

GUIDEBOOK



Film & Media Studies

SPRING 2017

Table of Contents

What is Film and Media Studies?	2
Why Study Film and Media?	2
Receive Close Personal Attention	3
Enjoy Talented Visiting Scholars and Artists	3
Explore Your Creative Side	3
Apply Your Knowledge to Interdisciplinary Areas	3
Find the Path to Many Careers	4
Requirements for the Major	5
Requirements for the Minor	5
Graduate Certificate in Film & Media Studies	5
Requirements for the Graduate Certificate	6
Master's Degree	7
Film and Media Studies Curriculum Spring 2017	8
Independent Study	14
Senior Honors	14
Internships	15
Faculty	17
Staff	22

What is Film and Media Studies?

Film and Media Studies examines a vitally important aspect of visual culture in the 20th and 21st centuries, namely the development of film, television, radio, and other electronic media as aesthetic and cultural forms. Like other areas of learning, the study of different film and media is broken down into more specific domains. These include:

- Criticism — the close analysis of individual films, television programs, radio broadcasts, web pages, etc. Students learn to examine the various ways that the combination and interaction of image, sound, movement, and performance affect our experience of film and media. Why do some television shows make us laugh and others make us cry? How do specific films and programs shape our thoughts and beliefs?
- History — the study of the historical development of film and media as art forms and as industries. A consideration of film and media in both their aesthetic and commodity functions as well as the ways film and media reflect and influence the historical moments in which they are produced.
- Theory — the investigation of the broader properties and aspects of the media. How do film and media communicate with its audiences? What are the social, aesthetic, and political dimensions of media as cultural forms? How do film and media challenge us, amuse us, and make us see things in new ways?
- Practice — creative courses in video production and screenwriting. In order to explore the film and media artist's tools analytically, students in film and media studies need to gain something of an insider's understanding of the tools of the trade. Creative courses aim to provide that understanding.

Why Study Film and Media?

As our national and international cultures become increasingly dominated by visual culture, we acknowledge the need to study those forms that provide our chief sources of entertainment and information. This need speaks to our desire to become critical viewers, knowledgeable in the history of the most popular art forms of our century and possessing the analytical skills to understand and interpret visual forms of expression.

The undergraduate major in film and media studies requires the rigorous study of history and aesthetics in an attempt to understand the creative force of an individual artwork, its relation to other artistic production, and its place in culture. Furthermore, because film and media creations are most often produced within an industrial context, the student of film and media must also study industrial and business practices. Complementing the critical studies curriculum, courses in production and screenwriting will provide an intimate understanding of the kinds of choices that film and media artists confront, further refining students' abilities to view critically. Courses in production do not aim to provide students with professional instruction in film and media. It is not the purpose of this program to train students for professional work.

Receive Close Personal Attention

Unlike many larger Film and Media programs, students at Washington University receive close personal attention from our dedicated faculty. Although we have a few large lecture courses, students usually get the opportunity to discuss individual texts or ideas in smaller sections. Most of our upper-level courses have limited enrollments of 15 to 25 students per class. As a Film and Media Studies major, your academic advisor will learn your specific interests and goals, and will help to make your studies at Washington University a rich and rewarding experience.

Enjoy Talented Visiting Scholars and Artists

Each year you will have the chance to attend lectures and screenings by one or more notable scholars, directors, or producers. Past visitors to the Program in Film and Media Studies have included Wash U alum, screenwriter and director Harold Ramis (Caddyshack, Groundhog Day, Analyze This), Wash U alum Michael Shamberg (The Big Chill, Pulp Fiction, Erin Brockovich, Along Came Polly), Wash U alum Jon Feltheimer (CEO of Lionsgate Films), screenwriter/producer Lorenzo Carcaterra (Sleepers, Law & Order), producer Lloyd Silverman (Snow Falling on Cedars), screenwriter Carol Fuchs (No Reservations) and producer Martin Shafer (The Shawshank Redemption). Additionally, Film and Media Studies has co-sponsored guest lectures from some of our country's preeminent film and media scholars, such as Richard Allen, Bambi Haggins, David Bordwell, Tom Gunning, Jacqueline Stewart and Janet Staiger, among others.

Explore Your Creative Side

Film and Media Studies offers several courses in screenwriting and video production that allow our students to fulfill their creative potential. Through exercises and projects, students receive hands on instruction and professional evaluation of their work in a workshop environment. Past students have made their own music videos, public service announcements, and fictional and documentary shorts.

Apply Your Knowledge to Interdisciplinary Areas

As the so-called seventh art, film has often been viewed as a synthetic art form that combines elements of several other kinds of creative expression. As such, Film and Media students are able to use what they have learned in the study of other art forms, such as:

- Creative Writing
- Dance
- Music
- Painting
- Photography
- Sculpture
- Theater

Beyond that, however, the theoretical, historical, and cultural dimensions of Film and Media Studies make it relevant to several other areas of learning. Many of our majors choose to double major in a related field, and a number of our courses are crosslisted with

other departments and programs. You will readily find the opportunity of combining your interests in Film and Media with related studies in:

- American Culture Studies
- Art History
- Business
- Comparative Literature
- Cultural Studies
- Economics
- English
- Germanic Languages and Literatures
- History
- Linguistics
- Philosophy
- Psychology
- Romance Languages
- Sociology
- Women's Studies

Find the Path to Many Careers

The knowledge and skills you learn in Film and Media Studies will help prepare you for many different kinds of careers. Because we emphasize writing and critical thinking skills as well as the body of knowledge that constitutes our discipline, students are trained to have the kinds of intellectual and communication skills that many employers seek. Your studies can help you become an:

- Advertising Manager
- Agent
- Archivist
- Art historian
- Attorney
- Broadcaster
- Business Manager
- Cinematographer
- Copywriter
- Documentarian
- Entertainment Lawyer
- Film Critic
- Film Editor
- Filmmaker
- Film, television, or stage performer
- Historian
- Journalist
- Librarian
- Manuscript Reader
- Movie Theater Manager
- Novelist
- Production Assistant
- Publicist
- Publisher
- Researcher
- Screenwriter
- Teacher/Professor
- Television Critic
- Television Producer
- Web Designer

Students, who gain skills in writing and analysis, as they should in any rigorous course of study in the humanities, can work in many professions, such as journalism and publishing, business, law, medicine, social work, and teaching. Film and media majors who seek careers in the entertainment and information industries will certainly gain an intellectual perspective on these forms that should enhance their professional lives. But this major will also benefit any student looking at other possible professions because it shares the aim of a liberal arts curriculum to train students in rigorous analytical thinking and provide them with historical knowledge.

Requirements for the Major

The following are required courses for the Film and Media Studies Major:

- Film 220 *Introduction to Film Studies* – Offered every fall 3 credits
- Film 225 *Making Movies* **OR** Film 352 *Introduction to Screenwriting*
- both are offered every fall and spring 3 credits
- Film 330 *History of American Cinema* – Offered every spring 3 credits
- Film 340 *History of World Cinema* – Offered every fall 3 credits
- Film 350 *History of Electronic Media* – Offered every spring 3 credits
- Film 420 *Film Theory* – Offered every spring 3 credits

In addition to these required courses, students must take twelve credits in advanced electives (300 or higher). All students must take one three-credit elective that focuses on a national cinema other than the United States. Additionally, all students must take one three-credit critical studies elective at the 400-level or above. A 400 level elective in national cinema may satisfy both these elective requirements but a total of 12 hours in electives is still required. Electives in critical studies may be drawn from courses on individual directors, genre study, limited historical periods, study of individual crafts, such as acting, and so on. Students with an interest in production may count two production and/or screenwriting courses towards the major within these twelve elective hours.

Requirements for the Minor

The following are required courses for the Film and Media Studies Minor:

- Film 220 *Introduction to Film Studies* – Offered every fall 3 credits
- Film 330 *History of American Cinema* – Offered every spring 3 credits
- Film 340 *History of World Cinema* – Offered every fall 3 credits
- Film 350 *History of Electronic Media* – Offered every spring 3 credits

In addition to these required courses, students must also take a 3 credit advanced elective course to complete the minor. Courses that are internships or independent study are not available for the minor.

Graduate Certificate in Film & Media Studies

The Program in Film & Media Studies offers a Graduate Certificate. This program is designed to provide Ph.D. students with interests in the theories and history of “visual culture” an opportunity to extend their formal intellectual training into one of the 20th and 21st century’s most influential artistic and cultural arenas. The Graduate Certificate Program in Film & Media Studies will assure that graduate students accepted into this program acquire appropriate graduate level knowledge in film and media studies approaches to criticism, history, and theory. While providing substantial knowledge in the discipline of Film & Media Studies, completion of this program also gives a student a

secondary research and instructional specialty and enhances the ability to do interdisciplinary research.

Fifteen units are required for the Graduate Certificate in Film & Media Studies. Six of those hours may also count towards the Ph.D. requirements. In employing this overlap, students who earn the Graduate Certificate in Film & Media Studies with their Ph.D. may complete a total of eighty-one units rather than the seventy-two units required for the Ph.D. alone. Students should check with their doctoral home unit. Students in the Graduate Certificate Program must fulfill all requirements of the Ph.D. expected by their respective home departments and the Graduate School in order to receive the Certificate. Students interested in applying for the Graduate Certificate in Film and Media Studies should contact Prof. Gaylyn Studlar

Requirements for the Graduate Certificate

The following are required courses for the Film and Media Studies Graduate Certificate:

CORE COURSES (9 credits):

- Film 501 *Advanced Moving Image Analysis and Criticism* 3 credits
- Film 421 *Film Historiography*
OR
- Film 423 *Histories of Media Convergences*
OR
- Film 502 *Seminar in History of Film and/or Electronic Media* 3 credits

One of the following theory courses is required as part of the core:

- L53 419 Theories of Mass Media 3 credits
- L53 420 Film Theory [Spring 2017] 3 credits
- L53 450 American Film Genres (genre theory) 3 credits
- Any 400 or 500 level course in film or electronic media theory.

FMS Certificate students also have two electives (six units) that may be taken at the 400 or 500 level and developed in an advising plan subject to approval of the FMS advisor and of the Director of Graduate Studies of the student's home unit:

TWO ELECTIVES (6 credits):

- Elective in Film & Media L53 400 level or higher 3 credits
- Elective in Film & Media L53 400 level or higher 3 credits
- ELECTIVE: Courses originating in FMS or crosslisted with FMS, or offered in another unit and approved by the student's FMS advisor.

**** Courses marked In course listings will count toward the FMS certificate.**

A student may choose to take one Independent Study of three credits (L53 500) with an FMS faculty member as an elective. This study should relate to a specialized topic mutually agreed upon by the student, his/her FMS study advisor and the Chair of the Graduate Certificate Program. Although students are expected to benefit from elective courses offered by Film & Media Studies core and affiliated faculty, they may take other, film-related courses as may be offered by other departments and by faculty not affiliated with FMS. To be included in the graduate certificate coursework, classes that fall within this category require approval by the student's advisor in Film & Media Studies and her or his home unit Director of Graduate Studies.

Master's Degree

The Program in Film & Media Studies offers a Master's degree in Film & Media Studies. This program is open to applicants with an undergraduate degree from institutions of higher learning who wish to earn a master's degree. Students already enrolled at Washington University in St. Louis may wish to consider this program as part of an accelerated A.B./A.M. option. This program is designed to provide students who are interested in the history, criticism, and theories of moving image-based visual culture, from the 19th through the 21st centuries, an opportunity to extend their formal intellectual training and explore film and electronic media as evolving global phenomena. The degree will advance a student's scholarly understanding of all forms of the moving image and their artistic, cultural, industrial, philosophical, political, and social implications. In addition to providing knowledge, the degree will emphasize multiple approaches of academic study of the subject that may lead to curating, researching, teaching, and other professional activities centered on film and other moving image media as key aspects of visual culture centrally implicated in debates about culture and commerce, art and technology, entertainment and ideology.

Students who are currently seniors at Washington University may apply for this program as a combined A.B./A.M. degree until August 1, 2017 for a Fall 2017 start. Until January 15, 2017, we will be accepting applications from students from other colleges and universities who wish to start the M.A. in Fall semester 2017. Washington University students who are admitted in the combined A.B./A.M. program may have up to sixteen hours of course credit in film and media studies at the 400 level considered for application to A.M. degree requirements. Students who are not seniors but are interested in considering the combined degree should consult with the Director of FMS, Professor Gaylyn Studlar.

More information may be found by visiting the Film & Media Studies website:
fms.artsci.wustl.edu

Spring 2017 Curriculum

SPECIAL NOTE: 400-level Film and Media Studies courses are taught at the highest undergraduate or beginning graduate level. As such, these courses will presume some prior knowledge of film history, film analysis, and basic elements of film form. Students who are interested in taking a 400-level FMS course should have some prior experience with other film courses or must demonstrate a reasonable degree of academic maturity.

L53 Film 114 — Freshman Seminar: Horror Across Media

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 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. Credit 3 units. REQUIRED SCREENINGS: Mondays at 7:00 p.m. (*Powers*)

L53 Film 200 — Special Projects

This course is intended for freshmen and sophomores who wish to register for internships. *Students must receive Program approval and file the Learning Agreement with the Career Center BEFORE the internship begins.* Please consult the Program guidelines governing internships. NOTE: Internships may only be taken Pass/Fail. Credit variable, maximum 3 units. Offered **fall and spring semesters.** (*Faculty*)

L53 Film 225 — 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, 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. Credit 3 units. Offered **fall and spring semesters.** (*Mahalic*)

L53 Film 319 – 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 considering the work of documentary pioneers--including Robert Flaherty, John Grierson, Frederick Wiseman, and Errol Morris--we will look at contemporary developments such as podcasting and serialized online documentary. REQUIRED SCREENINGS: Tuesdays @ 4pm Credit 3 units. (*Powers*)

L53 Film 325 — 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 SCREENINGS: Wednesdays at 4pm. Credit 3 units. (*Burnett*)

L53 Film 330 — 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. Priority given to majors. REQUIRED SCREENINGS: Tuesdays at 7pm. Credit 3 units. (*Paul*)

L53 Film 333 – 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 Final Cut 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. Enrollment by wait-list. Majors have priority for enrollment. Prerequisite: Film 220 and Film 225. Credit 3 units. (*Mahalic*)

L53 Film 350 – History of Electronic Media: From Radio to Television to Digital

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. Majors and minors have priority for enrollment. REQUIRED SCREENINGS: Wednesdays at 7pm. Credit 3 units. (*Kelley*)

L53 Film 352 — Introduction to Screenwriting

Writers will explore the various elements, structure 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, and 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. Offered **fall and spring semesters**. (*Chapman*) ***This course counts in the FMS major toward the production requirement or as an elective in the major and minor.***

LS90 AFAS 3800 – Black Cinemas I: An Introduction to Sub-Saharan African Cinemas and Black British Cinema.

This course introduces students to contemporary black filmmaking practices in sub-Saharan Africa and Britain and to the central political and social issues that define Black cinema in these contexts. This class will focus on three units addressing Francophone African Cinema, Cinema in South Africa, and Black British Cinema. The African continent has a long history of filmmaking practices and scholars often credit South Africa with having one of the oldest filmmaking industries in the world. The first section of this class

(Francophone African Cinema) will focus on filmmaking practices by Africans since the 1960s, when African countries started becoming independent from colonial powers. The second section (cinema in South Africa) will focus on representations of blackness and filmmaking practices in South Africa, with a focus on the post-1994 period. Lastly, we will examine Black British Cinema and the social, political, and cultural issues that gave rise to a distinct diasporic filmmaking practice in Britain. This class will focus on both the form and the content of these films by examining the ways that black filmmakers project local, national, and regional issues onto global screens. ***Counts toward the national/regional cinema requirement for FMS majors and as an elective in the FMS minor.*** REQUIRED SCREENINGS: Thursdays at 5pm. Credit 3 units. (Dr. Jordache A. Ellapen)

L53 Film 420 — Film Theory**

This course is an introduction to both classical and contemporary film theory. It starts by examining the earliest attempts to understand the nature of cinema as a new art form, and then reviews the ways in which, through successive decades, a variety of theorists have formulated, and applied, their definitions of the essential nature of the medium. The course then examines more recent developments within film theory, notably its attempt to incorporate the insights of other critical and analytical paradigms, such as semiotics, structuralism, psychoanalysis, feminism, and postmodernism. REQUIRED SCREENINGS: Mondays at 7pm. Credit 3 units. (Studlar) **SPECIAL NOTE:** Wait-listed with priority given to FMS majors and MA students and Ph.D. students enrolled in or in the process of applying to the FMS certificate.

L53 Film 424 - 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 SCREENINGS: Tuesdays at 7pm. Credit 3 units. (Kelley)

L53 Film 430 — 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: Mondays at 4pm. Credit 3 units. *(Paul)*

L53 Film 432 — 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: Thursdays at 4pm. Credit 3 units. *(Burnett)*

L53 Film 452 — Advanced Screenwriting

This course is intended for students who have already taken Film Studies 352, "Intro 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. *(Chapman)* SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies AND English majors/minors.

L53 Film 458 – Major Directors: Masters of the Avant-Garde

Filmmaker Stan Brakhage famously wrote: "Imagine an eye unrulred 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 in perception, examining works of art that challenge our preconceptions of what cinema is or can be. From city symphonies to pop collages, portraiture to handcrafted animation, ethnography to gender studies, we will explore the multifaceted and transformative avant-garde cinema through the work of its greatest practitioners including Brakhage, Maya Deren, Kenneth Anger, Bruce Conner, and Andy Warhol. We will contextualize films in relation to aesthetic aspirations (formalism, opposition, reflexivity, transcendence, etc.) and movements in art and cultural theory (such as Dadaism, Abstract Expressionism, Pop, Performance Art, Minimalism). Each week, we will mix the classic with the contemporary to demonstrate the ongoing vitality of this often misunderstood cinematic tradition. REQUIRED SCREENINGS: Wednesdays at 7pm. Credit 3 units. *(Powers)*

L53 Film 495 — Special Projects

This course is intended for juniors and seniors who wish to register for internships. *Students must receive Program approval and file the Learning Agreement with the*

Career Center BEFORE the internship begins. Please consult the Program guidelines governing internships. NOTE: Internships may only be taken Pass/Fail. Credit variable, maximum 3 units. Offered **fall and spring semesters.** (*Faculty*)

L53 Film 499 — 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. Offered **fall and spring semesters.** (*Faculty*)

L53 Film 500 — Independent Study**

This course is intended for students who wish to pursue areas of study not available within the standard curriculum. In order to enroll for this course, students must have a faculty adviser and submit a contract outlining the work for the course to the Film and Media Studies office. Please consult the Program guidelines governing independent study work. Credit variable, maximum 3 units. Offered **fall and spring semesters.** (*Faculty*)

L53 Film 510 — Graduate Practicum in Film & Media Studies

The practicum in Film & Media Studies seeks to make our graduate students more competitive in the job market. It consists of professional experience that brings to bear academic knowledge and skills associated with the graduate study of moving image media (film, television, digital). The practicum may take a number of forms, but in every case, the experience must be planned in a way that contributes to the student's professional development. It might consist of work curating films for a screening or mini-festival accompanied by screening notes or other activities that enhance the academic value of the event. The student might organize a reading group or a scholarly symposium or lecture series to further the understanding of a particular aspect of the moving image on campus. The practicum may also consist of archival, or curatorial work in forms of the moving image at an archive, museum, or other non-profit organization (such as the St. Louis International Film Festival). The student might also pursue a film/media-centered oral history project or develop a film/media-centered blog or engage in other forms of writing that have a public presence. Students may initiate other projects, but any practicum requires a faculty mentor and in circumstances in which there is a collaborating organization, a letter of endorsement of the practicum from the student's on-site supervisor. Every student presents a written proposal/plan for any practicum to the DGS and to the faculty mentor/advisor. Both faculty must give permission to the plan and determine the appropriate number of credit hours (variable 1 to 3). Students may sign up for the practicum more than once to satisfy the 3 credits required in this area for the FMS master's degree; however, only one practicum should be pursued in a given semester. If there is a site supervisor, she/he must provide a letter upon completion of the practicum detailing the student's work and its quality. The student must provide a brief narrative (2 to 5 pages) detailing how the practicum served as a learning experience. The faculty advisor will award the grade for the practicum. Variable Credit. Maximum units 3 per semester.

Independent Study (L53 500)

Opportunities for Independent Study are available to all undergraduate and graduate students working toward a degree in Arts and Sciences. Registration in an Independent Study requires sponsorship by a faculty member and approval of the Program Director. An Independent Study Proposal form can be obtained from the Film and Media Studies Office. All proposals for Film 500 have to be submitted to the FMS main office no later than November 1st for spring semester enrollment and April 1st for Film 500 to be taken in the fall semester. Approval is not automatic.

The Independent Study course may be taken for 1 to 3 units per semester, depending upon the proposed work load. A total of 3 units of independent study may be counted toward the major. No more than 18 units of independent study will be counted toward the 120 units required to complete the Bachelor of Arts degree.

The purpose of an Independent Study course is to provide advanced study in a particular area of more specialized research or creative enterprise. Independent Study courses cannot be used to replace required courses for the major or to replace courses that are regularly offered in the curriculum. A proposal for an Independent Study should demonstrate that the planned course of study deals with material not offered in any other part of the curriculum. For a typical 3 unit Independent Study, particular projects may take the form of long research papers (20-25 pages). Approval of Independent Study courses will only be granted for students who have completed necessary prerequisites for their particular project. For example, students should not expect to do an independent study on the Western unless they have already taken Film 450, "American Film Genres."

Senior Honors (L53 499)

Senior Honors Thesis is a six unit, yearlong academic project available to seniors who are eligible for Latin Honors. Students are eligible to attempt Latin Honors if they have achieved the appropriate cumulative GPA of 3.65 as set by the College and a 3.5 GPA in the major by the end of their sixth semester. If, however, the student falls below the designated cumulative GPA in the major or in their overall coursework during their seventh semester, they are no longer eligible to receive Latin Honors.

As a six unit project, the Senior Honors Thesis is intended to be a conceptually challenging, intellectually rewarding, and labor intensive learning experience that deepen a student's understanding and appreciation of study in the field. Within the Film and Media Studies Program two types of projects may be undertaken as a Senior Honors Thesis: a historical or critical studies research project or a screenplay.

Ordinarily, to undertake a historical or critical studies research project, students should have completed the Film and Media Studies core courses. Students who have not completed the core will be considered, but they must show a significant breadth of study in

FMS. For this project, students writing a critically- or historically-based thesis (no less than 40, no more than 70 pages) will accomplish the careful study and thorough research of a single text or group of texts. Although several approaches might be adopted, the project should use methodologies that are based in film/media studies as a discipline. Such final projects must have an argument-based structure, and ordinarily they should incorporate an analysis of formal or stylistic elements of text(s), an assessment of critical and historical reception and/or consideration of the theoretical implications of the text(s); a complete review of the secondary literature on the topic is expected to underscore the research. As preparatory assignments leading up to the final project, students would prepare project descriptions, bibliographies, outlines, and literature review as graded components of a Senior Honors Thesis.

Students who choose to write a screenplay should have taken Film 352, "Introduction to Screenwriting" and Film 452, "Advanced Screenwriting" as well as core studies classes. Student proposals in this area should clearly articulate the ways in which their project will deepen their critical understanding of film. Included with the final screenplay submission, the student must also write a short paper (5-7 pages) proving analytical reflection on the screenplay's relationship to filmic or televisual precursors of its type.

Students interested in doing a Senior Honors Thesis who have the requisite grade point averages (Cumulative and in the Major) should find an appropriate faculty member to serve as advisor and prepare a two-page proposal describing their project and (for historical/critical studies theses) a preliminary bibliography. It is the responsibility of the student to obtain necessary feedback from their advisor prior to completion of submitted application material, which should be sent directly to the director of FMS by March 15, 2017. Candidates will receive notice of whether they have received permission to attempt Latin Honors by the end of April.

Internships (L53 200 or L53 495)

1. Students may not receive credit for work done for pay.
2. Each internship must have a faculty sponsor. More often than not, a student's academic advisor will fill this role. As sponsor, your adviser will make sure that the requirements for credit are met and that the work is of a substantial nature commensurate with the acquisition of skills of college-educated employees. Detailed supervision of the intern in his or her job is the responsibility of the intern's site supervisor.
3. Registration in an internship for credit shall be conditional on satisfactory completion of the "Learning Agreement" form provided by the Career Center and the submission of this form to both the Career Center and faculty sponsor. **A signed Learning Agreement must be submitted no later than one week into the start of the internship. No internship will be approved for credit after this deadline has passed.**
4. Work completed during the internship should contribute to the student's academic or

professional development. Work should be of the type that requires a college education.

5. Credit awarded for an internship shall correspond to the time spent in work activities. For a typical three-unit registration, the student is expected to work 8 to 10 hours per week for 13 to 14 weeks. Registration for one or two units is possible for internships that require less work time. Summer internships may have a shorter duration with a corresponding increase in the number of hours worked in each week so that the total hours worked per unit of credit is similar to what students complete during a normal semester.
6. Students may complete the work for an internship over the summer (or other time when they are not registered) and receive credit during the subsequent semester. However, if a student has never registered at Washington University, they are not eligible for an internship until such registration has taken place. Any internship completed in this way, however, must satisfy all the requirements outlined here. **As noted earlier, the Learning Agreement must be obtained prior to beginning work at the internship site.** (See point 3)

Summer work completed for credit that requires the regular participation and supervision of faculty, on site or on campus, will not be considered for internship credit.

7. Internships shall require written work to be reviewed by the faculty sponsor. The assignments shall be specified before work on the internship begins, and they shall be written into the Learning Agreement signed by the student and faculty sponsor.
8. The student shall obtain a signed final evaluation letter from his or her site supervisor that evaluates the student's work and verifies that the student has worked upon the agreed-upon number of hours. The student shall submit this completed letter to the faculty sponsor with the written Learning Agreement.
9. Students may count no more than 6 units of internship credit toward the 120 units required for graduation. Students may not receive more than 3 units of internship credit in any semester. Internship credits do not count toward major or advanced unit requirements.
10. Because faculty are not involved in detailed supervision of the student's work during an internship, internships shall be offered for **pass/fail credit grades only**. Internship credits therefore count towards the maximum of 18 units of credit/no credit units that may be applied toward graduation requirements.

If you are interested in an internship, the Career Center maintains an extensive list of internship opportunities and provides assistance in locating and organizing a good internship experience. The Career Center's list of internship opportunities can be accessed via the Internet at <http://careers.wustl.edu>. **If a student finds his or her own internship opportunity, however, the student must still contact the Career Center to file a**

Learning Agreement before the internship starts.

Film and Media Studies Faculty

Assistant Professor **Colin Burnett** received his Ph.D. in Film at the University of Wisconsin-Madison (2011). His work focuses on the cultural marketplace—the ideas, forms, sensibilities, languages, and practices that shape the contexts in which film and media circulate—and its effects on storytelling and style, mainly in non-US contexts. His book, *The Invention of Robert Bresson: The Narrative Avant-Garde and the Marketplace of Alternative Film Culture*, forthcoming from Indiana University Press, re-reads the elusive Bresson style as the product of a subtle form of exchange between the auteur and a fringe cinematic marketplace that represented a confluence of recent aesthetic, literary, theoretical and cinephilic thought. His articles on Indian filmmaker Mani Kaul, French director Roger Leenhardt, and Blacklisted screenwriter Albert Maltz likewise explore the reciprocities between their individual creative and intellectual practices and their particular markets contexts, be they national or transnational. His next book, *Serial Bonds: The Multimedia Life of 007*, investigates the global 007 franchise as a multimedia phenomenon that has given rise to a cultural market of its own, stimulating new exchanges and competitions of interpretation among authorized and unauthorized writers and artists as they have reimagined the character in over sixty years of novels, films, television, radio, games, and comics. cburnett@wustl.edu

Senior Lecturer **Richard Chapman** is a veteran screenwriter and producer in film and television. He has created, produced and written over two hundred hours of network series, including such credits as *Simon and Simon* (CBS), *The New Alfred Hitchcock Presents* (NBC), Disney's *Absentminded Professor*, and the Golden Globe and Emmy nominated HBO Original Movie, *Live From Baghdad*, starring Michael Keaton and Helena Bonham Carter. His career in motion pictures features such films as *My Fellow Americans*, starring Jack Lemmon and James Garner and *Thank You For Smoking*, a project for Mel Gibson's ICON Productions. Chapman has written over twenty motion picture screenplays for such stars as Meg Ryan, Alec Baldwin, and Bette Midler. He recently produced a feature length documentary, *Shooting The Messengers*, the behind the scenes story of how journalists from all media – print, TV, and photojournalism – reported the war in Vietnam. It is a controversial film culled from fifty hours of new interviews with such icons as Walter Cronkite, David Halberstam, and Frances Fitzgerald. rchapman@wustl.edu

Post-doctoral Fellow **Michelle Kelley** completed her Ph.D. in the Department of Cinema Studies at New York University in Spring 2015. Her dissertation, "Visions of Equality: Film and Television in the Fight against Prejudice, 1945 – 1965," considers the production and use of film and television by social welfare and civil rights groups in the US after World War II. Encouraged by the progressivism of the New Deal era and the Second World War, beginning in the mid-1940s Jewish advocacy groups, interfaith organizations, and civil rights leagues joined forces to promote racial equality, inter-ethnic cooperation, and interreligious accord. "Visions of Equality" explores the intellectual history, moving image

media, and material practices of this movement, at the time known as the intergroup relations movement. Kelley is currently working on two articles. The first, tentatively titled “Fun and Facts About America’: Films for Economic Education and the Postwar Right,” considers a series of animated economic educational film shorts produced under the auspices of Harding College in Searcy, Arkansas in the late 1940s. Her paper explores how the series negotiates the competing ideas of conservatives and corporate liberals of the era concerning the role that the federal government should play in relation to the US economy. Her second essay, currently untitled, addresses the production of a theater television spectacular by the National Association for the Advancement of Colored People (NAACP) in 1964 to commemorate the ten-year anniversary of the Supreme Court’s decision in the case of *Brown v. Board of Education*. Although much of Kelley’s work focuses on film and media in the post-World War II US, she is increasingly interested in the contemporary global media landscape. Her next research project will explore the influence of nostalgia and memory in contemporary US TV programming. She has taught courses in film and media studies at several institutions, including New York University, Fordham University, Hunter College, and Brown University. Research Interests: Nontheatrical film; educational television; race and ethnicity; Cold War politics and culture; contemporary science fiction and fantasy television; children’s media; media and memory. Selected Publications: “Ever Widening Horizons? National Urban League Educational Film and the Pathologization of Blackness.” In *Ethnic Projections: A Reader in Race and Nontheatrical Film*, edited by Marsha Gordon and Allyson Field (forthcoming). “Keep Going!: Cinema and Badiou’s Ethics of Truths.” *International Journal of Badiou Studies* 3.1 (2014): 217 – 243. M.kelley@wustl.edu

Assistant Professor **Diane Wei Lewis** received her Ph.D. in Cinema and Media Studies from the University of Chicago in 2011. Her work focuses on Japanese film and popular culture, and in particular early and silent cinema, and the interwar avant-gardes. She is writing a book on film bodies and the 1923 Great Kanto Earthquake, a catastrophe that underlined cultural instability and new forms of mobility in modernizing Japan. The earthquake decimated Tokyo and sparked mass violence, amplifying a sense of cultural emergency while accelerating the growth of mass culture industries such as film. Beginning with earthquake documentaries and melodramas, and focusing on cinema, the book examines popular representations of over-responsive bodies and bodies under duress—not merely as symptoms of historical trauma and cultural anxiety but also forms of mastery and pleasure. Prof. Lewis has also taught at the University of Chicago, Roosevelt University, and Harvard University. Additional research interests include landscape and cinema, theory and politics of bodily representation and enactment in visual/performance-based media, melodrama, negative affect, and theories of film realism. Research specialization: Japanese cinema; early and silent cinema; film and art movements; theories of play, mimesis, and performance; intermediality. Publications include: a translation of Yamamoto Ichiro’s “The Jidaigeki Film Genre: Twilight Samurai and Its Contexts” in *The Oxford Handbook of Japanese Cinema*. Ed. Daisuke Miyao. New York: Oxford University Press and her own “Media Fantasies: Women, Mobility, and Silent-Era Japanese Ballad Films,” *Cinema Journal* 52:3 (Spring 2013): 99-119. dlewis@artsci.wustl.edu (Dr. Lewis is on leave Spring 2017)

Professor **William Paul**, (Ph.D., Columbia University) has specialized in writing about comedy and film genres: he is the author of *Ernst Lubitsch's American Comedy*, about the Hollywood comedies of the famous German emigre director, and *Laughing Screaming: Modern Hollywood Horror & Comedy*, a cultural history that looks at the rise of "grossout" comedy and horror in the 1970s-80s. Professor Paul has moved in a different direction with his current book, *Movies/Theaters: Architecture, Exhibition, and Film Technology*, in which he traces the various and changing ways in which people have viewed movies over their 100-plus year history. It was published by Columbia University Press in Spring 2016. He has taught at the University of Michigan-Ann Arbor, M.I.T., Columbia University, and Haverford College. bpaul@wustl.edu

Lecturer **John Powers** earned his Ph.D. in Film Studies from the University of Wisconsin-Madison in 2016. His research explores the influence of technology on the history and theory of avant-garde cinema, contemporary art, and documentary film practice. His current book project, "Conjuror's Box: Technology and Aesthetics in Postwar American Avant-Garde Cinema," offers historical accounts of process-based film technologies, including 16mm film, the film laboratory, optical printing, and digital video, and examines the aesthetic and conceptual programs they fostered among moving image artists. Through primary document research, personal interviews, and close analysis of film form, the book demonstrates the ways in which technology informed theoretical debates about visual transformation, amateurism and professionalism, and medium specificity within the avant-garde. Dr. Powers' writing has been published in journals such as *October* and *Millennium Film Journal*. "A D.I.Y. Come-On: Optical Printing in Avant-Garde Cinema" is forthcoming in *Cinema Journal*. He is also a video artist whose work refracts many of his scholarly interests through the lens of artistic practice. These videos have screened at venues such as Crossroads Festival (San Francisco), the Onion City Experimental Film and Video Festival (Chicago), The Milwaukee Underground Film Festival (Milwaukee), the Big Muddy Film Festival (Carbondale), and Unexposed Microcinema (Durham). His other research interests include classical and contemporary film and media theory, international art cinemas, and horror film and media. jpowers22@wustl.edu

Professor **Gaylyn Studlar** joined the faculty of Washington University in St. Louis in 2009, after being on the faculty of the University of Michigan, Ann Arbor, for thirteen years and as a part of the faculty of Emory University for eight. At the University of Michigan she was the Rudolf Arnheim Collegiate Professor of Film Studies and served as director of the Program in Film and Media Studies for ten years. Professor Studlar's Ph.D. is from the University of Southern California in cinema studies, where she also received a Master of Music in cello performance. Her research interests include feminist film theory and history, Hollywood cinema, genre studies, Orientalism, and the relationship between film and the other arts. Her monograph on the cult television series, *Have Gun Will Travel* (1957-1963), was published in May 2015 by Wayne State University Press. She is also the author of *Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema*, published in January 2013 by the University of California Press, *This Mad Masquerade: Stardom and Masculinity in the Jazz Age* and *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic*. She has co-edited four anthologies: *John Ford Made Westerns*, *Visions*

of the East, Reflections in a Male Eye: John Huston and the American Experience, and *Titanic: Anatomy of a Blockbuster*. Her work has been translated into several languages. At Washington University, Professor Studlar has taught courses such as Film Theory, Women & Film, Sexual Politics in Film Noir, British Cinema, Stardom, and Film Historiography, among others. gstudlar@wustl.edu

Affiliated Faculty

Professor of Music **Todd Decker** received his Ph.D. in historical musicology at the University of Michigan in 2007 and joined the faculty of Washington University in fall 2007 after a one-year visiting professor position at UCLA. His principal area of research is commercial popular music of the United States from 1900 to the present (Broadway, Hollywood film and television, the recorded music industry, and jazz). He has published articles in *Music*, *Sound and the Moving Image*, *Journal of Musicology*, and *Contemporary Theatre Revue*. His first book, *Music Makes Me: Fred Astaire and Jazz* (University of California Press, 2011) won the 2012 Best First Book Award from the Society for Cinema and Media Studies. *Music Makes Me* locates Astaire's film and television career in the histories of popular song and jazz and explores Astaire's dances accompanied by African American musicians in the segregated world of the studio-era film musical and variety television. His second book, *Show Boat: Performing Race in an American Musical* (Oxford University Press, 2012), uses extensive archival research to consider how performers—both black and white—shaped this landmark work in its original 1927 Broadway version and in subsequent versions produced in New York, London, and Hollywood. His book on the performance history of the song “Ol’ Man River” was published by Oxford University Press in 2015, and he is currently finishing a longer study of music and sound in post-1975 Hollywood war films. tdecker@wustl.edu

Professor **Robert E. Hegel** is primarily interested Chinese narrative literature of the late imperial period. He teaches surveys of literature and culture and advanced courses and seminars in Ming-Qing fiction and theater at Washington University in St. Louis where he is the inaugural Liselotte Dieckmann Professor of Comparative Literature. His monographs are *Reading Illustrated Fiction in Late Imperial China* (1998) and *The Novel in Seventeenth-Century China* (1981). More recently he compiled *True Crimes in Eighteenth-Century China: Twenty Case Histories* (2009), translated from reports held in the Qing imperial archives in Beijing. He is currently Chair and Professor of Chinese in East Asian Languages and Cultures; he also serves as the primary graduate advisor for a number of the doctoral students in Chinese and Comparative Literature. He fell in love with Chinese films as a graduate student, and is particularly drawn to the role of film in China's developing political culture. rhegel@wustl.edu

Associate Professor **Jennifer Kapczynski** is in the Department of Germanic Languages and Literatures at Washington University in St. Louis. She received her Ph.D. in German from the University of California, Berkeley in 2003. Professor Kapczynski's research focuses principally on twentieth century literature and film. Her monograph *The German Patient: Crisis and Recovery in Postwar Culture* appeared with University of Michigan Press in 2008.

The book examines the place of disease in discussions of German guilt after 1945, and demonstrates that illness provided a key framework for postwar thinkers attempting to explain the emergence and impact of fascism. She has co-edited two books: with Paul Michael Lützeler, *Die Ethik der Literatur* (2011); and with Michael Richardson, the forthcoming anthology of *A New History of German Cinema*. She has published articles on a range of subjects, from the writings of Heinrich Böll to Heinrich von Kleist, from American war films to post-unification German cinema. Her current book project, *Leading Men*, explores the reconstruction of masculinity in West German cinema of the 1950s. In support of this research, she received a Fulbright research grant for Fall 2008 and a fellowship with Washington University's Center for the Humanities for Spring 2009. Professor Kapczynski's broader research and teaching interests include nineteenth through twenty-first century literature, film studies, gender theory, and nationalism. She has taught courses on German Literature of the Modern Era, German Modernism, the post-1945 "Zero Hour," History of German Cinema, War Film, and German Cinema of the 1950s. jkapczynski@wustl.edu

Professor **Ignacio M. Sánchez Prado** (Ph.D.) is in the Department of Spanish and Latin American Studies. He received his Ph.D. from University of Pittsburgh. His areas of research are Mexican literary, film and cultural studies; Latin American intellectual history, neoliberal culture and the uses of canon theory and world literature theory in Latin American studies. He is the author of *El canon y sus formas: La reinención de Harold Bloom y sus lecturas hispanoamericanas* (2002), *Poesía para nada* (2005), *Naciones intelectuales. Las fundaciones de la modernidad literaria mexicana (1917-1959)* (2009. Winner of the LASA Mexico 2010 Book Award) and *Intermitencias americanistas. Estudios y ensayos escogidos (2004-2010)* (2012). His most recent book, *Screening Neoliberalism. Mexican Cinema 1988-2012*, was published by Vanderbilt University Press in 2014. Prof. Sánchez Prado has edited several book collections: *Alfonso Reyes y los estudios latinoamericanos* (with Adela Pineda Franco, 2004), *América Latina en la "literatura mundial"* (2006), *América Latina, Giro óptico* (2006), *El arte de la ironía. Carlos Monsiváis ante la crítica* (with Mabel Moraña, 2007), *Arqueologías del centauro. Ensayos sobre Alfonso Reyes* (2009), *Entre Hombres. Masculinidades del siglo XIX latinoamericano* (with Ana Peluffo, 2010); *El lenguaje de las emociones. Afecto cultura en América Latina* (with Mabel Moraña, 2012), *La literatura en los siglos XIX y XX* (with Antonio Saborit and Jorge Ortega, 2013) and *Heridas abiertas. Biopolítica y cultura en América Latina* (with Mabel Moraña, 2014). He has published over 40 scholarly articles in academic journals, including *Journal of Latin American Cultural Studies*, *Revista de Crítica Literaria Latinoamericana*, *Revista Canadiense de Estudios Hispánicos*, *Hispanic Review*, *Colorado Review of Hispanic Studies*, *Comparative Literature*, and *Casa de las Américas*, amongst others. His article "Claiming Liberalism: Enrique Krauze, *Vuelta*, *Letras Libres* and the reconfigurations of the Mexican intellectual class," published by *Mexican Studies/ Estudios Mexicanos* (26.1, 2010) was awarded with the LASA Mexico Section 2010 Humanities essay prize. Prof. Sánchez Prado is a contributor to diverse media outlets in Mexico, such as *Letras Libres*, *Tierra Adentro*, *Milenio* and *El Universal*. He has served as President of the Division of Latin American Literatures and Cultures and the Discussion Group of Mexican Cultural Studies at the Modern Language Association. He is currently co-chair of the Mexico Section at the

Latin American Studies Association. Prof. Sánchez Prado's teaching in Romance Languages and Literatures is focused on 20th- and 21st-century Mexican literature, film and culture, as well as Latin American critical thought and literary theory. In addition, for the Latin American Studies Program, he teaches Survey of Latin American Cultures, Seminar on Urban Cultures in Latin America and other classes on cultural studies. Currently, he serves as Latin American Review Editor for the *Revista de Estudios Hispánicos* and as Director of Undergraduate Studies for the Latin American Studies Program. isanchez@artsci.wustl.edu

Associate Professor **Julia A. Walker** (PhD Duke University) has a joint appointment in the departments of English and Performing Arts. A specialist in modern drama and performance theory, she is the author of *of Expressionism and Modernism in the American Theatre: Bodies, Voices, Words* (Cambridge, 2005). Her work in film studies focuses on performance in early cinema, and includes an article on Delsartean acting and conflicting models of the self in Robert Wiene's *The Cabinet of Dr. Caligari*. She is currently at work on a history of performance entitled *Modernity & Performance: Enacting Socio-Cultural Change on the Modern Stage*. jwalker28@wustl.edu

Adjunct Faculty

Katharine Mahalic (Lecturer/Filmmaker) holds an MFA in Film and Video from Columbia College, Chicago and a BA in Humanities from Michigan State University. She has also studied film at the British Film Institute and Central Michigan University. In addition to her direction of award winning independent documentary features and narrative shorts that have shown at numerous film festivals, she is an experienced instructor who has taught in the U.S. as well as abroad. Ms. Mahalic has extensive professional experience, encompassing work not only in the independent film arena, but also in commercials, news programming, distribution, and television documentary. kmahalic@email.wustl.edu

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Updated 10/28/2016 3:20 PM