

GUIDEBOOK



Film & Media Studies

SPRING 2015



Washington University in St. Louis

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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 scholars, such as Richard Allen, David Bordwell, Tom Gunning, Jacqueline Stewart, Bambi Haggins, and Janet Staiger.

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 do not count towards credit in 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 & Me-

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 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 the Spring 2015 CURRICULUM POTENTIALLY COUNT TOWARDS THE GRADUATE 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, 2015 for a Fall 2015 start. Until January 15, 2015, we will be accepting applications from students from other colleges and universities who wish to start the M.A. in Fall semester 2015. 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 2015 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 110 — Freshman Seminar: Race and Ethnicity on American Television

This course presents a historical overview of the forms that racial and ethnic representations have taken in American television. The course charts changes in public perception of racial and ethnic difference in the context of sweeping cultural and social transformations. We will examine how notions of American identity have historically been produced by a consensus medium and ponder the implications of the contemporary practice of "narrow-casting." Required screenings Tuesdays @ 7 pm. Credit 3 units. (staff)

L53 Film 118 — Freshman 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 Tuesdays @ 4 pm. Credit 3 units. (Burnett)

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. Enrollment by wait-list. Majors have priority for enrollment. Credit 3 units. Offered **fall and spring semesters**. *This course counts as a production elective.* (Valdes)

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 Mondays @ 7 pm. Credit 3 units. (Burnett)

L53 Film 330 — History of American 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, which soon found themselves threatened by the economic power of the Hollywood film industry, 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. Required Screenings Wednesdays @ 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 motiva-

tion, 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. Credit 3 units. (*Valdes*)

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 have priority for enrollment. Required Screenings Tuesdays @ 7pm. Credit 3 units. (*Sewell*)

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 as a production elective.** SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies AND English majors/minors.

L53 Film 358 — 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—action 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. Pre-requisites: none. Required Screenings Mondays @ 4pm. (*Decker*)

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 Thursdays @ 4pm. Credit 3 units. (*Lewis*) **SPECIAL NOTE:** Wait-listed with priority given to FMS majors and graduate students enrolled in or in the process of applying to the FMS certificate.

L53 Film 431 — 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. Required Screenings Tuesdays @ 7 pm. Credit 3 units. (*Lewis*)

L53 Film 451 — 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 Tuesdays @ 4 pm. (*Sewell*)

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 460 — *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 Screenings Wednesdays @ 4 pm. Credit 3 units. (*Paul*)

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 A&S and 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*)

Independent Study

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

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 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. Candidates will receive notice of whether they have received permission to attempt Latin Honors by the end of April.

Internships

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**, who earned his Ph.D. in Film at the University of Wisconsin-Madison (2011), is writing a book tentatively titled, *The Invention of Robert Bresson: Cinephilic Culture and the Cinéma d'Auteur in Postwar France*. It examines the two figures exemplary of postwar French film culture, the auteur and the cinéphile, to uncover the role that social mechanisms involving them, like reciprocity and language, played in the evolution of the canonical auteur Robert Bresson's personal style and reputation. He has just completed two articles, one on the Indian parallel filmmaker Mani Kaul and another on Gilles Deleuze's approach to the history of film style. He has co-edited, along with Dudley Andrew, a special issue of *Post Script: Essays on Film and the Humanities* devoted to the film and photography writings of Susan Sontag. Among other publications, he has written articles on directorial intentionality and the dynamics of collaborative artistic problem-solving for *The Blackwell Companion to Media Authorship* (eds. Jonathan Gray and Derek Johnson) and on the "cinema(s) of quality" for *The Directory of World Cinema: France* (eds. Tim Palmer and Charlie Michael). 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. Currently, he is producing 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

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 essay, "Media Fantasies: Women, Mobility, and Silent-Era Japanese Ballad Films," *Cinema Journal* 52:3 (Spring 2013): 99-119. dlewis@artsci.wustl.edu

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 project, *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. He has taught at the University of Michigan-Ann Arbor, M.I.T., Columbia University, and Haverford College. bpaul@wustl.edu

Assistant Professor **Philip W. Sewell**, (Ph.D., University of Wisconsin – Madison) teaches media history, theory, and criticism. His book, *Television in the Age of Radio: Modernity, Imagination, and the Making of a Medium* (Rutgers University Press 2014), demonstrates the ways in which evaluatory frameworks and circuits of cultural authority shaped both the emergent medium of television and the ways in which thinking and talking about electronic images became an index of modernity. He has published work on professional wrestling as well as an article on 1980s TV "dramedy" in *Television and New Media*. He has worked as coordinating co-editor of *The Velvet Light Trap: A Critical Journal of Film and Television*. His research interests include the business and legal culture of the media industries, the mediation of masculinities, and the history of debates about the future of television. His next major project is a cultural and industrial history of Texas's main film exhibitor, situating the chain's hybrid distribution practices, exploitation strategies, and regulation of content and audiences within a framework that highlights the incongruities in our sometimes monolithic conception of the Hollywood studio system's distribution and exhibition endeavors. pwsewell@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. During that time, oversaw the program's development into the Dept. of Screen Arts and Cultures and the marked expansion of its faculty and curricular offerings. In 1996, she received an Excellence in Education Award from the College of Literature, Science, and the Arts, and in 1997, a Provost's Office Grant to attend the Institute for Women in Higher Education Administration. 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 book, *Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema*, was published in January 2013 by the University of California Press. Her monograph on the cult television series, *Have Gun Will Travel (1957-1963)*, will be published in May 2015 by Wayne State University Press. She is also the author of *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

Associate 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). 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. He has published articles in *Music, Sound and the Moving Image*, *Journal of Musicology*, and *Contemporary Theatre Review*. Current projects include a short book on the performance history of the song "Ol' Man River" and 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 Lützel, *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

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 *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

Kim Bjarkman has a Ph.D. in Media and Cultural Studies from the University of Wisconsin-Madison, where she lectured in the areas of television and film history, women's and gen-

der studies, and rhetoric. She also holds Master's degrees in Communication Arts (from Wisconsin-Madison) and in Sociology (University of York, U.K.), with a focus in humor studies. Her research on the subculture of analog video recording and collecting has been published in *Television & New Media* and *Television: The Critical View*. Her dissertation is a history of cultural and comedic "irony" on U.S. television spanning three decades (1980–2010). This project traces shifting political and intellectual perspectives on irony as a societal phenomenon, as well as the public role of the comedian. She has previously taught courses on television comedy and feminist media theory for University College. bjarkman@wustl.edu

Orestes Valdés is a St. Louis-based multimedia artist and educator. From 1990 to 2000, he produced the award-winning cable television series "*Mind Over Television*" for the Double Helix Cable Network (kdhx.org). Since 2002, he has produced the nationally-recognized cable television series "*Playback*" for The Higher Education Channel (hectv.org). His personal work has been screened in film and video festivals in Buffalo NY, Philadelphia PA, Dallas TX, and St. Louis MO. He has served as a regional judge for the National 48 Hours Film Challenge, and was a member of the Electronic Media Arts Panel of the Missouri Arts Council. He has been part of the Adjunct Faculty of the School of Communications at Webster University since 1989. He has also taught video art at Florissant Valley Community College, and lectured at Forest Park Community College, University of Missouri St. Louis, and Washington University. He holds a Bachelor's Degree in Fine Arts from Washington University. valdesorestesc@wustl.edu

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