

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

* **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 232b / THST 241b, 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 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 250a / AMST 250a / ER&M 251 / GLOBL 249a, Introduction to Critical Data Studies Staff

"Big data" has become a buzzword these days – but what is data? This course introduces the study of data and data technologies and techniques through a critical, anti-colonial

lens with profound attention to the power dynamics that constitute what is today called “data.” From the seemingly opaque play of algorithms to artificial intelligence and surveillance systems, to digital media and the culture industries, various systems rely on the storage, transaction, classification, and exploitation of datasets. Data is, in short, both a medium that relies on and reconfigures power. This class discusses methods for the study of data technologies and techniques from multiple interdisciplinary humanities and social science perspectives. Through academic scholarship as well as art and data visualizations, students interrogate: How is data constituted through its entanglements with power? What is the relationship between data and social and material inequality? What methods can we use to study the making of data? How can we envision decolonial data technologies and techniques? HU, SO o Course cr

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

This is an experimental course, a first-time interdisciplinary offering, for students of film, history, architecture, psychology, data science, and library science to participate in a class focused on the Movie Memory Project. For six years, my students in *Classical Hollywood Narrative* have collected interviews from their elders about early movie memories. We have 475 interviews from around the world. I’m looking for students who want to delve into the Movie Memory archive to research a topic of their choice. Students should be passionate about research; self-motivated; and willing to work collaboratively to share findings with a community of scholars. WR, HU

* **FILM 268b / AMST 365b / EP&E 399b / ER&M 295b, 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 298b / AMST 305b / EP&E 247b / ER&M 330b / SAST 262b, 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 304b / EALL 281b, Japanese Cinema and Its Others** Aaron Gerow

Critical inquiry into the myth of a homogeneous Japan through analysis of how Japanese film and media historically represents “others” of different races, ethnicities, nationalities, genders, and sexualities, including women, black residents, ethnic Koreans, Okinawans, Ainu, undocumented immigrants, LGBTQ minorities, the disabled, youth, and monstrous others like ghosts. HU

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 318a / GMAN 355a / HUMS 344a, German Film from 1945 to the Present**

Fatima Naqvi

Trauma, gender, media, transnationalism, terrorism, migration, precarity, neoliberalism, and environmental ethics are the issues we study in films from the German-speaking world. We begin in the immediate post-war period: How does the Second World War and its aftermath inflect these films? How does gender play an increasingly important role in the fiction films under discussion? What new collective identities do films articulate in the course of the politicized period from the late 1960s into the late 1970s, when home-grown terrorism contests the category of the West German nation? How do the predominant concerns shift with the passage of time and with the changing media formats? What is the role of genre in representing transnational problems like migration after 2000? How do economic issues come to the fore in the precarious economic conditions shown? When does violence seem like an answer to political, economic, and social pressures and the legacies of colonialism? Particular attention is paid to film aesthetics. Films include those by Julian Radlmaier, Hubert Sauper, Sudabeh Mortezaei, Fatih Akin, Wolfgang Staudte, Alexander Kluge, Werner Herzog, Rainer Werner Fassbinder, Werner Schroeter, Harun Farocki, Michael Haneke, Christian Petzold, Jessica Hausner, Mara Mattuschka, Ulrich Seidl, Nikolaus Geyrhalt, among others. Visiting directors Julian Radlmaier and Hubert Sauper will be integrated into the course. This class will have an optional German section (50 minutes a week) for students interested in counting this class for the Advanced Language Certificate. A minimum of three students is required for the section to run.

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* **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 321a / HUMS 435a / LAST 359a / LITR 379a, Radical Cinemas in the Global Sixties** Moira Fradinger and Lorenz Hegel

“1968” has become a cipher for a moment of global turmoil, social transformation and cultural revolution. This class explores the “long global sixties” through cinema produced across continents. At the height of the Cold War between two blocks in the “East” and the “West,” the “Third World” emerged as a radical political project alternative to a world order shaped by centuries of colonialism, imperialism, slavery, and capitalist exploitation. Liberation, emancipation, independence, anticolonialism, decolonization, and revolution became key words in the global political discourse. Leaders from Africa, Asia, and Latin America created a new international platform, the Non-Aligned Movement (NAM) that challenged the Cold War bi-polarity. Radical filmmakers who belong in this period experimented with strategies of storytelling and of capturing reality, calling into question rigid distinctions between “documentary” and “fiction” and “art and politics.” The goal was not to “show” reality, but to change it. We study a world-wide range of examples that involve filmmakers’ collaborations across The Americas, Western Europe, North Africa, South and South-East Asia. Taught in English; films are subtitled but knowledge of other languages may be useful. HU

* **FILM 333b / LITR 351b, Early Film Theory and Modernity** Francesco Casetti
For a long time, early film theories have been overlooked and underestimated. Their recent rediscovery has, however, highlighted their crucial role in framing film as a “modern” invention. The main point of interest in early film theories is based on their capacity to highlight and focus some of the characteristic of modern life: speed, economy, contingency, excitement, etc. By prioritizing the filmic experience, they focused attention on the spectator. But the idea of a “modern” art, as well as the research for a “modern” language, were also an important issue. On the background of this interest in modernity, early film theories were not uniform. Ideological differences and national identities played a major role in defining the perspective of theoretical research. In this respect, it is useful to compare the debate in the USA and in Europe and to acknowledge the very different traditions which they represented. The seminar accordingly takes into account theories in France (Delluc, Epstein), Germany (Arnheim, Kracauer), Middle-Europe (Bábalazs, Lukács, Tille), Italy (Papini, Thovez), Soviet Union (Eisenstein, Vertov, Pudovkin) and USA (Lindsay, Freeburg, Münsterberg). Every week there is a screening with films representative of the time. 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 first-year students.

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. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

FILM 356b / ART 342b, Intermediate Documentary Filmmaking Michel Auder

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 369a / HUMS 186a / RSEE 244a / RUSS 222a, War Games** Marijeta Bozovic

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 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 399a / EALL 237a / EAST 404a, Nuclear Disasters and Trauma in Japanese Cinema and Beyond** Staff

This course examines the ways nuclear disasters are depicted in contemporary Japanese cinema. More specifically, we look at atomic bombings in Hiroshima and Nagasaki (1945), and the Fukushima Daiichi Nuclear Disaster (2011), and how the dormant trauma towards nuclear power has influenced Japanese cinema/media. As the artists portraying disasters often face the limits of representation, their works raise the following questions: how can cinema depict disasters that are indescribable in nature? How might cinema cause or resist tendencies towards post-catastrophic nationalism? In what ways can cinema address disaster that other forms of media cannot? What filmic techniques can be used to dramatize disastrous moments? Can cinema “foresee” unfolding or upcoming disasters? While considering these questions, this course also introduces the methodologies to write/discuss about film as an art form by examining different cinematic elements such as visual, sound, narrative, performance, and touch.

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FILM 403b / HUMS 426b, Scared to Death: Fear of and in Media Francesco Casetti

Fear is a dominant political, cultural, social, and economic force today. However, its importance is often overlooked, especially in film and media studies. While recent work has looked at our positive affective relationships with media, including fandom and cinephilia, the fear of media has been largely ignored. Yet, media also elicit, amplify, quell, and otherwise respond to cultural anxieties. They convey frightening content; they provide biased information; they produce addiction; they allegedly harm our physical and mental health; they expose our private selves to a public gaze; they seem to expropriate our identities; and so on. Current debates on “fake news,” the increasing role of “conspiracy theories,” and the polarization of sources of information are all elements that further increase the idea of media as a terrifying reality. This lecture course considers how media and fear intersect, asking both how technology mediates fear and how fear shapes our engagement with media. To this end, we have broken the course into two main units. In the first, “Mediating Fears,” we analyze how fear has historically circulated and how media have conveyed and transformed this emotion. In the second, “Fearing Media,” we look at media as objects of fear, due their nature as technological, modern, ephemeral, unfamiliar, attractive, and pervasive objects. In order to better explore fear as a concept and as an object of experience, every week we present a theoretical framework (first meeting) and a case study (second meeting). Readings include academic papers, literary works, op-eds, and articles in both print and digital publications. HU

*** 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 432a / GMAN 432 / HUMS 348a / LITR 432a, World War II: Homefront Literature and Film** Katie Trumpener

Taking a pan-European perspective, this course examines quotidian, civilian experiences of war, during a conflict of unusual scope and duration. Considering key works of wartime and postwar fiction and film alongside verbal and visual diaries, memoirs, documentaries, and video testimonies, we will explore the kinds of literary and filmic reflection war occasioned, how civilians experienced the relationship between history and everyday life (both during and after the war), women's and children's experience of war, and the ways that home front, occupation and Holocaust memories shaped postwar avant-garde aesthetics. 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 / HIST 413a, 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** 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 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 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 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). WR, HU

* **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. 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.