players “perform” war in games, and how might they resist or subvert expected performances? How indeed are we as readers and players affected by the type of media we consume? What is an adaptation? How do adaptations influence or potentially reshape our relationships with the source material? What themes and ideas are revealed effectively through one medium versus another? Why do certain literary traditions (such as classical Russian literature) provide such fruitful ground for video game adaptation? What are the political implications for the ideologies present in a video game given the globalized position of the medium? Assigned readings include novels, short stories, news media, and internet forums alongside a range of secondary materials, including film and media theory, intellectual and media histories, digital anthropology, reception studies, and interviews. HU TR

* **FILM 371a, Migration, Exile, and Diasporic Cinema** Claire Demoulin

World cinema has been affected by various waves of voluntary and forced migrations during the 20th and 21st centuries. This course investigates the constitutive influence of diasporas, of émigrés artistic networks, of exile, and more generally of artists' transnational movements in the making of films and in the writing of film history. What would characterize, and would distinguish, migration, diaspora, and exile cinemas? What are the artistic and mediatic outcomes of constant movements due to economic, cultural, political or humanitarian needs? And reversely, how do cinema reflect these issues? What do films made in a context of migrations expose of the most “sweeping transformation of collective historical experience since WWII” (Burgoyne & Bayrakdar, 2022)? The circulations of artists from countries and continents goes hand in hand with the circulation of practices and ideas that influence in return the representations and the art works. We detail numerous processes revealing the central influence played by migrations in the making of films and the mixing of cultural references. But beyond cultural hybridization, exiles and émigrés artists also promote the expression of political ideas. Each week, we analyze one or two influential essays (Flusser, Bhabha, Nacif, etc.) to explore how crossings and diasporas have affected modern societies, and how cinematic dynamics testify from it. HU

* **FILM 382a, Cinema as Room for Play** Staff

In 1936, Walter Benjamin observed that the loss of the aura was compensated by an enormous gain in “room-for-play” (*Spiel-Raum*), which, as he claimed, was the widest

in film. What is left of this *Spiel-Raum* in cinema today? And how was it explored in the past decades? Was it limited to avant-garde practices or did it also expand to mainstream cinema? And what about the spectators? Is Benjamin's notion turning them into players? This seminar proposes to rethink cinema as a form of play and to make connections, throughout history, with other playful media practices. Can for instance the Internet with its numerous GIF makers and social media platforms be considered as the new *Spiel-Raum*? How are contemporary online loops related to 19th-century optical toys and proto-cinematic slot machines? What made cinema the medium of "suspension of disbelief," which is a form of pretend play? These and other questions are addressed to get to a better understanding of what cinema was and still is today. Therefore, the seminar revisits classical theories of play (Huizinga, Caillois, Winnicott) as well as contemporary game theories, which students are invited to apply to various film practices, ranging from avant-garde films to Nouvelle Vague productions and mind-game movies to selfie videos and playful recordings made with smartphones and other mobile devices. HU TR

* **FILM 395b, Intermediate Screenwriting** Shakti Bhagchandani

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 majors in Film & Media Studies.

* **FILM 417a, Experimental Multimodal Videomaking and Exhibition** Staff

In this course we make ten prompt driven one-minute video projects specifically designed to increase fluidity of thinking-through-videomaking. Some of the projects happen in class. Most are out-of-class assignments for which I give specific problems to solve or parameters to work within. Some assignments we design as a class. When we are not shooting or editing in class we exercise our critical skills by screening projects and discussing them. We take experimental approaches to the process of making these 10 videos as we glance toward the standard cinematic categories of drama, documentary, experimental film, and animation as we glide past. These categories are familiar, but not always productive, divisions among modes of production since none of these categories defines clear boundaries between practices. Instead, this class leads us closer to understanding the complex array of contingencies impinging on all filmmaking processes. We take an ecologically based, transdisciplinary attitude rather than a categorized genre-based categorization. We continually ask, how do the various aspects and approaches to a filmmaking environment interact and modify each other? Through weekly prompt based video-making exercises, we navigate through a topography of filmmaking and exhibition practices. HU

* **FILM 422a / ENGL 343a / HUMS 445a, Modernities: The Aesthetics of Adaptation**
Katja Lindskog

Adaptations of literary texts are the bread and butter of visual narrative media like TV and film. Adaptations of certain authors and texts have given rise to entire sub-genres and cottage industries. We consider what adaptations of literary texts, particularly very famous and beloved texts, might help us understand better about the texts themselves, and about the needs and expectations of the audiences of their adaptations. To that purpose, this course explores the purposes and effects of adaptation through a study of a variety of screen versions of adapted texts by authors including Jane Austen, Emily St.

John Mandel, and Geoffrey Chaucer. Assigned readings include both literary texts and screen adaptations. HU

* **FILM 424a or b, What Is or Was an Image?** Staff

How can we define the image in the digital age? Vilém Flusser once remarked that the composite essence of digital technology was already embedded in photography because the photographic image is an image composed of points, which the human eye synthesizes into an image. This seminar proposes not only to revisit Flusser's notion of the "technical image" in light of today's changes in visual culture but also to rethink the history of image technologies beyond (or beneath) their visual dimensions. Starting with 15th- and 16th-century perspectival images and drawing tools—from Alberti's "veil" to Du#rer's grid—, we trace the origins of the digital image with detours in the history of textile and the invention of the Jacquard loom, patented in 1804. Subsequently, the course analyzes 19th-century optical devices and so-called philosophical toys that required manual operation to produce the illusion of a moving image, fooling the human eye. Moving into the 20th century, Vertov's "kino-eye" is reread as an early theory of machine vision. Other topics are: the indexicality of the photographic image, the haptic quality of the video image, the operational image of surveillance and warfare, the history of 3D images, CGIs, and GIFs. What is or was there to see? Do we (still) need to believe our eyes? Lastly, we study the non-visual dimension of the screenic image and the emergence of AI generated images. HU

* **FILM 425b / GMAN 275b / LITR 358b, East German Literature and Film** Katie Trumpener

The German Democratic Republic (1949-1989) was a political and aesthetic experiment that failed, buffeted by external pressures, and eroded by internal contradictions. For forty years, in fact, its most ambitious literary texts and films (some suppressed, others widely popular) explored such contradictions, often in a vigilant, Brechtian spirit of irony and dialectics. This course examines key texts both as aesthetic experiments and as critiques of the country's emerging cultural institutions and state censorship, recurrent political debates and pressing social issues. Texts by Brecht, Uwe Johnson, Heiner Müller, Christa Wolf, Johannes Bobrowski, Franz Fühmann, Wolf Biermann, Thomas Brasch, Christoph Hein; films by Slatan Dudow, Kurt Maetzig, Konrad Wolf, Heiner Carow, Frank Beyer, Jürgen Böttcher, Volker Koepp. Knowledge of German desirable but not crucial; all texts available in English. WR, HU

* **FILM 431a, The Other Side of French and Francophone Cinema** Claire Demoulin

What is the story of French and Francophone Cinema if told by other countries? May an external point of view engender a new interpretative move towards familiar topics and subjects? If French cinematography and its historical, aesthetical, and political evolutions has mainly unfolded from an internal and national standpoint, studies in transnational cinema demonstrate the impact of cultural circulations on the making of films and on the evolution of artistic movements. By examining how French and Francophone Cinema is seen and commented on from abroad--whether in the context of collaborations between countries or the way films and filmmakers are exposed, valorized, or on the contrary, silenced--this course puts into perspective the decisive role of external influences. We revisit early French films, canonical art works and different film productions from French-speaking countries while challenging monocultural interpretative paradigms. Such an approach underlies our critical examination of The Lumière Brother's world expeditions, Méliès's film subsidiary in the US, French artists

in exile, the New Wave's connections with other countries, and Jean Rouch's cinema. Our focus on transnational perspectives sheds light on the links between cultural circulations, the postcolonial discourse and the politicizing of art, especially in North African French-speaking film productions. Spanning early to contemporary cinema, this course illuminates the local and global dimensions of French and Francophone cinema, as well as their intricate interconnections. HU

* **FILM 434b / AFAM 220b, Archive Aesthetics and Community Storytelling** Thomas Harris

This production course explores strategies of archive aesthetics and community storytelling in film and media. It allows students to create projects that draw from archives – including news sources, personal narratives, and found archives – to produce collaborative community storytelling. Conducted as a production workshop, the course explores the use of archives in constructing real and fictive narratives across a variety of disciplines, such as – participants create and develop autobiographies, biographies, or fiction-based projects, tailored to their own work in film/new media around Natalie Goldberg's concept that “our lives are at once ordinary and mythical.” HU

* **FILM 448b / EALL 271b, Japanese Cinema after 1960** Aaron Gerow

The development of Japanese cinema after the breakdown of the studio system, through the revival of the late 1990s, and to the present. No knowledge of Japanese required. HU TR

* **FILM 455a and FILM 456b / AMST 463a and AMST 464b / EVST 463a and EVST 464b / THST 457a and THST 458b, Documentary Film Workshop** Staff

A yearlong workshop designed primarily for majors in Film and Media Studies or American Studies who are making documentaries as senior projects. Seniors in other majors admitted as space permits. RP

* **FILM 460a, Sound/Image Practice** Staff

We start from the assumption that sound is actually the ‘secret-sauce’ in the film/ videomaking process. Often overlooked–or at least neglected, sound is a potent tool to advance the logic of a film or video and even more, to enhance the emotional patina and immersive engagement of a film or video. Sound becomes an accessible portal to the perhaps overlooked not-quite-conscious realm of the film/video experience. While we certainly read some theory/history of sound, this is primarily a class of making. The first 7 weeks include videomaking exercises designed to highlight specific challenges in sound for picture. The core concern is with conceptual development in the myriad ways that sound and picture work together. There is no genre or mode preference in this class. Fiction, non-fiction, experimental, animation, game, tiktok, anything is okay. For the second half of the semester, each student (or collaborative small group–with permission) design, shoot, edit, and mix a short (3-5min) video of their own design– a video that demonstrates attention and developing sophistication in the use of sound with picture, as well as in how to design visual shots and temporal structures (editing) with sound in mind. The visual and auditory aspects of any video are entangled in such a way that contribute (when blended with the audience's imagination and memory) to the formation of the Sound/Image in the audience member's minds.

* **FILM 461a / ENGL 384a / LITR 364a / THST 416a, British Cinema** Katie Trumpener

Survey of the British film tradition, emphasizing overlap with literature, drama, and art; visual modernism; documentary's role in defining national identity; "heritage" filmmaking and alternative approaches to tradition; and auteur and actors' cinema. HU
RP

* **FILM 471a or b, Independent Directed Study** Marta Figlerowicz

For students who wish to explore an aspect of film and media 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 474b / FREN 396b, World War II in French Cinema** Alice Kaplan

A study of French films dealing with everyday life in France during the Nazi occupation (1940–44). Close analysis of scenes and cinematic techniques, historical readings, and film criticism. HU

* **FILM 483a and FILM 484b / ART 442a and ART 443b, Advanced Film Writing and Directing** Staff

A yearlong workshop designed primarily for majors in Art and in Film & Media Studies 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. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.

* **FILM 487a and FILM 488b, Advanced Screenwriting** Shakti Bhagchandani

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 & Media Studies majors working on senior projects. Prerequisite: FILM 395 or permission of instructor.

* **FILM 491a and FILM 492b, The Senior Essay** Marta Figlerowicz

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** Marta Figlerowicz

For students making a film or video, either the fiction or nonfiction, as their senior project. Senior projects require the approval of the Film and Media 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.