FILM AND MEDIA STUDIES

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

PREREQUISITE

Students normally take FILM 150 in their first or second year. This course is useful preparation, and in some cases a prerequisite, for many other courses in the major.

REQUIREMENTS OF THE MAJOR

The major for the Class of 2018 With DUS approval, the following changes to the requirements of the major may be fulfilled by students who declared their major under previous requirements.

The major for the Class of 2019 and subsequent classes The Film and Media Studies major consists of twelve term courses, including the prerequisite and the senior requirement. Students are required to take FILM 160 and FILM 320, preferably by the end of their sophomore year. In addition, students are required to take one upper-level course in the study of representative films from a non-American national cinema (e.g., German expressionist cinema, Italian cinema or world cinema) and one course in critical studies. Students also must take at least one course on the creative process in film; appropriate courses are listed under "Production Seminars." Courses taken outside the Film and Media Studies department will not count toward the major without the permission of the DUS. Admission to senior-level seminars is at the instructor’s discretion, but the Film and Media 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 and media 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. The intensive major in Film and Media Studies is intended for students who are not pursuing two majors. Students must request approval from the Film and Media Studies Committee at the end of their junior year by submitting a proposal that outlines their objectives and general area of study.

Credit/D/Fail No more than one course taken Credit/D/Fail may be counted toward the major with permission of the DUS.

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. The senior requirement does require both critical writing and writing in images. Those undertaking creative senior projects should be expected to produce a paper of approximately fifteen pages in which the student discusses such questions as the genre to be used in the project, existing precedents for the topic, and his or her strategy in working on the project. Those undertaking to fulfill the senior requirement by writing a senior essay should additionally take a course in which they are expected to do, minimally, a small production assignment.

Majors graduating in December must submit their senior essays or senior projects to the DUS by Friday, December 8, 2017; those graduating in May, by Friday, April 27, 2018. A second reader assigned by the DUS participates in evaluating the essays and/or projects.

Preparation for a senior project Those students hoping to produce a film script or video as their senior project should make sure that they have taken enough courses in video production and screenwriting to be accepted into an advanced course in screenwriting or production. Senior creative projects in Film and Media Studies must be produced in conjunction with one such upper-level course. Students often start by completing FILM 161, 162 by the end of their sophomore year, and continue with FILM 355, 356 by the end of their junior year, to prepare for FILM 455, 456 or 483, 484 in their senior year. Those students interested in screenwriting often begin with FILM 350. Students interested in filmmaking should also take courses in screenwriting, and vice versa. Some production courses are available in the summer program in Prague.

Senior project Students who wish to complete a senior project as an alternative to an essay must petition the Film and Media 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 twelve 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 and Media Studies Committee approves their petition, (2) they have found a primary adviser qualified and willing to provide the necessary supervision, and
they have identified the equipment necessary to execute the project. Such students may count FILM 493 and 494 toward the twelve courses required for the major.

**Preparation for a senior essay** Students in their senior year may prefer to write a senior essay rather than work on a creative project. To prepare, they should take advantage of the variety of courses in film history, media studies, and criticism and theory offered by the program, as well as such topics as American independent cinema, film theory, and African American cinema.

**Senior essay** 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 DUS 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 previous course work at Yale College. 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.

**ADvising**

**Foreign Languages** Study of relevant foreign languages is urged for all Film and Media 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.

**Requirements of the major**

**Prerequisite** FILM 150

**Number of courses** 12 term courses, incl prerequisite and senior requirement

**Specific courses required** FILM 160 and FILM 320

**Distribution of courses** 1 national or world cinema course (non-American); 1 production course; 1 critical studies course

**Senior requirement** For senior essay – 2 terms of senior-level seminars, or 2 terms of senior essay (FILM 491, 492), or 1 term of each; for senior project – 2 terms of senior project in FILM 455, 456, or 483, 484, and either FILM 493 or 494, for a total of 13 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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**Faculty associated with the Program of Film and Media Studies**

**Professors** *Dudley Andrew (Comparative Literature, Film & Media Studies), Carol Armstrong (History of Art), David Bromwich (English),
* Francesco Casetti (Chair) (Humanities, Film & Media Studies), *Katerina Clark (Comparative Literature, Slavic Languages & Literatures),
Michael Denning (American Studies, English), *Aaron Gerow (East Asian Languages & Literatures, Film & Media Studies), Inderpal Grewal (Women’s, Gender, & Sexuality Studies), *John MacKay (Film & Media Studies, Slavic Languages & Literatures), *Millicent Marcus (Italian),
Kobena Mercer (History of Art, African American Studies), *Charles Musser (American Studies, Film & Media Studies), John Durham Peters (English, Film & Media Studies), *Brigitte Peucker (German, Film & Media Studies), *Katie Trumpener (Comparative Literature, English),
Laura Wexler (American Studies, Women’s, Gender, & Sexuality Studies)

**Associate Professors** Moira Fadinger (Comparative Literature), Zareena Grewal (Ethnicity, Race, & Migration), Brian Kane (Music),
Brian Walsh (English), *R. John Williams (English)

**Assistant Professors** Marijeta Bozovic (Slavic Languages and Literature, Film and Media Studies, Women’s Gender and Sexuality Studies),
*Rizvana Bradley (African American Studies, Film and Media Studies), Marta Figlerowicz (Comparative Literature, English)

**Senior Lecturer** *Marc Lapadula (Film & Media Studies)

**Lecturers** *Jonathan Andrews (Art, Film & Media Studies), James Charney (School of Medicine), Oksana Chefranova (Film & Media Studies), Michael Kerbel (American Studies, Film & Media Studies), Camille Thomasson (Film & Media Studies)

**Critic** Sandra Luckow (Art)

**Senior Lectors** Seungja Choi (East Asian Languages & Literatures)

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

*Member of the Film and Media Studies Advisory Committee.
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 160b / ENGL 196b, Introduction to Media**  R. Williams
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, visuality, and the environment, including how digital culture continues to shape these realms.  WR, HU

[ FILM 312, Theory of Media ]
[ FILM 314, Media Archeology ]
[ FILM 333, Early Film Theory and Modernity ]
[ FILM 345, Film Theory, Criticism, and Culture ]

National Cinemas

[ FILM 240, World Cinema ]
[ FILM 241, Polish Communism and Postcommunism in Film ]
* 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 260, French New Wave Cinema ]
[ FILM 262, French Cinema ]
* FILM 301b / FREN 243b, Media in Nineteenth-Century Paris  Francesco Casetti and Marie-Hèlène Girard
Exploration of Paris as the world capital of the 19th-century when traditional means of communication and expression were replaced by modern media. Painting met forms of technical reproduction, press became a more popular means of communication, art found new forms of exhibition, and new media like photography found immediate success. This revolution was supported by an acute self-consciousness by artists, writers, journalists, and intellectuals, who not only celebrated or derided the rise of a new era—Modernity—but also provided exceptional insight in it.  HU

[ FILM 302, Introduction to Spanish Cinema ]
[ FILM 304, Japanese Cinema and Its Others ]
[ FILM 307, East Asian Martial Arts Film ]
[ FILM 317, Understanding Bollywood ]
* FILM 319a / GMAN 273a / LITR 368a, The Third Reich in Postwar German Film, 1945-2007  Jan Hagens
Close study of the intersection of aesthetics and ethics with regard to how German films, since 1945, have dealt with Nazi history. Through the study of German-language films (with subtitles), produced in postwar East, West, and unified Germany through 2007, students consider and challenge perspectives on the Third Reich and postwar Germany, while learning basic categories of film studies.  HU

[ FILM 335, American Film Comedy ]
* FILM 349b / LAST 369 / LITR 369b, The Politics of Contemporary Latin American Cinema  Moira Fradinger
Introduction to contemporary Latin American cinema from 1980 to 2016, with review of films from Argentina, Brazil, Colombia, Chile, Peru, Paraguay, Guatemala, Cuba, and Mexico, and emphasis on how the legacy of the sixties informs contemporary film language and how films articulate the relation between politics and art today. Topics include: discourse of human rights in the aftermath of dictatorship; representations of social and economic injustice; transnational migration; and indigenous peoples. Sequel to LITR 360/ FILM 363. Prerequisite: Suggested, but not required: FILM 363/ LITR 360 (students who have not taken this course will be asked to watch four movies from the syllabus for background information); knowledge of Spanish and Portuguese.  HU

[ FILM 360, Putin’s Russia and Protest Culture ]
* FILM 367a / 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
[ FILM 371, The Social Worlds of Indian Cinema ]
[ FILM 374, Bollywood’s Music, Image, and Culture ]
[ FILM 384, North Korea through Film ]
[ FILM 389, Crime in Japanese Film and Fiction ]
[ FILM 407, War on Film ]
[ FILM 409, The Danube in Literature and Film ]
[ FILM 412, The Horror Film, 1960-1991 ]
[ FILM 415, Seventeenth-Century France in Cinema ]
* 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.  HU RP

* FILM 418b / GMAN 320b / GMST 265b / HUMS 135b / LITR 356b, Scandinavian Cinema and Television  Katie Trumpener
Contemporary Scandinavian film and television examined in relation to earlier cinematic highpoints. Course explores regionally-specific ideas about acting, visual culture and the role of art; feminism and the social contract; historical forces and social change. Films by Bergman, Dreyer, Gad, Sjöström, Sjöberg, Sjöman, Troell, Widerberg, Vinterberg, von Trier, Ostlund, Kaurismäki, Scherfig, Kjartansson; as well as contemporary television series selected by students.  HU

[ FILM 419, German New Waves in Cold War Europe ]
[ FILM 421, Cinema of Migration ]
[ FILM 427, American Documentary Films ]
[ FILM 438, U.S. Cinema from 1960 to the Mid-1970s ]
* FILM 442a / LITR 403a / RUSS 403a, The City in Literature and Film  Katerina Clark
Consideration of the architecture, town planning, and symbolic functions of various cities in Europe, Latin America, the United States, and East Asia. Discussion of the representation of these cities in literature and film. Works include older Soviet and Chinese films about Shanghai and contemporary films about Hong Kong and Beijing.  HU

[ FILM 444, Japanese Cinema after 1960 ]
* FILM 457a / ITAL 303a / LITR 359a, 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. Most films in Italian with English subtitles.  WR, HU

[ FILM 461, British Cinema ]
[ FILM 474, World War II in French Cinema ]

Film Theory, Visual Media, and Special Topics

* FILM 020a / ENGL 020a, Literature, Media, and Weather  John Peters
Interdisciplinary overview of how weather serves as a topic of human imagination and invention across such domains as literature and science, philosophy and religion, painting and popular culture. The stories we tell about weather, the temperamental and nebulous materials of weather, and the media that helps us understand it and shape it. Readings include poems, prose, and academic articles. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, 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 053a / ART 003a, Blue  Jessica Helfand
The cultural and iconic history of the color blue and its role as both a method and a motive for making work in the studio. The word "blue" and its etymological core, evocative connotations, colloquial nuance, and semantic role in different languages and cultures; scientific and sociological issues; blue in film and the fine arts. Projects experiment with writing, collecting, collage, and digital video. Use of materials from the Beinecke Library. Enrollment limited to 15 freshmen. Preregistration required; see under Freshman Seminar Program.  HU
FILM 160b / ENGL 196b, Introduction to Media  R. Williams
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, visuality, and the environment, including how digital culture continues to shape these realms.  WR, HU

FILM 210a / ENGL 188a, Philosophy of Digital Media  John Peters
Discussion of fundamental and theoretical questions regarding media, culture, and society; the consequences of a computerized age; what is new in new media; and digital media from both philosophical and historical perspective, with focus on the past five decades. Topics include animals, democracy, environment, gender, globalization, mental illness, obscenity, piracy, privacy, the public sphere, race, religion, social media, terrorism, and war.  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 242, Interpreting Film Masterpieces

FILM 244a / AMST 247a / HIST 170a / HSHM 202a, Media and Medicine in Modern America  John Warner and Gretchen Berland
Relationships between medicine, health, and the media in the United States from 1870 to the present. The changing role of the media in shaping conceptions of the body, creating new diseases, influencing health and health policy, crafting the image of the medical profession, informing expectations of medicine and constructions of citizenship, and the medicalization of American life.  HU

* FILM 272b / HUMS 273b / PLSC 306b, Truth and Media, Information, Disinformation, and Misinformation  Francesco Casetti
Exploration of how “truth” is disseminated in a global media economy, how news can be “fake,” and the role of media in constructing truth and falsehood, beginning with Plato's *Phaedrus*, a classic philosophical text in which writing itself is placed under scrutiny. Further consideration of epistemological certainty and doubt in the history of science, philosophy, literature, and art—each of which presents a theory of knowledge complicating or reifying the distinctions between fact and fiction; and ideological and technological distortions of the truth. A collaboration with the Poynter Fellowship at Yale.  HU

* FILM 273a / AFAM 252a, Cinema of the Black Diaspora  Rizvana Bradley
The politics, aesthetics, and social conditions that inform film movements across the black diaspora, including Caribbean, African, and especially black British cinema. Students consider the visualization of desire, sexuality, and erotic identification, and the political implications of exploring these themes with respect to black embodiment onscreen; and how this knowledge can be brought to bear on the aesthetic significance and cultural growth and development of a black diasporic film tradition. Prerequisite: One AFAM course, or a course on race, gender, sexuality, or instructor permission.  HU

* FILM 281b / ENGL 268b, Medieval Literature in Movies  Alastair Minnis
A study of medieval narrative traditions and their appropriation in modern film. *Beowulf*, selections from Chaucer’s *Canterbury Tales*, and Malory’s *Morte D'Arthur* are compared with modern film and television adaptations.  HU

FILM 285, Disney

FILM 290, Places of Amusement in American Culture

FILM 305, History and Theory of Animation

FILM 306b / EALL 367b, 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 318, Politics and Film

FILM 321, Hollywood in the Twenty-First Century

FILM 324, Gender and Sexuality in Media and Popular Culture

FILM 346, Intermediality in Film

* FILM 357a / GMAN 408a / LITR 304a, Books, Displays, and Systems Theory  Henry Sussman
A status report on the book as a medium in an age of cybernetic technology and virtual reality. The contentious no-man’s land between books and contemporary systems.  HU RP
A broad introduction to sound studies, an emerging field that analyzes both the technologies and the cultural techniques involved in the production, reception, and meaning of sound and listening. Topics include soundscapes, voice, modes of listening, audio technologies, electronic music, and noise. How sound studies intersects with more traditional methods of music studies.

* FILM 362, Representing the Holocaust
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.

* FILM 368a / HIST 275Ja / LITR 320a / MGRK 233a, The Culture of the Cold War in Europe
George Syrimis
European culture during and after the Cold War. Focus on the relation of politics and dominant ideologies to their correlative literary and cinematic aesthetics models and to popular culture. Themes include totalitarianism, Eurocommunism, decolonization, espionage, state surveillance, the nuclear threat, sports, and propaganda.

* FILM 391b / LITR 380b / SLAV 391b, Media, Politics, and Identity
Moira Fradinger and John MacKay
Consideration of the centrality to media practice of political identities, including those based in class, gender, ethnicity, region, and religion among others. Films by such directors as Todd Haynes, Shirley Clarke, Barry Jenkins, Barbara Kopple, and Charles Burnett; literary and critical works by Edouard Louis, Etienne Balibar, Clarice Lispector, and Judith Butler among others.

* 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 453b / AFAM 401b / AMST 411b, Introduction to Documentary Studies
Matthew Jacobson and Anna Duensing
An introduction to documentary film, photography, and radio for students interested in doing documentary work, as well as for those who simply wish to study the history of the documentary as a cultural form.
* FILM 454a / AMST 454a / ER&M 388a, Narrating the Lives of Refugees  Jake Halpern and Zareena Grewal
Analysis of contemporary representations of refugee experiences with special attention to the processes by which war, colonialism, displacement, encampment, and racialization shape the lives of refugees in New Haven and beyond. Topics include the representation of refugees as a source of political crisis; one-dimensional representations of refugees as victims in need of rescue, national subjects unfit for citizenship, and as a political and social threat; and how current refugee problems create definitional difficulties for states and international agencies. HU, SO

* FILM 459a / GMAN 354a / LITR 353a, The Films of Fassbinder, Herzog, and Haneke  Brigitte Peucker
Examination of representative films by three major German language auteurs. Topics include cinema’s investment in painting and theatricality, its relation to gendered, imaginary, and abject bodies and to the specificities of time and place; the fictions of the self that these auteurs construct; and how questions of identity intersect with ideology and the political.
Films subtitled; all readings and discussion in English. HU TR

[ FILM 460, The Films of Martin Scorsese ]

[ FILM 475, Shakespeare on Film ]

* FILM 476a / AMST 475a / ENGL 317a, Hollywood Novel and Film  Charles Musser
The history of novels and films about Hollywood. Ways in which the closely related forms of novel and film portray "the dream factory"—its past, present, and future—as well as the way the forms interact. Books include Merton at the Movies (1922), I Should Have Stayed Home (1938), Loves of the Last Tycoon (1940), and The Player (1988). Films include What Price Hollywood? (1932), A Star is Born (1937), Sunset Boulevard (1950), In a Lonely Place (1950), and The Player (1992). May not be taken after AMST S211/FILM S180. HU

Production Seminars

* FILM 161b / ART 241b, Introductory Film Writing and Directing  Sandra Luckow
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. Materials fee: $150. Priority to majors in Art and in Film & Media Studies. Prerequisite for majors in Film & Media Studies: FILM 150. RP

* FILM 162a or b / ART 142a or b, Introductory Documentary Filmmaking  Sandra Luckow
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 330, The Screenwriter’s Craft ]

* FILM 348b / ART 388b / THST 400b, Performance and the Moving Image  Emily Coates, Joan MacIntosh, and Johannes DeYoung
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 5, 2018. Contact the instructors for more information. Open to students of all levels and majors. 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 141 or 142, and FILM 150. RP

FILM 356a / ART 342a, Intermediate Documentary Filmmaking  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 & Media Studies. Prerequisites: ART 141 or 142, and FILM 150. HU RP

* 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 and Media Studies**

[FILM 396, Writing for Film: Voice and Vision]  
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. WR, HU

* 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. RP

* 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 484b / 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 396 or permission of instructor.

**Individual Research and Senior Essay Course or Project**

* 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 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.