FILM AND MEDIA STUDIES (FILM)

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

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 243b / MGRK 218b / WGSS 245b, 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 268a / AMST 365a / EP&E 399a / ER&M 295a, Platforms and Cultural Production  Julian Posada
Platforms – digital infrastructures that serve as intermediaries between end-users and complementors – have emerged in various cultural and economic settings, from social media (Instagram), and video streaming (YouTube), to digital labor (Uber), and e-commerce (Amazon). This seminar provides a multidisciplinary lens to study platforms as hybrids of firms and multi-sided markets with unique history, governance, and infrastructures. The thematic sessions of this course discuss how platforms have transformed cultural production and connectivity, labor, creativity, and democracy by focusing on comparative cases from the United States and abroad. The seminar provides a space for broader discussions on contemporary capitalism and cultural
production around topics such as inequality, surveillance, decentralization, and ethics. Students are encouraged to bring examples and case studies from their personal experiences. Students previously enrolled in AMST 268 may not enroll in this course.

HU, SO

* FILM 298a / AMST 305a / EP&E 247a / ER&M 330a / SAST 262a, Digital War
  Madiha Tahir
From drones and autonomous robots to algorithmic warfare, virtual war gaming, and data mining, digital war has become a key pressing issue of our times and an emerging field of study. This course provides a critical overview of digital war, understood as the relationship between war and digital technologies. Modern warfare has been shaped by digital technologies, but the latter have also been conditioned through modern conflict: DARPA (the research arm of the US Department of Defense), for instance, has innovated aspects of everything from GPS, to stealth technology, personal computing, and the Internet. Shifting beyond a sole focus on technology and its makers, this class situates the historical antecedents and present of digital war within colonialism and imperialism. We will investigate the entanglements between technology, empire, and war, and examine how digital war—also sometimes understood as virtual or remote war—has both shaped the lives of the targeted and been conditioned by imperial ventures. We will consider visual media, fiction, art, and other works alongside scholarly texts to develop a multidisciplinary perspective on the past, present, and future of digital war.

none

HU, SO

FILM 305a / LITR 361a, Animation: Disney and Beyond
  Staff
Survey of the history of animation, considering both its aesthetics and its social potentials. The focus is on Disney and its many alternatives, with examples from around the world, from various traditions, and from different periods.

HU
  o Course cr

* FILM 317a / LITR 370a / MMES 317a, Comparative New Wave Studies
  Fatima Naqvi
From the late 1950s, demands for “new cinemas” were being raised in different parts of the world. What was soon to come forth changed the practice and understanding of film until our time. While open to diverse intellectual approaches, this course investigates the emergence of various “new wave cinemas” by placing them not only in their national contexts but also within a global frame. Our comparative critical approach focuses on the cinematic, with a constant sideways gaze towards the visual and literary, modernism of Brazil (Cinema Novo), France (Nouvelle Vague with an eye for Nouveau Roman), Iran (Moj-e Now, often juxtaposed and analyzed with the “New Poetry”), and Yugoslavia (The Black Wave). Authoritative historiographies of these new wave cinemas have repeatedly underappreciated documentary films, often placing them into the evolutionary narrative of a “national cinema” or that of an auteur. This course, in reverse, foregrounds the transnational and the nonfiction. The documentaries produced in the formative years, the moment of emergence, of these new waves are established as a kind of “pre-history” that impacted how these cinematic modernisms developed in time. As the class moves forward, two major sub-themes will emerge: the body and the city. We consider these questions: Do films brought under the designation new wave have a different relationship to the materiality of the profilmic world? In what ways the bodies and urban environments they film affect
them? Can one speak positively of a global new wave style? And, if the answer to that question is yes, what were the conditions of its border crossings?  WR, HU

* FILM 318a / GMAN 355a / HUMS 344a, German Film from 1945 to the Present  Fatima Naqvi
We will look at a variety of German-language feature films from 1945 to the present in order to focus on issues of trauma, guilt, remembrance (and its counterpart: amnesia), gender, Heimat or “homeland,” national and transnational self-fashioning, terrorism, and ethics. How do the Second World War and its legacy inflect these films? What socio-political and economic factors influence the individual and collective identities that these films articulate? How do the predominant concerns shift with the passage of time and with changing media? How is the category of nation constructed and contested within the narratives themselves? Close attention will be paid to the aesthetic issues and the concept of authorship. Films by Staudte, Wolf, Kluge, Radax, Wenders, Fassbinder, Schroeter, Farocki, Haneke, Petzold, Schanelec, Seidl, Hausner, Geyrhalter, among others.  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 341a / MGRK 238a / WGSS 233a, Weird Greek Wave Cinema  George Syrimis
The course examines the cinematic production of Greece in the last fifteen years or so and looks critically at the popular term “weird Greek wave” applied to it. Noted for their absurd tropes, bizarre narratives, and quirky characters, the films question and disturb traditional gender and social roles, as well as international viewers’ expectations of national stereotypes of classical luminosity—the proverbial “Greek light”—Dionysian exuberance, or touristic leisure. Instead, these works frustrate not only a wholistic reading of Greece as a unified and coherent social construct, but also the physical or aesthetic pleasure of its landscape and its ‘quaint’ people with their insistence on grotesque, violent, or otherwise disturbing images or themes (incest, sexual otherness and violence, aggression, corporeality, and xenophobia). The course also pays particular attention on the economic and political climate of the Greek financial crisis during which these films are produced and consumed and to which they partake. None  HU

* FILM 350a, Screenwriting  Staff
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.  HU

* FILM 355b / ART 241b, Intermediate Film Writing and Directing  Jonathan Andrews
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 363a / LAST 360a / LITR 360a, Radical Cinemas of Latin America  Moira Fradinger
Introduction to Latin American cinema, with an emphasis on post–World War II films produced in Cuba, Argentina, Brazil, and Mexico. Examination of each film in its historical and aesthetic aspects, and in light of questions concerning national cinema and "third cinema." Examples from both pre-1945 and contemporary films. Conducted in English; knowledge of Spanish and Portuguese helpful but not required. 
HU 0 Course cr

* FILM 395a, Intermediate Screenwriting  Staff
A workshop in writing short screenplays. Frequent revisions of each student's script focus on unifying 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 423b / AMST 364b / EVST 366b, Documentary and the Environment  Charles Musser
Survey of documentaries about environmental issues, with a focus on Darwin’s Nightmare (2004), An Inconvenient Truth (2006), Food, Inc. (2009), GasLand (2010), and related films. Brief historical overview, from early films such as The River (1937) to the proliferation of environmental film festivals. 
HU  RP

* 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 429a / LITR 466a / RUSS 465a, 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 432a / HUMS 348a / LITR 432a, World War II: Homefront Literature and Film  Katie Trumpener
Examination of quotidian, civilian World War II experiences in many parts of Europe. Modes of literary and filmic reflection occasioned by the war; civilian perspectives on the relationship between history and everyday life, during and after the war; children’s experience of war; and ways homefront and occupation memories shaped postwar avant-gardes. HU

* FILM 445b / ENGL 363b / LITR 450b, Film and Fiction in Interaction  Dudley Andrew
Beyond adaptations of complex fiction (Henry James, James Joyce) literature may underlie “original” film masterpieces (Rules of the Game, Voyage to Italy). What about the reverse? Famous novelists moonlighted in the film world (Scott Fitzgerald, Graham Greene). Others developed styles in contact with cinema (Marguerite Duras, Eileen Chang, Kazuo Ishiguro). Today are these art forms evolving in parallel and in parity under new cultural conditions? HU

* FILM 447a / AMST 449a, The Historical Documentary  Charles Musser
This course looks at the historical documentary as a method for carrying out historical work in the public humanities. It investigates the evolving discourse and resonances within such topics as the Vietnam War, the Holocaust and African American history. It is concerned with their relationship of documentary to traditional scholarly written histories as well as the history of the genre and what is often called the “archival turn.” WR, HU

* 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 457b / ITAL 303b / LITR 359b, Italian Film from Postwar to Postmodern  Millicent Marcus
A study of important Italian films from World War II to the present. Consideration of works that typify major directors and trends. Topics include neorealism, self-reflexivity and metacinema, fascism and war, and postmodernism. Films by Fellini, Antonioni, Rossellini, De Sica, Visconti, Pasolini, Bertolucci, Wertmuller, Tornatore, and Moretti. Films in Italian with English subtitles. WR, HU

* FILM 470a, Women Filmmakers  Staff
The seminar surveys the extraordinary contributions that female filmmakers have made to cinema and to film theory, ranging from the beginning of cinema to the most recent examples, from narrative cinema to experimental practice. We examine films by Lois Weber, Alice Guy Blaché, Germaine Dulac, Leontine Sagan, Leni Riefenstahl, Dorothy
Arzner, Ida Lupino, Maya Deren, Agnès Varda, Věra Chytilová, Barbara Hammer, Julie Dash, Claire Denis, Lucrecia Martel, Kelly Reichardt, Sofia Coppola, Alice Rohrwacher, Céline Sciamma, Ana Lily Amirpour, and Mati Diop. We read texts written by women writer, filmmakers, and critics such as Germaine Dulac, Maya Deren, Barbara Hammer, Julie Dash, Colette, Virginia Woolf, Laura Mulvey, and Manohla Dargis. The cinema is approached from a variety of historical and theoretical discourses such as production history, feminism, world cinema, and post-colonial studies among others. There will be an option for a practical component that might include a curatorial project, an interview with a filmmaker, or an audio-visual essay (in consultation with the instructor).

* FILM 471b, Independent Directed Study  
Staff
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 483a and FILM 484b / ART 442a and ART 443b, Advanced Film Writing and Directing  
Jonathan Andrews
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  
Staff
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  
Staff
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  
Staff
For students making a film or video, either 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.