

# Film and Media Studies

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## Courses

### FILM 1100 First-Year Seminar: Science Fiction Literature & Film: A Contrast in Hyper-Imaginative Media

This course will present a historical overview of the forms that racial and ethnic representations have taken in American television. The course will chart changes in public perception of racial and ethnic difference in the context of sweeping cultural and social transformations. The course examines how notions of medium and ponders the implications for these identities of the contemporary practice of narrowcasting. Required Screening.

Credit 3 units. A&S IQ: HUM, LCD Art: HUM BU: BA, HUM EN: H  
 Typical periods offered: Fall, Spring

### FILM 1120 First-Year Seminar: Race and Ethnicity in American Cinema

From the early documentary roots of cinema through the Civil Rights movement and to the recent democratization of the means of media production, questions of race and ethnicity have proved crucial both to the content of American films and also to the perspective from which they are made. This class will look at the representation of historical moments from the Civil War to Hurricane Katrina, the production of cinematic stereotypes as well as their appropriation for subversive purposes, and the gradual evolution of multi-culturalism as a central factor in the stories told and the telling of stories on the American screen. Students will use film texts to develop a critical understanding of one of the most important issues in American history. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM Art: HUM BU: BA, HUM EN: H  
 Typical periods offered: Spring

### FILM 1122 First-Year Seminar:

Over the past three decades, contemporary film and television have seen a trend of increasingly complex storytelling, in the US and worldwide. We see such innovative narrative forms in Hollywood films such as *Source Code* (Duncan Jones, 2011), *Inception* (Christopher Nolan, 2010), and *Butterfly Effects* (Eric Bress and J.Mackye Gruber, 2004), as well as in TV series such as *FlashForward* (ABC, 2009-10) and *Russian Doll* (Netflix, 2019), not to mention global art cinema *Too Many Ways to Be No.1* (Wai Ka-fai, 1997) and *Peppermint Candy* (Chang Dong Lee, 1999). Named puzzle films, mind-game films, or complex TV, these films and series manifest common new features, such as non-linear narratives, jumbled chronologies, labyrinthine spatial orientation; they creatively use time travel, multiverse, compulsive repetition, and loops to transcend spatial-temporal limitations. These films play with our perception of the reality, present new psychological and cognitive challenges, and thereby create new spectatorial pleasure. This course teaches students to enjoy, view, closely analyze, and critically think about films and series of complex storytelling. Reading these films along with recent film and television studies scholarship, students learn analytical skills and conceptual frameworks to untangle the convoluted

narrative logic and discern in the narrative architecture new modes of rethinking identity, reality, history, and future in our contemporary societies. Required Screenings: Wednesdays @ 4pm. This course is appropriate for first-year students.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Spring

### FILM 1130 Freshman Seminar: Science Fiction and Cultural Modernity

Science Fiction has been called the twentieth century's most characteristic genre because it addresses many of the issues that are central to the concept of cultural modernity: utopian/dystopian visions, technological development/disasters, mass media/mass culture, rapid social change, cultural clashes, and encounters with the alien other (differentiated by gender, race, class, etc.). What is interesting about works of science fiction is not so much what they have to say about an imagined future, but what they tell us about the culture that created them. In this course we will think and write critically about key themes from approximately four science fiction novels (such as *Brave New World* and *War of the Worlds*) and from a range of science fiction films and television series (such as the original *Invasion of the Body Snatchers*, *A Clockwork Orange*, *Blade Runner*, and *Star Trek: The Next Generation*) in order to examine how science fiction comments on the cultural present.

Credit 3 units.

### FILM 1140 First-Year Seminar: Superhero Media

This course will examine the superhero as American myth and media industry commodity. We will consider historical, cultural, and industrial aspects of the superhero genre across comic books, films, television series, and video games. Focusing on multiple media allows us to examine an array of medium-specific and cross-media issues (e.g., how criticism of superhero films as not cinema reflects a legacy of comics being perceived as juvenile). Our study will encompass a number of critical frameworks, including myth, adaptation, gender, race, and transmedia storytelling. Each course unit will focus on how different media have presented one or more superhero franchises (e.g., *Superman*, *Batman*, *Black Panther*, *Captain Marvel*, *Watchmen*). Required screenings. Enrollment limited to first-year students.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: BA, HUM EN: H  
 Typical periods offered: Fall, Spring, Summer

### FILM 1150 First-Year Seminar:

This course will explore the complex relationship between moving images and ideas of the real in both movies and television. It will explore theories of representation, surveillance, authenticity, truth, and realism in this context. From the earliest actuality films to the recent phenomenon of reality television programming, it will ask if screen images capture what is really happening in front of the camera or if conventions of representation, genre, and narrative mediate the reality of these images. More significantly, it will inquire into why such questions matter. At issue is the role that moving images on both the big and the small screen have in our understanding of the world as it is and ourselves as we experience it.

Credit 3 units. A&S IQ: SSC EN: S  
 Typical periods offered: Spring

### FILM 1160 First-Year Seminar: Cult TV: Critical Approaches to Fans and Fictions

What do such disparate television series as *Dr. Who*, *Star Trek*, *The Avengers*, *Monty Python's Flying Circus*, *The X-Files*, *Buffy the Vampire Slayer*, *Xena: Warrior Princess*, and *Sealab 2021* have in common? They all attract loyal audiences, stimulate subcultural sensibilities, lend themselves to textual poaching, and thus qualify as examples of Cult TV, a term that has become increasingly salient within critical

studies of the medium. In this course we will explore the subject of cult television from a variety of social, cultural, and thematic perspectives, so that by the end of the semester students will have gained a deeper understanding of its historical importance as a barometer of both popular and oppositional tastes. We will examine how these and other examples of genre-based network and cable programming complicate distinctions between lowbrow and highbrow tastes while sustaining worldwide interpretative communities years after their original airdates. Students will also examine the importance of syndication, home video technologies, ancillary markets, publishing, and the Internet in the construction of fan cultures. Required Screening.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall

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**FILM 1170 First-Year Seminar: Asians in American Film**

This course surveys the history of Asian representations in American cinema from the silent period to the contemporary era. Throughout the semester we will focus on images of Chinese, Japanese, Koreans, Filipinos, and Vietnamese that have become most ingrained in American popular culture over the last century, from Fu Manchu and Madame Butterfly stereotypes popular during the classical studio era to more recent reconfigurations of racialized imagery in Jackie Chan and Jet Li films. We will also examine selected works by Asian American independent writer-directors-films and videos like Chan is Missing, History and Memory, and Better Luck Tomorrow that challenge the stereotypes and normative tropes of Orientalism still permeating mainstream media. Students will be asked to frame textual analyses of key films (such as The Cheat, Daughter of Shanghai, Battle Hymn, Flower Drum Song, and Enter the Dragon) within various political, social, cultural, and industrial contexts (e.g. anti-Asiatic immigration and labor policies; U.S. foreign policies; the practice of yellowface; censorship codes; wars in East and Southeast Asia; anti-miscegenation laws; grassroots campaigns to stem the tide of stereotypes and hate-crimes; etc.).

Credit 3 units. A&S IQ: HUM BU: HUM, IS EN: H

Typical periods offered: Fall

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**FILM 1180 First-Year Seminar: Mr. Kiss Kiss Bang Bang: James Bond in Film, Literature and Popular Culture**

Originally a character in Cold War spy literature, James Bond has emerged as an international pop culture phenomenon. In this course, we will explore the evolution of James Bond from Ian Fleming to the spy parodies in international cinema. We will read several of Fleming's novels and short stories, including Casino Royale (1953), Octopussy (1966) and The Property of a Lady (1967), and discuss these texts in light of post-war spy literature. We will screen numerous Bond films, and compare and contrast James Bond the literary and cinematic character, how Bond emerged as a franchise hero through the vision of producers Harry Saltzman and Albert Cubby Broccoli, and critical aspects of the film franchise, including its storytelling roots in Hollywood serials, its use of gadgets and special effects, and the role of stardom in their marketing (Sean Connery, Ursula Andress, Roger Moore, Madonna, Pierce Brosnan and Daniel Craig). Finally, we will explore the re-envisioning of Bond in various media and art forms in global popular culture, including music, DC and Marvel Comics, games, children's television and in Asian cinema (Stephen Chow's 1994 From Beijing with Love). Required Screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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**FILM 1190 First-Year Seminar: Anime as Popular Culture**

In the contemporary media landscape, film, television, games, publishing, and merchandizing are increasingly connected and help distribute cultural products across the globe. Japanese animation is one of the earliest and most successful examples of this powerful strategy. This course examines the global franchising industry of

Japanese anime to explore basic questions about media and popular culture: How do we define a medium? How do consumer practices shape media and popular culture? What is the impact of globalization on media, and global media on national culture? Our investigations of Japan cool and its avid consumer cultures will cover: animation aesthetics and technology; media convergence; anime fan cultures; science-fiction and remaking the body, history, and identity through global media. No prerequisites. Enrollment limited to fifteen college freshmen. In addition to class meetings, there will be a mandatory weekly scheduled screening.

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

Typical periods offered: Spring

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**FILM 1200 First-Year Seminar:**

In spite of -- and because of -- its propensity for terrifying readers and viewers, horror has proven to be one of the most resilient and popular genres across all forms of media. Why are audiences attracted to a genre that causes fear, revulsion, and distress? This course will consider the cultural, philosophical, and generic dimensions of horror and explore how it operates across an array of media platforms: film, literature, television, comics, and video games. We will read two literary masters of the genre, H.P. Lovecraft and Stephen King, and we will screen some of the most successful horror films of the last 50 years. We will also study horror through a variety of critical frameworks, including gender, stardom, special effects, transnationality, adaptation, transmedia storytelling, and interactivity. The course will culminate in two extended case studies. In the first, we will compare and contrast literary, filmic, and televisual adaptations of The Shining. In the second, we will consider The Walking Dead as a franchise that spreads its narrative across comics, multiple television programs, and video games. Required screenings. Enrollment limited to first-year students.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 1210 First-Year Seminar: Youth Culture and Visual Media**

Since the advent of cinema through the recent development of online social networking, visual media in the United States and around the world have been identified with a market of youthful consumers and producers. This course will look at the development of youth culture in the United States and its unique relationship to visual media, including film, television, comic books, video games, and the Internet, in the twentieth and twenty-first centuries. We will examine youth culture as a social phenomenon generated by the young, a means of representing the experience of being youthful, and as part of the ongoing debates over the effects of media on the young. As alternately mass culture, popular culture, counter culture, and participatory culture, youth culture holds a privileged place in the history of American visual media and continues to influence production and innovation within the media marketplace.

Credit 3 units. A&S IQ: HUM BU: BA, HUM EN: H

Typical periods offered: Spring, Summer

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**FILM 1995 Film & Media Studies Coursework Completed Abroad**

This course is for study abroad credits.

Credit 12 units.

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**FILM 1996 Film and Media Studies Elective: 100-Level**

Credit 3 units. EN: H

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**FILM 2000 Special Projects**

This course is intended for freshmen and sophomores who wish to register for internships. Students must receive Program approval prior to beginning the internship. Please consult the Program guidelines governing internships. Credit variable, maximum 3 units.

Credit 3 units.

Typical periods offered: Fall, Spring

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#### **FILM 2006 Video/Film**

In order to enroll in this course, students must complete a contract and submit it to the Performing Arts Department office.

Credit 3 units.

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#### **FILM 2200 Introduction to Film Studies**

How do film images create meaning? What are the tools the film artist uses to create images? This course will introduce students to basic techniques of film production and formal methodologies for analyzing film art. Students will learn the essential components of film language -- staging, camera placement, camera movement, editing, lighting, special effects, film stock, lenses -- to heighten perceptual skills in viewing films and increase critical understanding of the ways films function as visual discourse. The course is foundational for the major in Film and Media Studies. Required Screening

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring, Summer

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#### **FILM 2250 Making Movies**

This course introduces the core concepts and skills for producing dramatic narrative film and video, building on the Hollywood paradigm. No previous technical experience is required, but students should have taken or be concurrently enrolled in Film 220. This course teaches students how films are put together to tell stories, negotiating between the possibilities of cinematic language and the practicalities of working with machines and other people. In order to develop an understanding of filmic narration, students will learn the basics of camera operation, lighting, digital video editing, sound design and recording, casting and directing actors, visual composition and art direction, and production planning and organization. These concepts will be put into practice through a series of exercises culminating in a creative, narrative short digital video. This course fulfills the prerequisite for 300 and 400 level video and film production courses in Film and Media Studies and the production requirement in the FMS major. Admission by waitlist only. Prereq: Film 220.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring, Summer

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#### **FILM 2300 Moving Images and Sound**

SPECIAL NOTE: Admission by Wait-list only. Preference will be given to Film and Media Studies majors and minors. This introductory video production course explores how images and sounds function as cinematic building blocks and purveyors of content. Through creative assignments involving at times personal inquiry, at other times the understanding of elementary semiotics, the components of film and video are examined. Students learn the basics of key sound and editing software to produce, outside of class time, an original two-minute narrative piece. This course is a prerequisite to all other Film and Media Studies video courses. Prereq: Film Studies 220 or consent of instructor. Credit 3 units. A&S IQ: HUM BU: HUM

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#### **FILM 2490 Intro to Digital Video Post-Production**

Within this introduction to the electronic studio and the general principles of editing, some of the most commonly used techniques in post-production will be explored. Students will go from object oriented graphics to bitmap imaging software like Illustrator, Photoshop and Painter, to create titles and short animations to be incorporated into their final edited piece. Sound and Web presentation issues will also be touched upon. Students are expected to provide their own video material, ready to edit, by the start of the semester. Prerequisite: Film Studies 245.

Credit 3 units.

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#### **FILM 2907 Special Projects**

In order to enroll in this course, students must complete a contract and submit it to the Performing Arts Department office.

Credit 3 units.

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#### **FILM 2995 Film & Media Studies Course Work Completed Abroad**

This course is for study abroad credits.

Credit 12 units.

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#### **FILM 2996 Film and Media Studies Elective: 200-Level**

Credit 3 units. EN: H

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#### **FILM 3003 From Shaft to Django: The History of Blaxploitation Film**

Hollywood was in steep decline in the late 1960's. On the brink of collapse, the film industry was rescued by an unprecedented boom in films that featured Black casts and targeted Black audiences. Narratives of slick-talking hustlers and afro-sporting femme fatales intent on sticking it to the man, these would come to be known as Blaxploitation films. This class will historically contextualize and critically examine the Blaxploitation phenomenon of the 1970's. We will explore what led to the emergence of Blaxploitation, the peaks of its popularity, the controversies that surrounded it, its rapid demise, and its lasting influence. Blaxploitation was a brief, bombastic and highly polarizing era in the history of American film. Heralded by some as a revolution in representations of Black empowerment and by others as pandering to longstanding racial stereotypes. Indeed, it's influence on Black culture stretches beyond the 1970's and into cultural realms beyond the silver screen. While this is primarily a film course emphasizing close readings of canonical Blaxploitation cinema, we also will explore: Blaxploitation soundtracks (i.e., Curtis Mayfield and Isaac Hayes), Black Pulp Fiction novels that inspired the films (i.e., Ernest Tidyman and Sam Greenlee), the aesthetics of Blaxploitation promotion via the Black Film Promotional Material Collection located in the Julian Edison Department of Special Collections, and finally we will consider how Blaxploitation aestheticism influenced subsequent cultural movements like the 1990's renaissance in Black film, Hip-Hop and contemporary satire.

Credit 3 units.

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#### **FILM 3050 Music and Masculinity in the Movies of Martin Scorsese**

This course considers the work of American filmmaker Martin Scorsese, with close attention to (1) how Scorsese uses music (and sound) to construct intense cinematic worlds and (2) how his film characters and plots represent various sorts of white American men. The consistent collision between Scorsese's interest in music as a driver of film style and content and his penchant for male-centered, frequently violent narratives makes him an ideal central figure for our study of white American masculinities at the movies over the last five decades. Films to be studied include Mean Streets, Taxi Driver, Raging Bull, Goodfellas, Cape Fear, The Departed, Shutter Island, and The Wolf of Wall Street. Required screenings.

Credit 3 units. A&S IQ: HUM, SC Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 3100 Video Production**

An advanced course exploring the creative and technical aspects of video production. Students sharpen their knowledge of cameras, directing, lighting, sound recording, non-linear systems, and narrative structures. In addition to acquiring a theoretical understanding of

the production process, students will gain practical experience by producing, outside of class time, a short project reflecting their visual and conceptual maturity. Prerequisite: L53 Film 230 (Moving Images and Sound) or permission of the instructor.

Credit 3 units. A&S IQ: HUM BU: BA, HUM EN: H

Typical periods offered: Spring

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#### **FILM 3110 Documentary Production**

In parallel with an overview of various documentary genres, ranging from the personal, the poetic, the agitprop, and cinema vérité, this course will offer students the opportunity to produce a short documentary piece on the topic of their choosing. Aesthetic and ethical issues will be explored by considering the overall methodology in terms of subjectivity, content, structure, and the possible usage of music and/or voice-over. For the sake of completing the project in time, it is recommended that students be familiar with the subject matter of their investigation, before taking the course. Prerequisite: L53 Film 230 (Moving Images and Sound) or permission of the instructor.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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#### **FILM 3190 Documentary Film and Media**

From movie screens to cell phones, moving images that document life have never been more ubiquitous. What do these images tell us about the relationship between representation and reality? How have film and media makers used moving images to represent major cultural, political, and social upheavals as well as communicated an understanding of everyday life? To answer these questions, this course will survey the rich, vibrant legacy of documentary filmmaking as well as demonstrate its ongoing artistic and cultural relevance to newer media. We will examine key modes of documentary film while contextualizing the historical development of these forms within aesthetic, industrial, and political factors. We will also consider ethical issues in filmic representation, especially in relation to the ethnographic tradition. In addition to studying the work of documentary pioneers, we will explore contemporary activist documentaries, as well as new industrial developments such as serialized online documentary. Required screenings. Tuesdays @ 4pm

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: BA, HUM EN: H

Typical periods offered: Fall, Spring

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#### **FILM 3200 British Cinema: A History**

British cinema has gotten a bad rap. French film director François Truffaut once declared that cinema and Britain were incompatible terms since the English countryside, the subdued way of life, the stolid routine—are anti-dramatic. . . [even] the weather itself is anti-cinematic. Yet British films proudly rank among some of the most acclaimed and beloved in film history: Monty Python and the Holy Grail, A Hard Day's Night, Lawrence of Arabia, The Third Man, Zulu, The Ladykillers, A Night to Remember, Trainspotting, The King's Speech, and the James Bond franchise. Admittedly, British cinema has had its ups and downs, never quite knowing whether to position itself as a distinctive national cinema or as a rival to Hollywood. This uncertainty has fostered a rich diversity and complexity that this course will emphasize in a survey approach. We will give equal attention to the work of high-profile directors like Alfred Hitchcock and Michael Powell and to important genres in which the British seem to excel—like black comedy, imperialist adventure, kitchen sink drama, documentary, and the so-called heritage films that paved the way for television's Downton Abbey. Required Screenings.

Credit 3 units. A&S IQ: HUM BU: HUM, IS EN: H

Typical periods offered: Fall, Spring

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#### **FILM 3220 Contemporary East Asian Cinema**

This course focuses on films made in Japan, Mainland China, Taiwan, Hong Kong and South Korea over the past three decades. Students will examine how the global/local geopolitics specific to the post-Cold War period, the passing of authoritarian regimes, the boom and bust of the Asian economy, and international film festivals have influenced the shaping of New East Asian cinemas across borders. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

Typical periods offered: Fall

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#### **FILM 3230 The Cinema of Eastern Europe in the Cold War Era**

This course has two objectives. On the one hand, we will watch masterpieces of European cinema, awarded at international festivals and directed by legendary names such as Milos Forman, Emir Kusturica and Andrzej Wajda, and focus on their artistic genius. On the other hand, we will study the way in which the confrontational politics of the Cold War inform these films, with a special focus on the perplexing predicament of a divided and antagonized Europe. The readings for this class emphasize our dual exploration. We will work with texts dealing with both film history and its aesthetics and with broader analyses of the intellectual and political landscape of the Cold War context. Required Screenings.

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

Typical periods offered: Spring

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#### **FILM 3240 History of Chinese Cinemas: 1930s-1990s**

This course offers an overview of Chinese cinemas, including those of Mainland China, Hong Kong, and Taiwan, over the twentieth century. We will study major trends such as the left-wing filmmaking in the 1930s, the Maoist revolutionary narratives, Taiwanese healthy realism, the New Cinemas of the three regions, and contemporary transnational productions. Major topics include urban modernity, gender formation, national and transnational cinemas within specific historical contexts. All films come with English subtitle. Required Screenings.

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

Typical periods offered: Spring

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#### **FILM 3250 French Film Culture**

Called the seventh art, film has a long tradition of serious popular appreciation and academic study in France. This course will offer an overview of French cinema, including the origins of film (Lumière brothers, Méliès), the inventive silent period (which created such avant-garde classics as *Un chien andalou*), the poetic realism of the 30s, the difficulties of the war years, the post-war emphasis on historical/nationalist themes in the tradition of quality films, the French New Wave's attempt to create a more cinematic style, the effects of the political turmoil of May '68 on film culture, the art house reception of French films in the US, and the broader appeal of recent hyper-visual (*cinéma du look*) films, such as *La Femme Nikita* and *Amélie*. While the primary focus of the course will be on French cinema, we will also discuss the reciprocal influences between American and French film culture, both in terms of formal influences on filmmaking and theoretical approaches to film studies. French film terms will be introduced but no prior knowledge of the language is expected. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H

Typical periods offered: Fall, Spring

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#### **FILM 3260 Samurai, Rebels, and Bandits: The Japanese Period Film**

Tales of heroism, crime, revolt, and political intrigue. Bloody battles, betrayal, madness, and flashing swords. This is the world of *jidaigeki eiga*, the Japanese period film. In this course, we will analyze the complex (and often flamboyant) narrative, visual, and thematic

structures of films about the age of the samurai. We will discuss jidaigeki representations of violence and masculinity, self-sacrifice and rebellion, and the invention of tradition as well as critical uses of history. In addition to the historical content of the films, we will study the historical contexts that shaped jidaigeki film production and discuss relevant transformations in Japanese cinema and society. Period films have been shaped by and exert strong influences on Japanese theater, oral storytelling, popular literature, comics, and international film culture, all of which are helpful for understanding the films. As we track changes in jidaigeki style and subject matter, the course will introduce theories for interpreting narrative structure, genre repetition and innovation, intertextuality, and representations of the past. All readings will be in English. No knowledge of Japanese required. No prerequisites. Required Screenings Tuesdays @ 7 pm.

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

Typical periods offered: Fall

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### FILM 3270 Anime and Manga

This course examines the production and reception of Japanese animation and comics, with special emphasis on animation techniques and technology, industrial practices, cultural analysis, and fan cultures. Students will learn about the intertwined histories of anime and manga, and engage with contemporary examples. No prerequisites or Japanese language necessary. This course is appropriate for first year students.

Credit 3 units. Art: VC BU: IS EN: H

Typical periods offered: Spring

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### FILM 3280 History of German Cinema

This course explores the major developments of German cinema throughout the twentieth century. More specifically, this course will engage with issues relating to German film culture's negotiation of popular filmmaking and art cinema, of Hollywood conventions and European avant-garde sensibilities. Topics will include the political functions of German film during the Weimar, the Nazi, the postwar, and the postwall eras; the influence of American mass culture on German film; the role of German émigrés in the classical Hollywood studio system; and the place of German cinema in present-day Europe and in our contemporary age of globalization. Special attention will be given to the role of German cinema in building and questioning national identity, to the ways in which German feature films over the past hundred years have used or challenged mainstream conventions to recall the national past and envision alternative futures. Films by directors such as Murnau, Lang, Fassbinder, Herzog, Tykwer and many others. All readings and discussions in English. May not be taken for German major or minor credit. Required screenings. This course is appropriate for first year students.

Credit 3 units. BU: IS EN: H

Typical periods offered: Spring

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### FILM 3290 Italian Neorealism

This course explores the visual language of one of the most influential film movements of the twentieth century. We will concentrate on the origins of neorealism in Italian post-war cinema and history, and focus on the works of film-makers such as Roberto Rossellini, Vittorio De Sica and Luchino Visconti. We will also consider the longer-term influence of the movement both in Italy and elsewhere. Throughout this course, we will reflect on the possibilities of mimesis in cinema, on the social and political engagement of neorealist film, and on the factors that caused its decline.

Credit 3 units. A&S IQ: HUM BU: HUM, IS EN: H

Typical periods offered: Fall

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### FILM 3300 History of American Cinema

This course traces the history of the American cinema from the earliest screenings in vaudeville theaters through the birth of the feature film to movies in the age of video. The course will examine both the contributions of individual filmmakers as well as the determining contexts of modes of production, distribution, and exhibition. The course aims to provide an understanding of the continuing evolution of the American cinema, in its internal development, in its incorporation of new technologies, and in its responses to other national cinemas. Required screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: CPSC, HUM BU: HUM EN: H

Typical periods offered: Spring

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### FILM 3310 The New Hollywood Cinema

This course will examine the history of film culture and the film industry in the United States since the end of the classical Hollywood studio system. It will pay special attention to the period of auteur-centered filmmaking in the 1970s. During this time, the end of the production code, the financial crisis of the industry, the unparalleled influence of European New Wave and Art films, and the introduction of the first generation of film school graduates (the so-called movie brats) all combined amidst the tumultuous cultural politics of such movements as the counterculture, civil rights, and second wave feminism to form a film-historical moment often called the Hollywood Renaissance. This brief period was soon followed by a newly reinvigorated Hollywood industry focused on the high-concept blockbuster. Such rapid transformations in the practice and nature of American film not only continue to influence commercial filmmaking today but also continue to shape our understanding of the role of authorship, genre, and ideology within Hollywood. The course will consider films of the New Hollywood in the context of tensions between radicalism and populism, progressivism and nihilism, entertainment and ideology, artistic and commercial success. Required screenings.

Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall

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### FILM 3330 Making Movies II: Intermediate Narrative Filmmaking

In Making Movies II, students advance their skills in filmmaking through a series of exercises and individual short films culminating in a final narrative project shot in high definition digital video and edited in Adobe CC and Premiere Pro. With faculty guidance, and working in groups, students collaborate in producing a narrative film that is a minimum of 10 minutes in length, following three-act structure and involving elements of motivation, conflict, and resolution. In addition to this structured approach to content, students are encouraged to achieve a unified aesthetic approach to picture and soundtrack that reinforces/enhances the meaning of their final projects. The course develops student skills through lectures, demonstrations, in-class screening of excerpts and critiques. Topics covered include idea development, preproduction planning, directing actors, composition, lighting, and editing. Students are required to assist other students in their productions and attend all classes. 3 credits. Admission by waitlist only. Prerequisite: Film 220 and Film 225 or 230.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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### FILM 3360 Cinema and Ireland

Like many other anglophone and francophone countries, Ireland only even started to develop a robust national cinema in the 1970s. As in, for instance, Australia and New Zealand, growth had previously been blocked by the dominance of local screens by films from, on the one hand, the overbearing 'imperial' power, Britain, and, on the other, Hollywood, center of an even stronger cultural imperialism. Increased national self-assertion coincided with the weakening of the grip of those two cinemas in the post-classical period. A major focus of the class is on some of the key works of the film-makers who established



themselves in the 1980s, notably Neil Jordan and Jim Sheridan. But, as the title indicates - not simply Irish Cinema - it deals with more than this. Like Ireland itself, Irish cinema is deeply marked by, and preoccupied with, the political and cultural struggles of the past, and recent cinema is illuminated by seeing it in the context of earlier films: Hollywood and British versions of Ireland, whether shot on location or in the studio, as well as the isolated earlier landmarks of an indigenous Irish cinema. We also look at the rich topic of the representation of Irish immigrants in Hollywood films. Required Screenings.

Credit 3 units. A&S IQ: LCD BU: IS EN: H

Typical periods offered: Spring

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### FILM 3370 Retro Game Design

Before they became retro, games played on platforms of the 1970s and 1980s were just games. But early game-console hardware was designed with very particular ideas of what made a game a game, and under extreme constraints of cost and technical viability. Creators designed for these constraints, and their work then influenced the design of later hardware and software. This is a course about the history, design, and technology of one retro game console, the 1977 Atari Video Computer System (also known as the Atari VCS or the Atari 2600). The first popular home console, the Atari VCS is a truly weird computer: It boasts 128 bytes of RAM, no video buffer, and a custom graphics and sound chip designed to interface with then-universal cathode ray tube televisions. Against all odds, creators made fun and successful games within these extreme constraints. Just as an artist benefits from learning the fundamentals of their craft, so a game designer or developer can benefit from returning to these early and crude hardware platforms. In this course, students will learn the technical and creative history of the Atari, and they will also learn the fundamentals of programming its unfamiliar hardware. Students will carry out programming exercises, mostly in the assembly language instructions required to operate this unusual computer. They will then make their own games for the Atari, which will be able to run on the actual, 45-year-old hardware.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: HUM EN: H

Typical periods offered: Fall

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### FILM 3400 History of World Cinema

The course surveys the history of cinema as it developed in nations other than the United States. Beginning with the initially dominant film producing nations of Western Europe, this course will consider the development of various national cinemas in Europe, Asia, and third world countries. The course will seek to develop an understanding of each individual film both as an expression of a national culture as well as a possible response to international movements in other art forms. Throughout, the course will consider how various national cinemas sought ways of dealing with the pervasiveness of Hollywood films, developing their own distinctive styles, which could in turn influence American cinema itself. Priority given to majors. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H

Typical periods offered: Fall

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### FILM 3410 Transnational Cinema(s): Film Flows in a Changing World

Across a century of extreme nationalism, Cold War imperialism, and increased globalization, moving image culture remains deeply tied to the evolution of global economics, shifting notions of local identity, and human migration. Recent changes in the dynamic of international economics and cultural flow have led to new critical approaches that reassess international cinema as being constructed by relationships that transcend national borders. This course examines multiple ways in which cinema works transnationally, focusing on recent theories of modernism, globalization, and borderless cultures. Exploring a range of contexts from American domination of the early international market, to the recent evolution of Chinese blockbuster action films,

to contemporary Palestinian video art, this course looks at the way in which material developments, narrative and aesthetic conventions, and film professionals have circulated over the past century. We will also look at how new technologies of production, distribution, and exhibition challenge traditional notions of cultural borders. Required screenings and in-class textual analysis will be used to complement industrial studies of how transnational flows have come to define contemporary audio-visual media practices. Required Screenings.

Credit 3 units. A&S IQ: HUM, LCD BU: HUM, IS EN: H

Typical periods offered: Spring

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### FILM 3420 Introduction to Video Game Studies

This course will introduce students to multiple facets of video games as an art form, as a business, and as a part of American popular culture. The course will begin with a broad establishment of game studies and an investigation of the uniqueness of video games as a medium. Subsequent weeks will introduce different approaches to studying video games -- including historical, industrial, technological, cultural, theoretical, and aesthetic -- drawn from a variety of sources. Weekly lab sections will provide the opportunity for screenings -- including documentaries, news reports, television episodes, web series, and feature films -- and video game play. Students will complete a final research project on a video game of their choice and present on their projects in class. Required lab.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: HUM EN: H

Typical periods offered: Fall, Spring

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### FILM 3440 Childrens Television

How does contemporary television imagine children? How does the industry speak to them, with what aims, and using what types of representational strategies and modes of address? In turn, how do young people respond, both as viewers and, with the advent and increasing accessibility of new technologies, as media producers? This seminar will address these and other related questions while introducing students to the study of children's television in cultural and critical media studies. Throughout, we will address the theoretical question suggested by the course's title, a reference to the work of literary scholar Jacqueline Rose: is children's television possible?

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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### FILM 3450 Sexual Politics in Film Noir and Hard-Boiled Literature

Emerging in American films most forcefully during the 1940s, film noir is a cycle of films associated with a distinctive visual style and a cynical worldview. In this course, we will explore the sexual politics of film noir as a distinctive vision of American sexual relations every bit as identifiable as the form's stylized lighting and circuitous storytelling. We will explore how and why sexual paranoia and perversion seem to animate this genre and why these movies continue to influence neo-noir filmmaking into the 21st century, even as film noir's representation of gender and sexuality is inseparable from its literary antecedents, most notably, the so-called hard-boiled school of writing. We will read examples from this literature by Dashiell Hammett, James Cain, Raymond Chandler and Cornell Woolrich, and discuss these novels and short stories in the context of other artistic and cultural influences on gendered power relations and film noir. We will also explore the relationship of these films to censorship and to changing post-World War II cultural values. Films to be screened in complete prints or in excerpts will likely include many of the following: The Maltese Falcon, Double Indemnity, Murder My Sweet, Phantom Lady, Strangers on a Train, The Big Sleep, The Killers, Mildred Pierce, The High Wall, Sudden Fear, The Big Combo, Laura, The Glass Key, The Big Heat, Kiss Me Deadly, The Crimson Kimono, Touch of Evil, Alphaville, Chinatown, Taxi Driver, Devil in a Blue Dress, The Bad Lieutenant, and Memento. Required Screenings.

Credit 3 units. A&S IQ: HUM, SC Arch: HUM Art: HUM BU: BA, HUM EN: H

Typical periods offered: Spring

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**FILM 3460 From Golden Age to Wasteland: US Television in the 1950s and 1960s**

How did television become the dominant news and entertainment medium of the second half of the 20th Century? How did the medium come to define itself and American identities in the post-WWII era? In an era where various social movements began to lay claim to the cultural center, why did mad men eventually give way to magical women and fantastic families? This course examines the cultural, industrial, and aesthetic changes in U.S. television broadcasting during a time that was crucial to defining its relationship to the public as well as to Hollywood, the government, critics, and American commerce. The class explores the relationships and shifts that made television the U.S.'s most popular consensus medium but one that also would profit by the expression of alternative tastes, politics and identities. Required screenings.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall

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**FILM 3490 Gender, Race, and Sexuality in Popular Media**

This course is an introduction to methods in media and cultural studies. We will analyze intersections of media with race, gender, and sexuality by focusing on television and digital media examples. The course begins by exploring questions of representation in media then continues by interrogating how media are implicated in existing structures of inequality and differences of social and cultural power. We will end by discussing some ways that scholars have theorized media consumers as actively engaging with media texts, including scholarship on fan cultures and social media. Required screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: BA, HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 3500 History of Television**

This course traces the history of electronic media as they have become the dominant source for entertainment and information in contemporary culture, starting with over-the-air broadcasting of radio and television through to cable and the narrowcasting achieved by digital technologies. While some attention will be paid to other national industries, the chief focus of the course will be on electronic media in the United States to determine, in part, the transformative role they have played in the cultural life of the nation. The course will explore the relationship of the electronic media industries to the American film industry, determining how their interactions with the film industry helped mutually shape the productions of both film and electronic media. Required screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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**FILM 3520 Introduction to Screenwriting**

Writers will explore the various elements, structures and styles used in crafting a motion picture screenplay. They will experience this process as they conceive, develop and execute the first act of a feature-length script. Writers will create a screenplay story, present an outline for class discussion and analysis, then craft Act One. Writers will be encouraged to consult with the instructor at various stages: concept, outline, character and scene development, and dialogue execution. While the students fashion their screenwriting independently, the class will also explore the general elements of THEME, GENRE, and VOICE. A more specific examination of mechanics, the nuts and bolts of story construction, plotting, pacing, etc. will follow to support the ongoing writing process. In-class exercises will aid the writer in sharpening skills

and discovering new approaches to form and content. Writers' work will be shared and discussed regularly in class. Screening of film scenes and sequences will provide students with concrete examples of how dramatic screenwriting evolves once it leaves the writer's hands.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 3530 Writing Episodic Television**

This class will focus on all the factors that go into preparing and writing an episode for a network TV series (dramas only). Students begin with a pitch (verbally or in short outline form) for an idea for a show currently on a network schedule. Once the pitch is accepted, the student will then complete a beat sheet, and ultimately a spec script that can run from 62 to 75 pages. Two drafts of the script will be required. During the course of this process, students will also learn how to research their narrative premises by contacting legal, medical, and law enforcement experts in order to guarantee the accuracy of their scripts. In addition to learning the actual writing process, students will be expected to watch several television shows and to read books, scripts, and industry trade papers as they pertain to the craft and business of television writing. Finally, students will also meet agents, producers, directors, and other television industry professionals in order to gain their insights into the script writing process and to gain a more global view of the steps involved in bringing their ideas to the screen.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 3560 Television Culture and Cult TV: Critical Approaches to Fandom**

Why do television series inspire passionate involvement on the part of some viewers? What are the differences among being a viewer, an audience member, and a fan? How can we make scholarly sense of cultural practices such as learning to speak Klingon or building a repli-car of the General Lee? Studies of fandom have attempted to answer such questions and continue to explore issues that are crucial to understanding contemporary television culture. The phenomenon of Cult TV offers fertile ground for examining the complex dynamics at play among fans, popular culture, the institutions of American media, and individual programs. In its exploration of cult television and fans, this course will engage with key issues in contemporary media such as the proliferation of new media technologies and the repurposing of existing media forms, the permeable boundaries between high and low or mass and oppositional culture, and the fragmentation and concentration of media markets. The class will combine close textual analysis with studies of fan practices to examine a variety of television programs, from canonical cult texts such as Star Trek and Doctor Who to quality fan favorites such as Designing Women and Cagney & Lacey to contemporary cult/quality hybrids such as Lost and Heroes. In mapping out this cultural territory, we will develop a set of critical perspectives on audience identities and activities and examine the continuing and conflicted imagination of fans by media producers, distributors, regulators, and critics. Required Screening. Prerequisite: Film Studies 220 or Film Studies 350 or consent of instructor.

Credit 3 units. A&S IQ: HUM Art: HUM BU: BA, HUM EN: H

Typical periods offered: Fall

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**FILM 3570 Quality Television and the Primetime Novel**

Over the past four decades, the cultural status of television in the United States has been reconfigured and complicated with changes in industrial structures, audience formations, regulatory presumptions, and production techniques and strategies. This course examines these interrelated forces, particularly as they have fostered a set of programs and practices often hailed as Quality Television. The class will survey the institutional paradigms that gave rise to particular generations of programming celebrated as quality and analyze the systems of distinction and cultural value that make the label socially and

industrially salient. We will critically investigate the role of audiences and the conceptions of viewer choice at play in these developments. In addition, the course will analyze the textual features that have come to signify narrative complexity and aesthetic sophistication. We will examine foundational historical examples of this phenomenon from The Mary Tyler Moore Show to Hill Street Blues and Cagney & Lacey to Northern Exposure as well as more contemporary broadcast and cable fiction such as LOST, The Wire, and Mad Men. In addition, students will be expected to watch a complete series, chosen in consultation with the instructor, as part of their final research project. REQUIRED SCREENING. Prerequisite: Film Studies 220 or Film Studies 350 or consent of instructor.

Credit 3 units. A&S IQ: HUM BU: ETH, HUM EN: H

Typical periods offered: Fall

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#### **FILM 3580 Combat Movie Music and Sound After Vietnam**

This course considers the Hollywood combat movie genre after the Vietnam War (post 1975) by listening closely to how these always noisy films use music and sound effects to tell stories of American manhood and militarism. Centering on an elite group of prestige films--actions movies with a message for adult audiences--the course examines thirty-five years of Hollywood representations of World War II, the Vietnam War, the Gulf War, and post-9/11 wars against terrorism. Close analysis of how combat film directors and composers have used music and sound in conjunction with the cinematic image will be set within a larger context of ancillary texts (source materials, soundtrack recordings, published and unpublished scripts), media folios (press kits, reviews, editorials, newspaper and magazine stories and interviews), and scholarly writing from across the disciplines. Films to be screened include Apocalypse Now, Platoon, Hamburger Hill, Courage Under Fire, Saving Private Ryan, The Thin Red Line, We Were Soldiers, Flags of our Fathers, The Hurt Locker, and Act of Valor, as well as pre-1975 combat films starring John Wayne. The ability to read music is not required. Required Screenings. Prerequisites: None

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 3590 The American Musical Film**

Film musicals were crucial to the success of the American film industry from the dawn of sound film in the late 1920s to the demise of the studio system in the late 1950s. This course examines the American film musical from a variety of aesthetic, critical, and historical perspectives, with particular attention to how the genre interacted with popular music and dance and the major political and social trends of the Thirties, Forties, and Fifties. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall

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#### **FILM 3600 The History of the Film Score**

This course looks at the role of music in Hollywood films from the beginning of the sound era to the present. Larger themes include the importance of technology, industry structures shaping the nature of scores, notable film music composers, the relationship between music, gender and genre, music's role in the adaptation of literary texts to film, the power of directors to shape the content of film scores, and the importance of popular music as a driving economic and aesthetic force in film music history. Films to be screened include From Here to Eternity, Stagecoach, High Noon, The Night of the Hunter, Butch Cassidy and the Sundance Kid, Born on the Fourth of July, Casino, Jarhead and The Social Network. Required Screenings

Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 3610 Film Sound**

Although film critics and theorists tend to think of cinema as a visual art, this shorthand description of the medium overlooks the importance of film sound in cinematic storytelling. This course is intended to provide a general overview of the way in which film theorists have treated the issue of sound in the cinema. Among the issues addressed in the course are: the contribution sound technology and practice makes to film form; the various possible formal relationships between sound and image; the effects of sound technologies on notions of realism and verisimilitude; the importance of sound to particular genres, like the horror film; and lastly, the role of sound in film spectatorship. The course will also showcase the work of the most important sound stylists in film history, such as Fritz Lang, Orson Welles, Alfred Hitchcock, Robert Altman, and David Lynch. Required screenings.

Credit 3 units.

Typical periods offered: Spring

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#### **FILM 3620 Film Producing**

Today, more than at any time in our history, our lives are being impacted by a steady diet of images fed to us through the electronic media. This course will examine all types of film in order to better understand how images are captured and manufactured and how they are used to influence our thoughts and feelings. Students who have already taken Drama 475 may not enroll in this course. Students must enroll for this course at the Performing Arts Department Office. Lab, materials fee: \$20.00.

Credit 3 units.

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#### **FILM 3630 Video Post-Production**

While post-production of the soundtrack has been around for years, post-production of the visual track has increasingly become a major phase in the video and movie-making process. It often allows filmmakers to enhance existing footage with potentially dazzling results. As in all our production courses, we will be concerned with developing strong content. The focus is not on special effects per se, but rather on how they may be used to enhance the message. Students find a non-profit organization of vital importance in need of exposure and produce a Public Service Announcement to be broadcast. Key post-production software like Comotion, AfterEffects and Motion are explored throughout the semester. Prereq: Film 230 (Moving Images and Sound) or consent of instructor. 3 units.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

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#### **FILM 3651 Women in American Media Culture**

In this class we will critically examine and evaluate the cultural construction and representation of women, femininity, and feminism in contemporary American mass media and trace their development throughout the 20th century. We will focus on a variety of mass-produced commercial media texts, surveying radio, television, magazines, advertising, and popular music. Although gender is the primary identity construction examined in this course, we will also pay close attention to other aspects of identity defining American women, such as ethnicity, class, and sexuality. We will investigate representational issues in relation to their political repercussions, and draw from a broad range of academic literature, including feminist television criticism, film theory, cultural studies, communication theory, and popular music criticism. Students will be responsible for weekly response papers and two critical essays.

Credit 3 units.

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#### **FILM 3660 Women and Film**

The aim of this course is primarily to familiarize students with the work of prominent women directors over the course of the twentieth century, from commercial blockbusters to the radical avant-garde. Approaching the films in chronological order, we will consider the specific historical



and cultural context of each filmmaker's work. In addition we will be discussing the films in relation to specific gender and feminist issues such as the status of women's film genres, representations of men and women on screen and the gender politics of film production. Required screenings.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall

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#### FILM 3680 Contemporary Women Directors

Despite recent media attention to the gender gap in Hollywood, women still account for less than 10% of all directors, and only five women have ever been nominated for the Best Director Oscar. However, these abysmal statistics do not reflect the reality that female directors are producing some of the most innovative and exciting films of the 21st century. This course is intended to provide a general overview of the remarkable contributions of women directors to contemporary cinema (1990 to present). First, we will turn our attention to women in the commercial industry, examining topics such as female authorship, popular genres, and the gender politics of production cultures in Hollywood. Then, we will survey women directors working outside of the system in documentary, independent, and experimental filmmaking modes. Finally, we will adopt a transnational perspective to investigate the contributions of women directors to world cinema, contextualizing the films of women cinéastes from countries such as Hong Kong, Argentina, and Iran in relation to their national cinemas and international film festival networks. In addition, we will discuss the films of women directors in terms of feminist and gender issues and as texts that clarify critical issues in film analysis, interpretation, and criticism. Required screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall

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#### FILM 3700 American Horrors

Horror movies. Fright films. Scream marathons. Blood and gore fests. Why should we want to look at movies that aim to frighten us? What is the attraction of repulsion? Is there an aesthetics of ugliness? Except for some early prestige literary adaptations like Dr. Jekyll and Mr. Hyde, the horror film began as a low class genre, a notch above exploitation movies. In the 1970s-1980s, it became the dominant commercial genre by offering increasingly graphic images of violence and mayhem. The horror film had arrived: lavish budgets, big stars, and dazzling special effects in mainstream major studio films competed with low-budget, no frills productions that helped establish artistically ambitious and quirky filmmakers like George Romero and David Cronenberg. By a chronological survey of the American horror film, this course will explore how differing notions of what is terrifying reflect changing cultural values and norms. Throughout, we will consider the difficult questions raised by horror's simple aim of scaring its audience. In addition to weekly screenings, work for the course will include analytical and theoretical essays on the horror film. Written analyses of films with a close attention to visual style will be required. Prerequisite: Film 220. REQUIRED SCREENING TIME: [day, time].

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall

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#### FILM 3710 Making War

This course examines the cinematic representation of war. Using World War Two as a case study, students will examine a series of combat pictures, documentaries, and home front films from the 1940s to the present. Several key questions will guide the class discussion: How do war films respond to and shape the political worlds in which they are produced? How do these films confront the aftermath of war and the soldier's homecoming? Where is the line between the home front and the front line? More broadly, what does it mean to portray the violence and suffering that war inevitably brings? At the close of the semester, students will partake in an in-class symposium presenting

their research on the cinematic treatment of other conflicts, from the Civil War to the War on Terror. Films include: The Boat, Saving Private Ryan, The Thin Red Line, Why We Fight, and Mrs. Miniver. Readings will include works by Susan Sontag, Kaja Silverman, and W.G. Sebald. Required screenings.

Credit 3 units. A&S IQ: HUM BU: BA, HUM EN: H

Typical periods offered: Fall

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#### FILM 3750 Screening the Holocaust

The course will survey ways in which the story of the Holocaust is conveyed through film. Focusing on the individual and aesthetic pleasure, modern Western film seem to be an inappropriate genre to depict the German mass murdering of six million Jews. But since the broadcasting of the NBC series Holocaust in 1975, feature films have replaced documentaries and historiographies in educating the public about the traumas of the unprecedented genocide. With the continuing impact of the Holocaust on Jewish, American, and German identity and politics, Holocaust films are more scrutinized than any other genre. We will examine these aesthetic and philosophical controversies as well as the narrative and editing strategies filmmakers use to relate collective history and individual trauma. Special attention will be given to the complex cinematographic perspectives on human agency in a world of bureaucratically administered killing. In the course, we will try to close the gap between reading film theory and watching a Holocaust movie: we will analyze the properties of cinematic language, reconstruct the sociohistorical and psychological formation of memory and imagination, and even question our own evaluation of a film. Screenings include Shoah, The Wannsee Conference, Europa, Europa, Enemies, a Love Story, Jakob the Liar, Schindler's List, and Life Is Beautiful. Required screenings.

Credit 3 units. BU: BA

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#### FILM 3760 French New Wave

French cinema from 1958-1968 offered La Nouvelle Vague or The New Wave, one of the most innovative, influential, and critically discussed movements in film history. The New Wave marked a major turning point in the relationship between film, thought, and politics in France, as well as a unique bridge between art cinema and pop-culture. Speaking for more than just the youth generation of its own country, it had a major influence on new approaches in subsequent European, American and Asian cinemas. This course offers a detailed look at the social values, artistic motivations, and aesthetic experiments embodied in the French New Wave through the films of Jean-Luc Godard, Agnès Varda, François Truffaut, Alain Resnais, Claude Chabrol, Eric Rohmer, and others, positioning their work within the larger social, political, and cultural environment of this period. As many of these directors collaborated as filmmakers and also were active as film critics and theorists, this class provides a unique insight into the overlapping between visual theory and practice, film and other media, culture and society. Weekly screening required.

Credit 3 units. A&S IQ: HUM BU: HUM, IS EN: H

Typical periods offered: Spring

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#### FILM 3780 Topics in American Culture Studies: The History of Popular Culture in the United States

Credit 3 units.

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#### FILM 3800 Taboo: Boundary and Transgression in American Cinema

Almost from the first public exhibition of motion pictures in the United States, concerns were expressed about the content of film. Denied the First Amendment protection of free speech by a 1915 Supreme Court decision, movies were repeatedly subject to various attempts at regulating content by government at federal, state and even municipal levels. Trying to stave off government control, Hollywood would

eventually institute forms of self-regulation, first in the formation of the Production Code Administration and subsequently in the Ratings system. Control of content in American movies may be seen as paternalistic, a top-down attempt to impose moral norms and standards of behavior on a diverse audience. But it also reflects changing standards of acceptable public discourse, most particularly with regard to violence, sexuality, and race. That topics once barred from dramatic representation by the Production Code - miscegenation, non-normative sexuality and lower forms of sexuality, abortion, drug addiction - could eventually find a place in American movies speaks to changes in the culture at large. In trying to understand these cultural changes, this course will explore films that challenged taboos, films from the early teens that brought on the first attempts to control film content to films released under the Ratings system, which has exerted subtler forms of control over content. Required Screenings.

Credit 3 units. A&S IQ: HUM BU: ETH, HUM EN: H

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**FILM 3995 Film & Media Studies Coursework Completed Abroad**

This course is for study abroad credits.

Credit 12 units.

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**FILM 3996 Film and Media Studies Elective: 300-Level**

Credit 3 units. EN: H

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**FILM 4040 Cultural Analysis of Social Media Algorithms**

Social media platforms like TikTok, X (previously Twitter), and Facebook use algorithms—a set of programmed rules that determine what, when, and how viewers engage with media online—to bolster profits, optimize the user experience, distinguish themselves from the competition, among other reasons. A quick search of the term algorithm on most search engines yields results as far reaching as 'how to' tutorials on TikTok's For You Page, guides on coding for beginners, and everything in between. Further, while most platforms' algorithms are proprietary and 'black boxed', the ways that we as users think about and perceive of them shapes at least a few things: (i) the content we get online; (ii) our relationship with technology, more broadly; and (iii) our politics and views that become emboldened and/or challenged online. This class will take up a cultural and media studies approach to algorithms to ask: what social, political, and economic factors influence the way that people engage with technology, and algorithms specifically? How do users differently respond to algorithms and what do those differences tell us about the changing relationship between users and technology? What is the relationship between polarization and online personalization and how can media studies intervene in this area? Students will gain a better understanding of personalization algorithms and how culture intersects with the undercurrents of any technology, past, present, and future.

Credit 3 units. A&S IQ: HUM BU: HUM

Typical periods offered: Fall, Spring

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**FILM 4190 Theories of Mass Media**

This course explores theories of the mass media with an emphasis on television as well as its convergences with other media and computer technologies. It starts by examining theories that posit the media as instruments of societal maintenance or transformation and then examines the ways in which various theorists have refined or rejected elements of these theories in a quest for both specificity and complexity. In particular, the course examines media and cultural studies' attempts to synthesize critical paradigms ranging from political economy to semiotics to feminism. The course concludes with an examination of the challenges and opportunities posed to theorizations of the mass media by contemporary circumstances such as media conglomeration, niche marketing and micro-casting, and global flows of information, capital, and people. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM BU: BA, HUM EN: H

Typical periods offered: Fall

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**FILM 4200 Film Theory**

This course is an introduction to both classical and contemporary film theory. Beginning with the earliest attempts to treat cinema as a new and unique art form, the course will initially review the various ways in which film theory attempted to define cinema in terms of its most essential properties. The course will then examine more contemporary developments within film theory, more specifically its attempt to incorporate the insights of other critical and analytical paradigms, such as semiotics, psychoanalysis, feminism, queer theory, and postmodernism. Throughout the course, we will consider questions regarding the ontology of cinema, its relation to spectators, and the various ways in which its formal properties create meaning. Readings for the course will include the major works of Sergei Eisenstein, Andre Bazin, Christian Metz, Laura Mulvey, and Fredric Jameson. Required screenings.

Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 4210 Film Historiography**

This course is a seminar on the writing of film history for advanced students. Through an engagement with the historiographical writings of scholars, such as Dominic LaCapra, Hayden White, and Michel Foucault, students will gain an understanding of various genres of film historical writing, an appreciation for the kinds of research that film historians do, and a familiarity with the ways in which film historians delimit their field of study, form research questions, and develop hypotheses. In addition to reading and classroom discussions, students will be expected to write a fairly lengthy paper (17-20 pages) that involves original historical research and the close examination of trade press, professional journals, fan magazines, and news articles. As preparatory assignments leading up to the final project, students will also prepare project descriptions, bibliographies, and outlines that will be shared and discussed in a workshop format.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall

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**FILM 4220 Film Stardom, Performance, and Fan Culture**

This course focuses the Hollywood star system. We will explore stars in relation to celebrity and consumerism, especially how stardom is created by a system that seeks to create effects in film viewers whether conceived as audiences, fans, or spectators. We will examine the performance element of stardom and its relationship to genre, style, and changing film technology. Also of concern will be how stars and the discursive construction of stardom intersect with gender representation, race, ideology, sexuality, age, disability, nationality, and other points of theoretical interest to and historical inquiry in contemporary film studies. While emphasis will be placed on mainstream commercial U.S. cinema, students are encouraged to pursue questions beyond this framework within their own research. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: BA, HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 4230 Histories of Media Convergence**

Entertainment and communications forms combine and blend, and they have done so across millennia. However, the phenomenon of media convergence has taken on a special salience over the last one-and-a-half-centuries, as exemplified by the growing intermixture of film, radio, television, gaming, and the internet. In particular, critics, consumers, politicians, and producers used convergence as structuring principle in understanding, regulating, and planning for the future of media culture. This course engages with contemporary worries and enthusiasms about convergence by considering the specific conditions

in which the phenomenon has been understood and practiced. Tracing a historical arc though the Twentieth Century, we will first examine convergences of radio and film, film and music publishing, television and film exhibition, and disparate corporate entities as basis for understanding more recent media combinations. Building on that foundation, the majority of the course will consist of case studies of media convergence since 1980, considering it in terms of industry, technology, regulation, and audiences. These case studies will also provide students with a survey of and inquiry into questions of historiographic theory and method. Note: This course satisfies the history & historiography requirement for the FMS Graduate Certificate. Required Screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall

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#### **FILM 4240 Broadcasting Equality: Radio, Television, and Social Change in Postwar America**

The period between World War II and the 1970s was one of profound cultural, political, and demographic shifts that brought the problems of ethno-religious and racial prejudice to the forefront of U.S. national consciousness. Religious leaders, secular social activists, media industry professionals, and African American civil rights leaders often worked together to combat intolerance, bigotry, and inequality. What did these activists achieve in their attempts to deploy U.S. broadcast media in what they sometimes referred to as propaganda against prejudice? How did this activism relate to the institutions of broadcast media, including governmental agencies, national networks and local broadcasters? What was television and radio's impact on the Civil Rights Movement of the 1950s and 1960s? In addressing these questions, we will consider a wide range of media: public service programming as well as commercially produced series, specials, network news and documentaries produced between the 1940s and the 1970s. Programs considered will include *A New World*, *A Coming*, *Amos 'n Andy*, *'American Bandstand*, *NBC White Papers: Sit In*, *Sanford and Son*, *Eyes on the Prize*, and *Soul Train*, among many others. REQUIRED SCREENING

Credit 3 units. A&S IQ: HUM, SC BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 4250 Seminar in Video Games: Video Games, Gender and Sexuality**

This seminar considers different topics that illuminate the relationship of video games to culture. Topics vary by semester. The course may have a variety of analytical frames: gender and sexuality, interactivity and reception, narrative and aesthetic theory, industrial or technological history. Prerequisite is graduate status or completion of a 300-level FMS or WGSS course and permission of the instructor. Credit 3 units. REQUIRED LAB/SCREENING TIME weekly.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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#### **FILM 4260 Media Archives: Political and Technological Interventions**

Media archives structure our knowledge of film and TV's past. They help determine what survives of today's media productions into the future. While that gatekeeping work might seem opaque from the outside, an array of archivists and curators, both professional and amateur, are reevaluating what gets saved to make the historical record more inclusive and complete. This course will introduce you to the debates and new technologies that are transforming moving image archiving. It mixes readings and discussions of scholarly works and professional white papers with hands-on activities to show how the seemingly apolitical labor of archivists, like cataloging and reference, reflects ideologies of professionalism, gender, class, and race. While introducing you to the current best practices in digitizing media for

long-term preservation, it will also ask you to analyze how those professional standards came into being. This class is made possible by WashU Libraries Film & Media Archive's (FMA) collections and legacy technologies, as well as its staff's time and expertise. As such, we will focus on areas of moving image archiving that the FMA specializes in including nontheatrical film, the 16mm film format, social justice documentaries, and Black media production. In this course, you will gain: a knowledge of archival practices an introduction to the concepts of archival power and efforts to democratize the preservation of our shared cultural heritage an overview of moving image archiving profession including the range of institutions, collections, and jobs in the field an understanding of legacy media formats and playback technologies hands-on experience repairing and digitizing film and video and an introduction to digital preservation strategies and open-source tools

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM

Typical periods offered: Spring

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#### **FILM 4283 Nationalism and Public Fantasy in Bollywood Cinema**

Nationalism, Benedict Anderson has famously argued, can best be understood by aligning it alongside the large cultural systems that preceded it--out of which, as well as against which, it came into being. Using India as a case study, we will examine the extent to which popular Hindi film exerted, diverted, and contorted the many impulses toward nationalism preying upon the purveyed by the country that annually produces the most films in the world. Within months of the cinematograph's debut, the Lumiere brothers' invention arrived in Bombay in 1896 inaugurating an ongoing romance between film and India, one that saw the rise of the anti-colonial movement, the nationalist movement, Independence, Partition, and the almost daily recreation of modern India, that place that Salman Rushdie has called 'a broken creature spilling pieces of itself into the street.' In a country where full literacy is still a distant dream, we will examine the extent to which popular film is Anderson's 'cultural system' par excellence that deploys and addresses the social, cultural, and political myths of the modern nation. Focusing on Hindi blockbusters largely from the Golden Fifties, the Angry Seventies, and the Saccharine Nineties, we will explore how Bollywood movies construct and critique the grand narratives of Indian nationalism; ask what fantasies and illusions they elicit and project; and interrogate their relationship to India's preoccupations with its emerging modernity. In addition to scheduled class times, students will be expected to attend screenings on Wednesdays from 4:00 pm to 8:00 pm.

Credit 3 units.

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#### **FILM 4290 Mass Culture and Modern Media: Fantasylands: Cinema, Spectatorship, and the Spatial Imagination**

This course provides an introduction to cultural theories that are pertinent to the study of cinema, mass culture, and modernity. Rotating topics will highlight different aspects of cinema's relationship to popular culture, urbanism, modern technology, capitalism, and mass media. Students will encounter key theorists for understanding modern life and subjectivity, such as Marx, Freud, Foucault, Benjamin, and Raymond Williams. In addition, the course introduces core readings in the history and cultural theory of early cinema, which may include work by Miriam Hansen, Anne Friedberg, Tom Gunning, Charles Musser, Giuliana Bruno, Jacqueline Stewart, and others. Topics may include cinema and modernity, cinema and mass culture, cinema and leisure, cinema and urbanism, and cinema and consumer culture.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: CPSC, HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 4302 Clown Princes**

Dying is easy, comedy is hard, runs an old theatrical adage. Nevertheless, some of the most popular actors in American film have chosen the hard path by typecasting themselves in comedy, playing repeated variations on the same character. Comedian comedy, representing films that showcase the distinctive skills of great clown-actors, is the central concern of this course. We will analyze how individual comedians rework performance traditions through the distinctive concerns of their time and culture to create idiosyncratic comic personae. We will look at films starring Charles Chaplin, Buster Keaton, Harold Lloyd, Laurel and Hardy, the Marx Brothers, Jack Benny, Peter Sellers, Jim Carey and Eddie Murphy. Work for the course will require reading in comic theory and analytical essays. Required screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H  
Typical periods offered: Spring

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**FILM 4310 Renegades and Radicals: The Japanese New Wave**

In 1960, the major studio Shochiku promoted a new crop of directors as the Japanese New Wave in response to declining theater attendance, a booming youth culture, and the international success of the French Nouvelle Vague. This course provides an introduction to those iconoclastic filmmakers, who went on to break with major studios and revolutionize oppositional filmmaking in Japan. We will analyze the challenging politics and aesthetics of these confrontational films for what they tell us about Japan's modern history and cinema. The films provoke as well as entertain, providing trenchant (sometimes absurd) commentaries on postwar Japanese society and its transformations. Themes include: the legacy of WWII and Japanese imperialism; the student movement; juvenile delinquency; sexual liberation; and Tokyo subcultures. Directors include: Oshima Nagisa, Shinoda Masahiro, Terayama Shuji, Masumura Yasuzo, Suzuki Seijun, Matsumoto Toshio, and others. No knowledge of Japanese necessary. Credit 3 units. Mandatory weekly screening:

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H  
Typical periods offered: Spring

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**FILM 4320 Global Art Cinema**

How do art films tell stories? The dominant storytelling genre of the contemporary festival circuit, the art film has since World War Two combined realist and modernist impulses. Influenced by Italian neorealism, art films grant priority to characters from working class, sexual, and other exploited and imperiled minorities. Drawing on the fine arts, literature and music, art films also experiment with modernist themes and formal principles, such as subjectivity, duration, serial structure, denotative ambiguity and reflexivity. This course explores art cinema from a variety of national contexts, analyzing storytelling techniques and themes that challenge the economical and diverting forms associated with mainstream commercial filmmaking. Required Screenings.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H  
Typical periods offered: Fall, Spring

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**FILM 4340 Topics in Film Studies: Hollywood On Hollywood**

Credit 3 units. EN: H UColl: ACF

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**FILM 4430 Memory, Tears, and Longing: East Asian Melodrama Film**

Excessive emotion, unreasonable sacrifice, hidden truth, untimely knowledge, and forbidden desire-the power of melodrama and its moving representations have fueled the popularity of hundreds, if not thousands, of books, plays, and films. Melodrama has variously been defined as a genre, a logic, an affect, and a mode, applied to diverse media, divergent cultural traditions, and different historical contexts. The course provides a survey of East Asian melodrama films-as well as

films that challenge conventional definitions of melodrama-by pairing Japanese, Korean, and Chinese-language productions with key critical texts in melodrama studies. We will see classics such as Tokyo Story, Two Stage Sisters, and The Housemaid. We will examine melodrama's complex ties to modernity, tradition, and cultural transformation in East Asia; special emphasis will be placed on representations of the family, historical change, gender, and sexuality. In addition to historical background and film studies concepts, we will also consider a range of approaches for thinking about the aesthetics and politics of emotion. No prerequisites. No prior knowledge of East Asian culture or language necessary. Mandatory weekly scheduled screening.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H  
Typical periods offered: Fall

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**FILM 4440 Topics in Chinese Language Cinema**

Variable topics associated with the shaping of Chinese-language cinema, whether originating from the PRC, Hong-Kong, or Taiwan. This course may take up themes, directors, film genres, special subjects (such as independent film), formal elements (such as cinematography or sound), or issues (the relationship of film to literature, specific cultural movements or political events). Required Screenings.

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H  
Typical periods offered: Spring

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**FILM 4450 Horror in Japanese Media**

Elements of the macabre and horrific have been present in Japanese culture and media since time immemorial. The 11th-century work *The Tale of Genji*, for example, features an elite lady's living ghost killing off her main rivals for the prince's affections. Tales of ghosts, demons, and the supernatural entities known as *yokai* continued to appear in collections of Buddhist didactic and folktale literature of the following centuries, finding renewed popularity in the 17th-19th centuries in the form of *kaidan* or strange tales which were enjoyed as printed works, parlor games, and stage plays. Some of the very first films made at the turn of the 20th century in Japan were about the popular ghosts of yore. Building on this long legacy of fearsome creatures in popular media of times now past, this course will consider selections of Japanese horror media (film, literature, anime, manga, and video games) from the mid-20th to early 21st centuries, highlighting the intertextuality that different media within the horror genre has and how the horror genre itself even bleeds into other genres. Analyzing major figures and themes in each work, this course will explore how Japanese horror-the strange realm home to ghosts with a grudge, misunderstood monsters, and merciless murderers-can function not only as thrilling entertainment but can also reflect Japanese societal and cultural anxieties present in the real world, ranging from the problems that technology may create in a changing world to the threats posed by shifts in traditional family dynamics. Although this course will focus on horror media in the Japanese context, understanding how horror can function to highlight such anxieties will prepare students to consider the deeper possibilities of horror media in their own respective cultural contexts. All readings will be in English, and visual media will be in Japanese with English subtitles. Required Screenings

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H  
Typical periods offered: Spring

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**FILM 4460 The Israeli-Palestinian Conflict Through Cinema**

The Israeli-Palestinian conflict is often considered the longest-running national conflict in the world. The dispute, which started in the early 20th century, attracts much attention more than a hundred year later, stirring intense passions and generating controversial headlines. This course explores the Israeli-Palestinian conflict through Palestinian and Israeli cinema. We examine the ways in which cinema depicts the conflict in the Middle East, starting from the British Mandate to the present day. Adopting a relational history reading, the course examines the treatment, the influences, and the representation of major historical



and political events in the region - Israeli independence/Palestinian Nakba (1948), the Six-Day War/Arab Naksa (1967), the Yom Kippur war (1973), the Lebanon War I (1982), the Palestinian uprising Intifada I (1987), the Oslo accords (1993), Intifada II (2000) - in both Israeli and Palestinian films. The course examines the social and historical processes which shape Palestinian and Israeli cinematic narratives, self-representation, the representation of the Other, the relationship to the land, diaspora, national narratives, collective memory, and trauma. This course offers a dialectical cinematic and historic journey from national films to transnational modernist and experimental films, from the collective to the individual, and from hope to despair. Required Screenings:

Credit 3 units. Arch: HUM Art: HUM EN: H

Typical periods offered: Spring

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#### **FILM 4500 American Film Genres**

By close examination of three or four specific types of film narratives, this course will explore how genre has functioned in the Hollywood mode of production. Students will gain an understanding of genre both as a critical construct as well as a form created by practical economic concerns, a means of creating extratextual communication between film artist/producers and audience/consumers. Genres for study will be chosen from the western, the gangster film, the horror movie, the musical, screwball comedy, science fiction, the family melodrama, the woman's film, and others. In addition to film showings, there will be readings in genre theory as well as genre analyses of individual films. Required screenings

Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall

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#### **FILM 4510 American Television Genres**

Questions of genre are central to any exploration of television's texts, whether they are being analyzed as craft, commerce, or cultural phenomenon. Genre has been used by critics and historians to ascribe social functions to groups of programs and to diagnose cultural preoccupations, while genre has been used industrially to manage expectations among audiences, advertisers, programmers, producers, and creative professionals. Investigating genres ranging from the soap opera to the western, workplace situation comedies to sports, and game shows to cop shows, this course will explore the role of genre in the production, distribution, and reception of American television. Students will gain a critical understanding of genre theory and key arguments about the form and function of television texts and will develop a set of tools for analysis of televisual narrative and style, the social uses and meanings of genre, the institutional practices and presumptions of the American television industry, and the persistence of textual forms and audience formations in the face of structural changes such as deregulation, media convergence, and globalization. Required Screenings.

Credit 3 units. A&S IQ: HUM BU: BA, HUM EN: H

Typical periods offered: Fall

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#### **FILM 4520 Advanced Screenwriting**

This course is intended for students who have already taken Film Studies 352, Introduction to Screenwriting. Building on past writing experiences, students will explore the demands of writing feature-length screenplays, adaptations, and experimental forms. Particular attention will be paid to the task of rewriting.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 4530 Experimental Design for Immersive Media**

The term metaverse (originally coined by novelist Neal Stephenson) has recently come into vogue to describe a loose constellation of emerging technologies related to immersive media-particularly virtual, augmented, and mixed reality. In this course, we will explore new forms of creative practice enabled by this ecosystem. Students will analyze a variety of immersive experiences, ranging from 360 films and animations to interactive room scale experiences to multisensory installations, to understand the creative opportunities and challenges offered by these media. Students will then develop their own creative proposals and prototype an XR experience using a combination of 360 camera systems, digital production software, head-mounted displays, and physical and spatial computing elements.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM, VC BU: HUM EN: H

Typical periods offered: Fall

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#### **FILM 4540 American Film Melodrama and the Gothic**

American film melodrama has been considered both the genre of suffering protagonists, incredible coincidences, and weeping spectators as well as a mode of action, suspense, and in-the-nick-of-time rescues. In this course, we will examine American film melodrama as a dialectic of sentiment and sensation which draws heavily on Gothic tropes of terror, live burial, and haunted internal states. We will trace the origins of film melodrama and the cinematic Gothic to their literary antecedents, the horrors of the French Revolution, and classical and sensational stage melodramas of the nineteenth century. In addition to the 1940s Gothic woman's film cycle, we will excavate the Gothic in the maternal melodrama, the suspense thriller, film noir, domestic melodrama, the slasher film, and the supernatural horror film. Required screenings.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 4550 History and Cinema**

Credit 3 units.

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#### **FILM 4560 Soundtrack Studies: Music, Voices, Noise**

This course considers the interaction of film, sound, and music from the silent era to the present by screening representative films from around the world and exploring current directions in scholarship from the disciplines of film studies and musicology. Topics to be discussed include: historical and critical understandings of the sound track, major film sound theorists (such as Michel Chion), technological shifts (such as synchronized sound, Dolby, and digital surround sound), the uses of Richard Wagner (both his music and his ideas), the relationship between a film genre (noir) and sound and music and the relationship between a musical genre (opera) and film, and the juxtaposition of popular and classical, Western and non-Western musical styles in art cinema. Films to be screened include Meek's Cutoff, Blow Out, Days of Heaven, Sous le toits de Paris, Love Me Tonight, Casablanca, Alien, Apocalypse Now, La cérémonie, Le Cercle rouge, The Pillow Book, The Scent of Green Papaya, and The Bourne Ultimatum. The course is in seminar format. Readings from recent scholarly work on film sound and music will inform class discussions of the films to be screened. Close analysis of how music, sound, and image interact in film making and the film experience lies at the heart of the course. The ability to read music is not required. A primary goal of the course will be the development of specific listening skills that are useful when working in this area. Targeted writing assignments will ask students to write about film sound and music from a variety of critical and historical perspectives. Pre-requisites: graduate status or completion of The History of the Film Score (FMS 360 / AMCS 360 / MUS 328) and permission of the instructor. REQUIRED SCREENING:

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

Typical periods offered: Fall

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**FILM 4570 From Vitaphone to Youtube: Popular Music and the Moving Image**

This course considers American popular music as represented in audiovisual media from 1926 to the present. The relationship between the popular music industry (a commercial sphere oriented primarily towards the selling of sheet music and audio recordings) and audiovisual technologies (various screens and formats encountered in changing social and commercial contexts) will be explored along two complementary tracks: popular music performers as presented in performance-centered media and popular music as a narrative topic or resource in feature films. Three related analytical frames will shape our discussions: industrial and technological history (the material conditions for the making and distribution of popular music and moving images) the question of liveness in recorded audiovisual media aesthetics of various popular music styles as translated into audiovisual forms and contexts The course is in seminar format. The ability to read music is not required but students with music reading or transcription skills will be encouraged to draw upon these tools. Pre-requisites: graduate status or completion of a 300-level FMS or Music course and permission of the instructor

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 4580 Major Film Directors**

What does the film director do? In the earliest movies, film directors modeled themselves on their theatrical counterparts: they chiefly focused on how to stage an action in a confined space for a stationary camera that represented an ideal member of the audience. As the camera began to be used to direct audience attention, first through cutting, then through actual movement, the film director evolved from a stager of events to a narrator. By analyzing the work of one or more major film directors, this course will explore the art of film direction. We will learn how film directors may use the camera to narrate a scene, to provide their own distinctive view of the actions playing out on the movie screen. May be repeated for credit with permission of the instructor. REQUIRED SCREENING: [day, time].

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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**FILM 4600 Taboo: Contesting Race, Sexuality and Violence in American Cinema**

Pushing the envelope or going too far? What is the boundary between films that challenge us and films that offend us? This is a course about films that crossed that boundary, most often by presenting images of race, sexuality and violence, images that could attract audiences as much as they offended moral guardians and courted legal sanctions. Because they were denied the First Amendment protection of free speech by a 1915 Supreme Court decision, movies more than any prior art form were repeatedly subject to various attempts at regulating content by government at federal, state, and even municipal levels. Trying to stave off government control, Hollywood instituted forms of self-regulation, first in a rigid regime of censorship and subsequently in the Ratings system still in use. Because taboo content often means commercial success, Hollywood could nonetheless produce films that pushed the envelope and occasionally crossed over into more transgressive territory. While control of content is a top-down attempt to impose moral norms and standards of behavior on a diverse audience, it also reflects changing standards of acceptable public discourse. That topics once barred from dramatic representation by the Production Code - miscegenation, homosexuality and lower forms of sexuality, abortion, drug addiction - could eventually find a place in American movies speaks to changes in the culture at large. In trying to understand these cultural changes, this course will explore films that

challenged taboos, defied censorship, and caused outrage, ranging from films in the early 20th Century that brought on the first attempts to control film content through to films released under the Ratings system, which has exerted subtler forms of control. REQUIRED SCREENING:

Credit 3 units. A&S IQ: HUM, SC Art: CPSC BU: HUM EN: H

Typical periods offered: Fall

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**FILM 4650 Theory and Practice of Experimental Film**

Filmmaker Stan Brakhage famously wrote the following: Imagine an eye unruly by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of perception. In this course, we will embark upon our own adventures of perception, examining and producing works of art that challenge our preconceptions of what cinema is or can be. From city symphonies to pop collages, portraiture to handcrafted animation, and ethnography to gender studies, we will explore the multifaceted and transformative avant-garde cinema through the work of its greatest practitioners, contextualize films in relation to aesthetic aspirations (e.g., formalism, opposition, reflexivity, transcendence) and movements in art and cultural theory (e.g., Dadaism, Abstract Expressionism, Pop, Performance Art, Minimalism), and acquire the digital production skills needed to make our own experimental videos. Each week, we will mix the classic with the contemporary to demonstrate the ongoing vitality of -- and make our own contributions to -- this often misunderstood cinematic tradition. Required screenings.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall

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**FILM 4750 Screening the Holocaust**

This course surveys the history of Holocaust representation on film, examining a wide range of documentary and fictional works from 1945 to the present day. Discussions will consider a number of key questions, including: What challenges does the Holocaust pose to cinematic representation, and how have filmmakers grappled with them? How have directors worked within and against notions of the Holocaust as unrepresentable, and how have they confronted the challenge of its association with a limited set of highly iconic images? What are the more general ethical and political dimensions of representing the Holocaust onscreen -- its victims as well as its perpetrators, the systematic genocidal violence that characterized it, and the sheer absence of so many dead? We will also probe the changing significance of cinematic representation of the Holocaust, exploring the medium's increasingly memorial function for audiences ever further removed from the historical moment of its occurrence. Screenings may include *The Last Stage*; *Distant Journey*; *Night and Fog*; *Judgment at Nuremberg*; *Shoah*; *Europa, Europa*; *Schindler's List*; *Train of Life*; *The Specialist*; *Photographer*; *A Film Unfinished*. Critical readings by figures such as Giorgio Agamben, Jean Amery, Shoshana Felman, Geoffrey Hartman, Marianne Hirsch, Sidra Israhi, Dominick LaCapra, Alison Landsberg, Berel Lang, Michael Rothberg, and James Young. Required screenings

Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

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**FILM 4780 Topics in Transmedia Franchises**

This variable topics course for advanced undergraduate and graduate students is an interdisciplinary seminar on transmedia franchises. In particular, it is recommended for those seeking to understand transmedia storytelling as an artistic, industrial, and cultural practice. As such, this course will bring into conversation various methodologies and perspectives, including film and media scholarship as well as other fields of study in the humanities and social sciences. The goal of this interdisciplinary approach is to illuminate how transmedia franchises have developed since the early 20th century to become the dominant product of the American -- and, increasingly, global -- cultural industries. Foci of this course may include such topics as

individual franchises; global transmedia history; the franchise strategies of individual cultural industries (e.g., the Japanese media mix); or representation within franchise texts, production cultures, and fan communities. This course serves as a capstone for Film & Media Studies majors. Weekly or bi-weekly screenings or hands-on media labs are required.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Spring

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#### **FILM 4790 Seminar In Interdisciplinary Approaches to Culture and Film**

This variable topics course is an interdisciplinary seminar on film/media designed for advanced undergraduate and graduate students. In particular, it is recommended for those seeking to understand film/media as a lived experience that takes place within cultural frameworks. As such, this course will bring into conversation various methodologies and perspectives, including film/media scholarship, as well as ones drawn from other fields of study in the humanities, sciences, or social sciences. The goal of this interdisciplinary approach is to illuminate how film/media both elicits and represents human response. The foci of this course may include such topics as violence and film/media, the body and film/media, the cognitive impact of film/media viewing, the relationship of environment to experiencing film/media, or the relationship of culturally specific events or trends to film/media production and reception. This course serves as a capstone for Film & Media Studies majors. Weekly or biweekly screenings or hands-on media labs required.

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

Typical periods offered: Fall, Spring

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#### **FILM 4850 Visualizing Orientalism: Art, Cinema and the Imaginary East 1850-2000**

This seminar examines film and modern art within the framework of Orientalism. Reading foundational texts by Said, and incorporating theory and historical discourse concerned with race, nationalism, and colonialism, we explore artistic practice in European photography, painting, and decorative arts from 1850 to recent times and European and Hollywood Film. We study how power and desire have been inscribed in western visual culture across the bodies of nations and peoples through conventions such as the harem, the odalisque, the desert, and the mysteries of ancient Egypt. To that end, we will look at artists such as Delacroix, Ingres, Gérôme, Beardsley, and Matisse and will screen films such as *The Sheik*, *The Mummy*, *Salome*, *Cleopatra*, *Pepe le Moko*, *Naked Lunch*, *Shanghai Gesture*, *Thief of Bagdad*, *Princess Tam Tam* and *The Sheltering Sky*. Subjects include the representation of gender, sexuality, desire, race, and identity as well as the cultural impact of stereotype and exotic spectacle. Students will study methods of visual analysis in film studies and art history. All students must attend film screenings. 3 credits

Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

Typical periods offered: Fall

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#### **FILM 4950 Special Projects**

This course is intended for juniors and seniors who wish to register for internships. Students must receive Program approval prior to beginning the internship. Please consult the Program guidelines governing internships. Credit variable, maximum 3 units.

Credit 3 units.

Typical periods offered: Fall, Spring

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#### **FILM 4995 Film & Media Studies Course Work Completed Abroad**

This course is for study abroad credits.

Credit 12 units.

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#### **FILM 4996 Film and Media Studies Elective: 400-Level**

Credit 3 units. EN: H

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#### **FILM 4999 Study for Honors**

This course is intended for majors pursuing honors in Film and Media Studies. In order to enroll for this course, students must apply in advance for honors and be approved by a faculty committee. Please consult the Program guidelines for application deadlines and other requirements.

Credit 3 units.

Typical periods offered: Fall, Spring

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