

GUIDEBOOK



Film & Media Studies

FALL 2014



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 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 230 *Moving Images and Sound* **OR**
- Film 352 *Introduction to Screenwriting*– 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 & Me-

dia 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. William Paul.

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 (rotating topics)* 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 Fall 2014 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 15, 2014 for a Fall 2014 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

Fall 2014 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 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 220 — Introduction to Film Studies

How do film images create meaning? What are the tools the film artist uses to create images? This course will introduce students to basic techniques of film production and formal methodologies for analyzing film art. Students will learn the essential components of film language -- staging, camera placement, camera movement, editing, lighting, special effects, film stock, lenses -- to heighten perceptual skills in viewing films and increase critical understanding of the ways films function as visual discourse. The course is foundational for the major in film and media studies. Credit 3 units.

Fall semester. *(Sewell)*

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.** *(TBA) This course counts as a production elective. (Barker)*

U18 Film 323— Laughing Together, Laughing Apart: The Cultural Politics of Contemporary Television Comedy

Comedy is one of the preeminent programming forms on American television, but the last two decades have also seen tremendous changes in the formal structures, industrial significance, and social uses of televised comedy. What does contemporary comedy say about who we are in the 21st century? How do we understand the comedian's dual roles as enter-

tainer and social commentator? This course addresses these and other such questions as it examines the complex interplay among the media, society, and audiences in order to delineate the ways in which TV comedy works to produce commercially and socially useful identities, while also serving as a venue for negotiations of cultural difference. As we investigate the roles that humor plays in shaping national and group identities, and in producing or disrupting social hierarchies and norms, we look at everything from domestic situation comedy to fake news, from dramedy to prank shows, and from docu-com to primetime animation. We draw upon a variety of critical approaches including humor theory, aesthetic analysis, ideological criticism, political economy, representation studies, and feminist media criticism, among others, to lay the foundation for our own analyses of comedy texts and their surrounding cultural contexts. Programs to be discussed likely include *How I Met Your Mother*, *The Office*, *Seinfeld*, *South Park*, *Chappelle's Show*, *Adult Swim*, *Strangers with Candy*, *The Colbert Report*, *Outsourced*, *Raising Hope*, and *Modern Family*. Students will be expected to watch a season of a contemporary comedy program as part of their final research and analysis project. Credit 3 units. This is the only U College course this semester that will count for an elective with the FMS major and minor. Regular day school students do not incur an additional fee for taking U College courses however, day school students are only allowed one U College course per semester. **Fall semester.** (Bjarkman)

L53 Film 326 — Samurai, Rebels, and Bandits: The Japanese Period Film

Tales of heroism, crime, revolt, and political intrigue. Bloody battles, betrayal, madness, and flashing swords. This is the world of *jidaigeki eiga*, the Japanese period film. In this course, we will analyze the complex (and often flamboyant) narrative, visual, and thematic structures of films about the age of the samurai. We will discuss *jidaigeki* representations of violence and masculinity, self-sacrifice and rebellion, and the invention of tradition as well as critical uses of history. In addition to the historical content of the films, we will study the historical contexts that shaped *jidaigeki* film production and discuss relevant transformations in Japanese cinema and society. Period films have been shaped by and exert strong influences on Japanese theater, oral storytelling, popular literature, comics, and international film culture, all of which are helpful for understanding the films. As we track changes in *jidaigeki* style and subject matter, the course will introduce theories for interpreting narrative structure, genre repetition and innovation, intertextuality, and representations of “the past.” All readings will be in English. No knowledge of Japanese required. No prerequisites. Credit 3 units. **Fall semester.** (Lewis)

L53 Film 340 — History of World Cinema

The course surveys the history of cinema as it developed in nations other than the United States. Beginning with the initially dominant film producing nations of Western Europe, 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. Credit 3 units. **Fall semester.** (Lewis)

L53 Film 345 – Sexual Politics in Film Noir

Emerging in American films most forcefully during the 1940s, film noir is a cycle of films associated with a distinctive visual style and a cynical worldview. In this course, we will explore the sexual politics of film noir as a distinctive vision of American sexual relations every bit as identifiable as the form's stylized lighting and circuitous storytelling. We will explore how and why sexual paranoia and perversion seem to animate this genre and why these movies continue to influence "neo-noir" filmmaking into the 21st century, even as film noir's representation of gender and sexuality is inseparable from its literary antecedents, most notably, the so-called "hard-boiled" school of writing. We will read examples from this literature by Dashiell Hammett, James Cain, Raymond Chandler and Cornell Woolrich, and discuss these novels and short stories in the context of other artistic and cultural influences on gendered power relations and film noir. We will also explore the relationship of these films to censorship and to changing post-World War II cultural values. Films to be screened in complete prints or in excerpts will likely include many of the following: *The Maltese Falcon*, *Double Indemnity*, *Murder My Sweet*, *Phantom Lady*, *Strangers on a Train*, *The Big Sleep*, *The Killers*, *Mildred Pierce*, *The High Wall*, *Sudden Fear*, *The Big Combo*, *Laura*, *The Glass Key*, *The Big Heat*, *Kiss Me Deadly*, *The Crimson Kimono*, *Touch of Evil*, *Alphaville*, *Chinatown*, *Taxi Driver*, *Devil in a Blue Dress*, *The Bad Lieutenant*, and *Memento*. Credit 3 units. **Fall semester.** (Studlar)

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.***

L53 Film 360 – The History of the Film Score

This course looks at the role of music in Hollywood films from the beginning of the sound era to the present. Larger themes include the importance of technology, industry structures shaping the nature of scores, notable film music composers, the relationship between music, gender and genre, music's role in the adaptation of literary texts to film, the power of directors to shape the content of film scores, and the importance of popular music as a driving economic and aesthetic force in film music history. Films to be

screened include *From Here to Eternity*, *Stagecoach*, *High Noon*, *The Night of the Hunter*, *Butch Cassidy and the Sundance Kid*, *Born on the Fourth of July*, *Casino*, *Jarhead*, and *The Social Network*. Credit 3 units. **Fall semester.** (Decker)

L53 Film 421 – Film Historiography**

This course is a seminar on the writing of film history for advanced students. Through an engagement with the historiographical writings of scholars, such as Dominic LaCapra, Hayden White, and Michel Foucault, students will gain an understanding of various genres of film historical writing, an appreciation for the kinds of research that film historians do, and a familiarity with the ways in which film historians delimit their field of study, form research questions, and develop hypotheses. In addition to reading and classroom discussions, students will be expected to write a fairly lengthy paper (17-20 pages) that involves original research and the close examination of trade press, professional journals, fan magazines, and news articles. As preparatory assignments leading up to the final project, students will also prepare project descriptions, bibliographies, and outlines that will be shared and discussed in a workshop format. Credit 3 units. **Fall semester.** (Studlar)

L53 Film 450 — American Film Genres**

By close examination of three or four specific types of film narratives, this course will explore how genre has functioned in the Hollywood mode of production. Students will gain an understanding of genre both as a critical construct as well as a form created by practical economic concerns, a means of creating extratextual communication between film artist/producers and audience/consumers. Genres for study will be chosen from the western, the gangster film, the horror movie, the musical, screwball comedy, science fiction, the family melodrama, the woman's film, and others. In addition to film showings, there will be readings in genre theory as well as genre analyses of individual films. Credit 3 units. **Fall semester.** (Paul)

L53 Film 458 — Major Film Directors: (Inter)national Legends: Lang - Herzog - Petzold **

Directors Fritz Lang, Werner Herzog, and Christian Petzold embody the brilliance and contradiction of three seminal periods in the history of German art cinema: Weimar Cinema of the 1920s-1930s, New German Cinema of the 1970s-1980s, and the contemporary Berlin School. Drawing together the work of these three key figures, this course explores the long history of German art cinema's engagement with its Hollywood Other and the larger challenge of "national cinema." Films to be covered include: *Metropolis*, *M*, *Aguirre, the Wrath of God*, *Grizzly Man*, *Yella*, and *Jericho*. Discussions will involve such questions as: How do these directors respond to the historical circumstances of their times and to more individual encounters with phenomena like exile, the student movement, German unification and globalization? How do these directors engage with popular film tradition and genre? And in what ways do their careers and films reinforce or challenge prevailing ideas of art film and the very concept of national cinema? Credit 3 units. **Fall semester.** (Kapczynski)

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 501 — Advanced Moving Image Analysis and Criticism**

This course will explore the analytical tools that have served as the foundation for cinematic and televisual academic criticism. The variety of texts, visual and aural, that comprise moving image production will be considered with the aim of determining how textual strategies structure perception. The aim of the course is two-fold: to have students develop analytical skills for dealing with film and video texts, but also to see how these have been deployed in a multiplicity of approaches/applications offered by academic film criticism. There will be regular screenings to provide the material for analysis, as well as readings to offer a variety of critical models. Credit 3 units. **Fall semester.** (*Paul*)

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.

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 course should demonstrate that the planned course of study deals with material not offered in any other part of the curriculum. The purpose of an Independent Study course is

to provide advanced study in a particular area of more specialized research or creative enterprise. For a typical 3 unit Independent Study, particular projects may take the form of long research papers (20-25 pages). As such, 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 for a Senior Honors Thesis if they have achieved the appropriate cumulative GPA 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 will write a lengthy thesis (no less than 40, no more than 70 pages) that involves doing careful study and thorough research on 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. 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 precursors of its type.

Students interested in doing a Senior Honors Thesis 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 as-

signments 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. And he has forthcoming articles on directorial intentionality and the dynamics of collaborative artistic problem-solving in *The Blackwell Companion to Media Authorship* (eds. Jonathan Gray and Derek Johnson, forthcoming 2013) and on the "cinema(s) of quality" in *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: - Translation – Yamamoto Ichiro. *The Jidaigeki Film Genre: Twilight Samurai and Its Contexts*. In *The Oxford Handbook of Japanese Cinema*. Ed. Daisuke Miyao. New York: Oxford University Press, forthcoming 2013. - *Media Fantasies: Women, Mobility, and Silent-Era Japanese Ballad Films*. *Cinema Journal* 52:3 (Spring 2013): 99-119.

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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 is moving 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. She is 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. Her book, *Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema*, was published in January 2013 by the University of California Press. She is currently working on a monograph on the television series, *Have Gun Will Travel* (1957-1963) and a project centering on the depiction of boyhood in Hollywood film of the 1930s. 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. 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 tel-

evision, 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 Revue*. 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 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.

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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 is completing a Ph.D. in Media and Cultural Studies this year at the University of Wisconsin-Madison, where she lectured in the areas of television and film history, women's and gender studies, and rhetoric. She 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. kdbjarkman@wisc.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 Hour 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 Art from Washington University.

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