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. Preregistration required; see under First-Year Seminar Program. WR, HU

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 160b / ENGL 196b, Introduction to Media  John Peters
Introduction to the long history of media as understood in classical and foundational (and even more recent experimental) theories. Topics involve the technologies of modernity, reproduction, and commodity, as well as questions regarding knowledge, representation, public spheres, and spectatorship. Special attention given to philosophies of language, visualization, and the environment, including how digital culture continues to shape these realms. WR, HU

* 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. Materials fee: $150. RP

* FILM 162a or b / ART 142a or b, Introductory Documentary Filmmaking  A.L. Steiner
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." Materials fee: $150. RP

* FILM 170a / ENGL 145a, Introduction to Television  Anna Shechtman
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 232b, Classical Hollywood Narrative 1920–1960  Camille Thomasson
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

FILM 240b / ENGL 192b / LITR 143b, World Cinema  Marta Figlerowicz
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 243a / 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 246a / AFAM 246a, Introduction to African American Cinema  Nicholas Forster
This course examines the history of African American cinema from the turn of the twentieth century through the present. In recent years, there has been a growing sense that, after decades of unequal hiring practices, black filmmakers have carved a space for artistic creation within Hollywood. This feeling was emboldened when Ryan Coogler's Black Panther became the highest grossing film of the
2018, seemingly heralding a new age of black-authored and black-focused cinema. This course examines the long history of black cinema that led to the financial and critical success of filmmakers like Coogler, Ava DuVernay, and Jordan Peele. In this course, we survey the expansive work of black American cinema and ask: is there such a category as black film/cinema? If so, is that category based on the director, the actor, the subject matter or ideology of the film? What political, aesthetic, social, and personal value does the category of black film/cinema offer? Some of the filmmakers include Barry Jenkins, Kathleen Collins, Spike Lee, Julie Dash, Oscar Micheaux, Ava DuVernay, and Charles Burnett.

* FILM 307a / EALL 280a / EAST 260a, East Asian Martial Arts Film  Aaron Gerow
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 genre and nation, while connecting them to other genres, countries, and media.

* 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 affect 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, Scidl, Hausner, Geyralter, among others.

* FILM 320b / HSAR 490b, Close Analysis of Film  John MacKay and Moira Fradinger
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.

* 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, and al.

WR, HU

* FILM 327b / AMST 395b, 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.

* FILM 330a, The Screenwriter’s Craft  Camille Thomasson
A rigorous writer’s workshop. Students conjure, write, rewrite, and study films. Read screenplays, view movie clips, parse films, and develop characters and a scenario for a feature length screenplay. By the end of term, each student will have created a story outline and written a minimum of fifteen pages of an original script. All majors welcome. Application required. Please find the link to the application form on the syllabus.

* FILM 334a / AMST 321a / ENGL 285a / RLST 333a, Mormonism  Kathryn Lofton and John Peters
For some observers, Mormonism is an epithet, a poison, a problem; for others, Mormonism is a practice, a purpose, the bread of life. It’s both wave and particle. It’s radical and conservative. It’s insane and mundane. It’s deeply weird and definitionally conventional. This is not a course that decides where one ought to sit on these oppositional terms. We ask instead what makes a subject so inspiring to opposition. We do not consider Mormonism a subject of study as much as a prompt to ask what it is to study anything. This course, the first of its kind at Yale, does not reflect the recent efflorescence of Mormon Studies as an academic subfield as much as it reacts to that intellectual excitement. We consider Mormonism as an indicative problem in the history of interpretation.
* FILM 335a / AFAM 335a, Black Experimental and Independent Film  Nicholas Forster
Since the birth of cinema over a century ago, black filmmakers have carved out alternative spaces for the production and distribution of cinema. This seminar examines the radical and experimental visions of post war black directors who have queered the screen, developed new modes of representation, and repeatedly challenged the accepted conventions of Hollywood. Frequently weaving documentary with the fictional, the films selected develop a new language of cinema. The seminar begins with William Greaves’ 1968 psychodrama Symbiopsychotaxiplasm: Take One, a personal film that unsets as it refuses to clarify whether what we are watching is real or a performance. Together, we examine Melvin Van Peebles Sweet Sweetback’s Baadasssss Song (1971), which revolutionized independent cinema and made an explicit political call for action. The black feminist visions of Madeline Anderson, a documentarian, and Jessie Maple, the first black woman in the cinematographer’s union guide us, before we turn to the work of the L.A. Rebellion. The course finishes in dialogue with the interconnected zones between Hollywood and independent film, focusing on work like Love and Basketball (Gina Prince-Bythewood, 2000), Pariah (Dee Rees, 2011), and An Oversimplification of Her Beauty (Terrence Nance, 2012). Though most films are feature length works, we also turn to shorts and excerpts from television. Inhabiting his cinematic space of the undercommons, where artists have forged new visions of the world, we ask: what makes a work independent? What are the terms of experimental film? How can cinema create the cultural and political conditions for change? How have directors rewritten the possibilities of what it means to be, see, and feel in the world?  WR, HU

* 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 355b / ART 341b, 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. Materials fee: $150. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

FILM 365b / ART 342b, Intermediate Documentary Filmmaking  Michel Auder
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 & Media Studies. Prerequisites: ART 141 or 142, and FILM 150. HU RP

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 and national contexts. 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 364b / CZEC 246b / RSEE 240b, 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 394a / ENGL 198a / LITR 409a / RSEE 350a / WGSS 394a, Internet Cultures, Histories, Networks, and Practices  Marijeta Bozovic
Examination, through the lenses of histories, network studies, and cultural studies, of how human beings have seemingly overnight learned to use and depend on computer networks for various kinds of work, military operations, pursuits of scientific knowledge, religious proselytizing, political organization, searches for mates and social communities, illegal activities, and infinite varieties of play. HU

* FILM 395b, 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 majors in Film & Media Studies.

* FILM 397b / ENGL 423b / THST 228b, Writing about the Performing Arts  Margaret Spillane
Introduction to journalistic reporting on performances as current events, with attention to writing in newspapers, magazines, and the blogosphere. The idea of the audience explored in relation to both a live act or screening and a piece of writing about such an event. Students attend screenings and live professional performances of plays, music concerts, and dance events. Formerly ENGL 244. WR, HU

* FILM 401b / ENGL 462b / THST 453b, Writing Screenplay Adaptations  Donald Margulies
A workshop on the art of screenplay adaptation. Students read short stories, novels, and non-fiction; the screenplays based on that source material; and view and analyze the final product, the films themselves. Instruction focuses on the form, economy, and structure specific to screenwriting. Weekly writing exercises supplement the creation of a final project: a short screenplay based on source material of the student’s choosing.
Previous experience in writing for film or stage would be advantageous but is not required. Restricted to juniors and seniors, or by permission of the instructor.  

* 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.  

* FILM 416b / FREN 394b / LITR 366b, French Cinema through the New Wave  
Dudley Andrew
The history of French cinema c. 1930 to 1970, from the onset of sound through the New Wave movement. The New Wave “idea of cinema”; the relation of cinema to national self-perception and state policy in France.  

* FILM 430b / AFAM 248b, Golden Age of Television  
Nicholas Forster
Less than a century old, television is one of the youngest but most influential mediums to shape politics, pop culture, and American society. For years, scholars, critics, and fans looked back at the sitcoms and dramas made between 1947-1960 as representative of a “Golden Age of Television” that engaged with a changing society that followed the trauma of World War II. Decades later, in the early 2000s, premium cable shows like The Sopranos, The Wire, Breaking Bad, and Oz suggested that a new Golden Age of Television had arrived. This course pairs these two eras of television to ask: Are there similarities between these two eras of television? How do these stories, represented visually on television, relate to the world outside of the screen? How has the rise of streaming reconfigured our viewing habits and the ways that we understand the world? By looking at two eras of television we work to see what some of the major tropes or trends are, and understand how certain shows that are considered a part of either “Golden Age of Television” create meaning and interest in viewers. Programs include: I Love Lucy, Roots, The Twilight Zone, The Wire, Deadwood, and How to Get Away with Murder.  

* FILM 432a / FILM 431 / 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.  

* FILM 433a / AFAM 220b, Family Narratives/Cultural Shifts  
Thomas Harris
This course looks at films that are redefining ideas around family and family narratives in relation to larger social movements. We focus on personal films by filmmakers who consider themselves artists, activists, or agents of change but are united in their use of the nonfiction format to speak truth to power. In different ways, these films use media to build community and build family and ultimately, to build family albums and archives that future generations can use to build their own practices. Just as the family album seeks to unite people across time, space, and difference, the films and texts explored in this course are also journeys that culminate in linkages, helping us understand nuances of identity while illuminating personal relationships to larger cultural, social, and historical movements.  

* 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.”  

* FILM 448a / EALL 271a, 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.  

* FILM 455a and FILM 456b / AMST 463a and AMST 464b / EVST 463a and EVST 464b, Documentary Film Workshop  
Charles Musser
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.  

* FILM 471a or b, 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. Materials fee: $150. Enrollment limited to 8. Priority to majors in Art and in Film & Media 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 & 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.