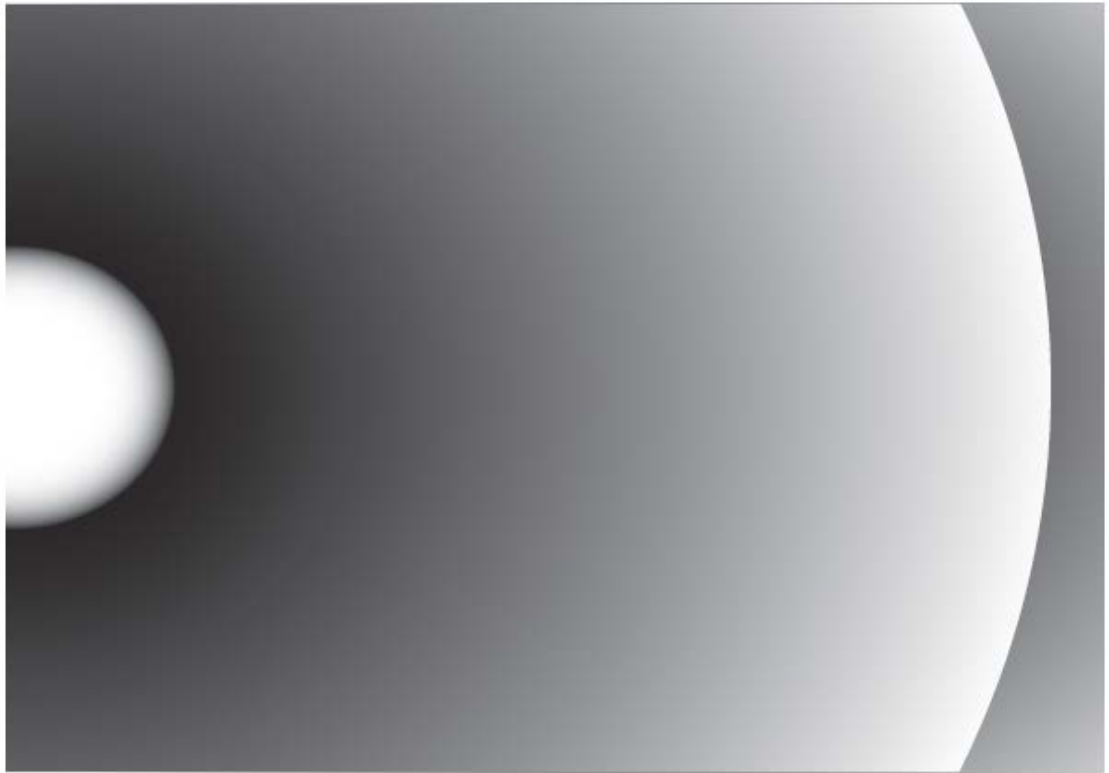


# GUIDEBOOK



## Film & Media Studies

**FALL 2019**



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 20<sup>th</sup> and 21<sup>st</sup> centuries, namely the development of film, television, radio, and other electronic media as aesthetic and cultural forms. Like other areas of learning, the study of different film and media is broken down into more specific domains. These include:

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

## **Why Study Film and Media?**

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

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

### **Receive Close Personal Attention**

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

### **Enjoy Talented Visiting Scholars and Artists**

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

### **Explore Your Creative Side**

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

### **Apply Your Knowledge to Interdisciplinary Areas**

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

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

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

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

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

### **Find the Path to Many Careers**

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

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

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

## **Requirements for the FMS 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 FMS 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.

## **Requirements for the Global Film and Media Studies Minor**

Film and Media Studies is offering a new minor in Global Film and Media Studies as of Spring 2017. The purpose of this minor is to encourage students interested in visual culture to learn about film and media as global phenomena beyond the confines of the U.S.

Minoring in this area can help students see film and media within the changing cultural, social, and political terrain, moving from the local to the global. They will also gain understanding of the intersection of production and reception, textual conventions (or transgressions) and audience expectations. They will learn how to situate the longstanding com-

mercial dominance of U.S.-based media forms within an understanding of adaptive, contrarian, and transformational responses to those forms. Students will also learn how moving image texts within and across national boundaries treat issues like stereotyping, cultural hybridity, orientalism, economic neocolonialism, neo-liberalism, and cultural globalization. Emphasis on synthetic thinking and analytical, argument based writing in FMS courses guarantees that students in this minor will have the opportunity to improve their critical thinking and writing skills.

**TOTAL CREDITS needed to complete Global Film and Media Studies minor: 15 hours**

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

- Film 220 *Introduction to Film Studies* – Offered every fall 3 credits
- Film 340 *History of World Cinema* – Offered every fall 3 credits

It is recommended but not required that students begin with these two required courses.

**Three electives totaling nine credit hours focused on non-U.S. cinemas:**

A. 2 courses (3 credits each) at the 300 or 400 level dealing with national or regional cinemas such as French New Wave, Italian Neorealism, French Film Culture, British cinema, History of German film, Anime, Media Culture, Japanese New Wave cinema, East European cinema, Topics in Chinese Language Film

B. 1 course (3 credits) at the 300 or 400 level that analyzes film or moving image media from different countries or parts of the world. Choices in this category include: Global Art Cinema, Transnational Cinema, Women and Film, Making War, East Asian Melodrama, Visualizing the East: Orientalism in Cinema and Art, The James Bond Franchise, History of Media Convergences, Holocaust cinema, Documentary Film and Media; Masters of the Avant-Garde, Theories of Mass Media

NOTE: With the permission of the director of undergraduate studies, one course (3 credits) on media/film taken in another department or program at the 300 or 400 level may count toward the Global Media Studies minor. Students should consult with their FMS advisor or the FMS undergraduate studies director before enrolling in a course offered outside of FMS that they hope to count towards this 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 20<sup>th</sup> and 21<sup>st</sup> 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. Gaylyn Studlar

More information may be found by visiting the Film & Media Studies website:

[fms.artsci.wustl.edu](http://fms.artsci.wustl.edu)

## **Master's Degree**

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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, 2019 for a Fall 2019 start. Until January 15, 2020, we will be accepting applications from students from other colleges and universities who wish to start the M.A. in Fall semester 2020. 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](http://fms.artsci.wustl.edu)



## **Fall 2019 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 120 – Freshman Seminar: Horror Across Media**

In spite of-and because of-its propensity for terrifying readers and viewers, horror has proven to be one of the most resilient and popular genres across all forms of media. Why are audiences attracted to a genre that causes fear, revulsion, and distress? This course will consider the cultural, philosophical and generic dimensions of horror and explore how it operates across an array of media platforms: film, literature, television, comics, and video games. We will read two literary masters of the genre, H.P. Lovecraft and Stephen King and screen some of the most successful horror films of the last 50 years. We will also study horror through a variety of critical frameworks including gender, stardom, special effects, transnationality, adaptation, transmedia storytelling, and interactivity. The course will culminate in two extended case studies. In the first, we will compare and contrast literary, filmic, and televisual adaptations of The Shining. In the second, we will consider The Walking Dead as a franchise that spreads its narrative across comics, multiple television programs, and video games. Credit 3 units. REQUIRED SCREENING TIME Tuesdays at 4:00 pm. (*Powers*)

### **L53 Film 200 – Special Projects**

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

### **L53 Film 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. REQUIRED SCREENING TIME: Mondays at 7:00 p.m. (*Burnett*)

### **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 re-

quired, 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**. (*Powers*)

### **L53 Film 319 – Documentary Film and Media**

From movie screens to cell phones, moving images that "document" life have never been more ubiquitous. What do these images tell us about the relationship between representation and reality? How have film and media makers used moving images to represent major cultural, political, and social upheavals as well as communicated an understanding of everyday life? To answer these questions, this course will survey the rich, vibrant legacy of documentary filmmaking as well as demonstrate its ongoing artistic and cultural relevance to newer media. We will examine key modes of documentary film while contextualizing the historical development of these forms within aesthetic, industrial, and political factors. We will also consider ethical issues in filmic representation, especially in relation to the ethnographic tradition. In addition to considering the work of documentary pioneers--including Robert Flaherty, John Grierson, Frederick Wiseman, and Errol Morris--we will look at contemporary developments such as podcasting and serialized online documentary. REQUIRED SCREENING TIME: Mondays at 7:00 p.m. Credit 3 units. (*Powers*)

### **L53 Film 320 — British Cinema – A History**

British cinema has gotten a bad rap. French film director François Truffaut once declared that cinema and Britain were incompatible terms since “the English countryside, the subdued way of life, the stolid routine—are anti-dramatic. . . [even] the weather itself is anti-cinematic.” Yet British films proudly rank among some of the most admired, beloved, or influential in film history, among them: Monty Python and the Holy Grail, The Ladykillers, Lawrence of Arabia, The 39 Steps, The Third Man, Black Narcissus, Trainspotting, The King’s Speech, and the James Bond franchise. Admittedly, British cinema has had its ups and downs, never quite knowing whether to position itself as a distinctive national cinema or as a rival to Hollywood. This uncertainty has fostered a rich diversity and complexity that this course will emphasize in a survey approach. Along the way, we will explore how the era of World War II became, not only Britain’s “finest hour” in staving off Hitler’s military advance, but also inspired a creative surge in filmmaking. We also will give attention to the work of high-profile directors like Alfred Hitchcock and Michael Powell and to important “genres” in which the British seem to excel--like black comedy, documentary, and the so-called “heritage” films that paved the way for television’s Downton Abbey and The Crown. Credit 3 units. REQUIRED SCREENING TIME: Thursdays at 4:00 p.m. (*Studlar*)

**L53 Film 331 — The New Hollywood Cinema**

This course will examine the history of film culture and the film industry in the United States since the end of the classical Hollywood studio system. It will pay special attention to the period of auteur-centered filmmaking in the 1970s. During this time, the end of the production code, the financial crisis of the industry, the unparalleled influence of European New Wave and Art films, and the introduction of the first generation of film school graduates (the so-called "movie brats") all combined amidst the tumultuous cultural politics of such movements as the counterculture, civil rights, and second wave feminism to form a film-historical moment often called the Hollywood Renaissance. This brief period was soon followed by a newly reinvigorated Hollywood industry focused on the high-concept blockbuster. Such rapid transformations in the practice and nature of American film not only continue to influence commercial filmmaking today but also continue to shape our understanding of the role of authorship, genre, and ideology within Hollywood. The course will consider films of the New Hollywood in the context of tensions between radicalism and populism, progressivism and nihilism, entertainment and ideology, artistic and commercial success. REQUIRED SCREENING TIME: Tuesdays at 4:00 p.m. (*Staff*)

**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. Waitlisted with priority for majors and minors. REQUIRED SCREENING TIME: Tuesdays at 7:00 p.m. (*Staff*)

**L53 Film 341 — Transnational Cinema(s): Film Flows in a Changing World**

Across a century of extreme nationalism, Cold War imperialism, and increased globalization, moving image culture remains deeply tied to the evolution of global economics, shifting notions of local identity, and human migration. Recent changes in the dynamic of international economics and cultural flow have led to new critical approaches that reassess international cinema as being constructed by relationships that transcend national borders. This course examines multiple ways in which cinema works "transnationally", focusing on recent theories of modernism, globalization, and borderless cultures. Exploring a range of contexts from American domination of the early international market, to the recent evolution of Chinese blockbuster action films, to contemporary Palestinian video art, this course looks at the way in which material developments, narrative and aesthetic conventions, and film professionals have circulated over the past century. We will also look at how new technologies of production, distribution, and exhibition challenge traditional notions of cultural borders. Required screenings and in-class textual analysis will be used to complement industrial studies of how transnational flows have come to define contemporary audio-visual media practices. REQUIRED SCREENING TIME: Thursdays at 7:00 p.m. (*Staff*)

**L53 Film 349 — Media Cultures**

This course is an introduction to the interdisciplinary field of cultural and media studies. Through a focus on television and new media, it analyzes current theoretical ideas and debates about culture. Main topics include the relationship between new technologies and everyday life and popular culture; analysis of media messages and images; how media help construct new identities and mark differences between groups; analysis of the globalization of the production and circulation of media culture; the rise of multimedia cultural industries; and the role of the audience. Credit 3 units. REQUIRED SCREENING TIME: Mondays at 4:00 p.m. (*Hilu*)

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

**L53 Film 353 — Writing Episodic Television**

This introductory course will focus on all the factors that go into preparing and writing an episode for a network TV series (dramas only). Students begin with a "pitch" (verbally or in short outline form) for an idea for a show currently on a network schedule. Once the "pitch" is accepted, the student will then complete a "beat sheet," and ultimately a spec script that can run from 35 to 40 pages. Two drafts of the script will be required. During the course of this process, students will also learn how to research their narrative premises by contacting legal, medical, and law enforcement experts in order to guarantee the accuracy of their scripts. In addition to learning the actual writing process, students will be expected to watch several television shows and to read books, scripts, and industry trade papers as they pertain to the craft and business of television writing. Finally, as the opportunity arises, students will meet agents, producers, directors, and other television industry professionals in order to gain their insights into the script writing process and to gain a more global view of the steps involved in bringing their ideas to the screen. (*Chapman*) ***This course counts as a production elective.*** SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies majors/minors.

**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 SCREENING TIME: Wednesdays at 7:00 p.m. Credit 3 units. *(Staff)* **SPECIAL NOTE:** Wait-listed with priority given to FMS majors and MA students and Ph.D. students enrolled in or in the process of applying to the FMS certificate.

**L53 Film 423 — *Histories of Media Convergence*\*\***

Entertainment and communications forms combine and blend, and they have done so across millennia. However, the phenomenon of media convergence has taken on a special salience over the last one-and-a-half-centuries, as exemplified by the growing intermixture of film, radio, television, gaming, and the internet. In particular, critics, consumers, politicians, and producers used convergence as structuring principle in understanding, regulating, and planning for the future of media culture. This course engages with contemporary worries and enthusiasms about convergence by considering the specific conditions in which the phenomenon has been understood and practiced. Tracing a historical arc though the twentieth and twenty-first centuries, we will first examine convergences of radio and film, film and music publishing, television and film exhibition, and disparate corporate entities as basis for understanding more recent media combinations. Building on that foundation, the majority of the course will consist of case studies of media convergence since 1980, considering it in terms of industry, technology, regulation, and audiences. These case studies will also provide students with a survey of and inquiry into questions of historiographic theory and method. Note: This course satisfies the history & historiography requirement for the FMS Graduate Certificate and M.A. Credit 3 units. REQUIRED SCREENING TIME: Tuesdays at 7:00 p.m. *(Hilu)*

**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. REQUIRED SCREENING TIME: Wednesdays at 7:00 p.m. *(Staff)*

**L53 Film 458 — *Major Film Directors: Spike Lee***

This course will examine the films and television work of Spike Lee and examine his career as master director whose output over the course of over thirty years forms a major intervention in the politics of racial representation on screen and off. The class will embrace a number of methodologies to examine Lee's career. Guided by theoretical as well as critical

and historical readings, we will attempt to parse the various aesthetic and narrative means Lee has used to interrogate racism and how his screen work has represented the troubling intersection of race, class, gender, and justice in the U.S. while foregrounding African-American experience and thought in groundbreaking ways. We will have fourteen screenings that range from his debut feature film, She's Gotta Have It (1986) through BlackKlansman (2018) and counterpoint his feature films with his nonfiction work like 4 Little Girls and When the Levees Broke: A Requiem in Four Acts. Along the way, we will explore his originality that often defies established categories of/in filmmaking, not only in terms of genre, but also in complicating notions of independent vs. studio, NY vs. Hollywood, comedy vs. drama. Also discussed will be how Spike Lee has inspired, influenced, and sponsored other filmmakers. REQUIRED SCREENING TIME: Mondays at 4:00 p.m. (Staff)

### **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)

### **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 graduate 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. **NOTE: This class is open only to graduate students.** Credit 3 units. REQUIRED SCREENING TIME: Wednesdays at 4:00 p.m. (Burnett)

### **L53 Film 510 — Graduate Practicum in Film & Media Studies**

The practicum in Film & Media Studies seeks to make our graduate students more competitive in the job market. It consists of professional experience that brings to bear academic

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

### **Independent Study (L53 500)**

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

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

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

ject. For example, students should not expect to do an independent study on the Western unless they have already taken Film 450, "American Film Genres."

### **Senior Honors (L53 499)**

Senior Honors Thesis is a six unit, yearlong academic project available to seniors who are eligible for Latin Honors. Students are eligible to attempt Latin Honors if they have achieved the 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 Hon-



ors by the end of April.

### **Internships (L53 200 or L53 495)**

1. Students may not receive credit for work done for pay.
2. Each internship must have a faculty sponsor. More often than not, a student's academic advisor will fill this role. As sponsor, your adviser will make sure that the requirements for credit are met and that the work is of a substantial nature commensurate with the acquisition of skills of college-educated employees. Detailed supervision of the intern in his or her job is the responsibility of the intern's site supervisor.
3. Registration in an internship for credit shall be conditional on satisfactory completion of the "Learning Agreement" form provided by the Career Center and the submission of this form to both the Career Center and faculty sponsor. **A signed Learning Agreement must be submitted no later than one week into the start of the internship. No internship will be approved for credit after this deadline has passed.**
4. Work completed during the internship should contribute to the student's academic or professional development. Work should be of the type that requires a college education.
5. Credit awarded for an internship shall correspond to the time spent in work activities. For a typical three-unit registration, the student is expected to work 8 to 10 hours per week for 13 to 14 weeks. Registration for one or two units is possible for internships that require less work time. Summer internships may have a shorter duration with a corresponding increase in the number of hours worked in each week so that the total hours worked per unit of credit is similar to what students complete during a normal semester.
6. Students may complete the work for an internship over the summer (or other time when they are not registered) and receive credit during the subsequent semester. However, if a student has never registered at Washington University, they are not eligible for an internship until such registration has taken place. Any internship completed in this way, however, must satisfy all the requirements outlined here. **As noted earlier, the Learning Agreement must be obtained *prior to beginning work at the internship site*.** (See point 3)

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

7. Internships shall require written work to be reviewed by the faculty sponsor. The assignments shall be specified before work on the internship begins, and they shall be written into the Learning Agreement signed by the student and faculty sponsor.

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

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

### **Film and Media Studies Faculty**

Assistant Professor **Colin Burnett** received his Ph.D. in Film at the University of Wisconsin-Madison (2011). His work focuses on the cultural marketplace—the ideas, forms, sensibilities, languages, and practices that shape the contexts in which film and media circulate—and its effects on storytelling and style, mainly in non-US contexts. His book, *The Invention of Robert Bresson: The Narrative Avant-Garde and the Marketplace of Alternative Film Culture*, was published in January 2017 by Indiana University Press, re-reads the elusive Bresson style as the product of a subtle form of exchange between the auteur and a fringe cinematic marketplace that represented a confluence of recent aesthetic, literary, theoretical and cinephilic thought. His articles on Indian filmmaker Mani Kaul, French director Roger Leenhardt, and Blacklisted screenwriter Albert Maltz likewise explore the reciprocities between their individual creative and intellectual practices and their particular markets contexts, be they national or transnational. His next book, *Serial Bonds: The Multimedia Life of 007*, investigates the global 007 franchise as a multimedia phenomenon that has given rise to a cultural market of its own, stimulating new exchanges and competitions of interpretation among authorized and unauthorized writers and artists as they have reimagined the character in over sixty years of novels, films, television, radio, games, and comics. [cburnett@wustl.edu](mailto:cburnett@wustl.edu)

Senior Lecturer **Richard Chapman** is a veteran screenwriter and producer in film and television. He has created, produced and written over two hundred hours of network series, including such credits as *Simon and Simon* (CBS), *The New Alfred Hitchcock Presents* (NBC),

Disney's *Absentminded Professor*, and the Golden Globe and Emmy nominated HBO Original Movie, *Live From Baghdad*, starring Michael Keaton and Helena Bonham Carter. His career in motion pictures features such films as *My Fellow Americans*, starring Jack Lemmon and James Garner and *Thank You For Smoking*, a project for Mel Gibson's ICON Productions. Chapman has written over twenty motion picture screenplays for such stars as Meg Ryan, Alec Baldwin, and Bette Midler. He recently produced a feature length documentary, *Date-line: Saigon*, 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](mailto:rchapman@wustl.edu)

Assistant Professor **Reem Hilu** received her Ph.D. in Screen Cultures from Northwestern University in 2017. Her work focuses on the history of digital media and the relationship between gender, domesticity, and technological change. She is working on a book that explores the shifting norms and practices of intimacy and sociability that were catalyzed by the introduction of computers into domestic space and family life in the 1970s and 1980s. This project attempts to expand our understanding of computers in the home by not only considering desktop machines and video game consoles, but also researching everyday objects like toys and appliances that were embedded with computer chips during this period – helping computers to become entrenched into intimate relations between family members in daily life. This project argues that the result of this encounter between computers and the family was not only to reconfigure families on the model of computer and games systems, but also to redefine the computer as a more intimate device. Her article on voice, girlhood, and digital media entitled “Girl Talk and Girl Tech: Computer Talking Dolls and the Sounds of Girls’ Play,” is published in *The Velvet Light Trap* (Fall 2016). Professor Hilu has also taught at Northwestern University and McGill University. Her research interests include the history and theory of video games, digital media and computing, feminist media history, children’s media culture, educational technology, and interactive television.

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; interme-

duality. Publications include: a translation of Yamamoto Ichiro's "The Jidaigeki Film Genre: Twilight Samurai and Its Contexts" in *The Oxford Handbook of Japanese Cinema*. Ed. Daisuke Miyao. New York: Oxford University Press and her own "Media Fantasies: Women, Mobility, and Silent-Era Japanese Ballad Films," *Cinema Journal* 52:3 (Spring 2013): 99-119. [dlewis@artsci.wustl.edu](mailto:dlewis@artsci.wustl.edu)

Lecturer **John Powers** earned his Ph.D. in Film Studies from the University of Wisconsin-Madison in 2016. His research explores the influence of technology on artists' working processes in avant-garde cinema, contemporary art, and documentary film practice. His dissertation, "Conjuror's Box: Technology and Aesthetics in Postwar American Avant-Garde Cinema" offers historical accounts of four process-based technologies: 16mm film, the film laboratory, optical printing, and digital video, and examines the aesthetic programs they fostered among moving image artists. Through primary document research, personal interviews, and close analysis of film form, the dissertation demonstrates the ways in which technology informed theoretical debates about visual transformation, amateurism and professionalism, and medium specificity within the avant-garde. Publications include: "Glancing Outward: Notes on the New Historicist Film Parts III & IV," *Millennium Film Journal* 62 (October 2015): 58-67; "Glancing Outward: Towards the New Historicist Film," *Millennium Film Journal* 61 (Spring 2015): 75-82; and "Darkness on the Edge of Town: Film Meets Video in Phil Solomon's *In Memoriam (Mark LaPore)*," *October: The Journal of Aesthetics and Art Criticism* 137 (Summer 2011): 85-106. Powers is also a video artist whose work has screened at Crossroads Festival (San Francisco), the Onion City Experimental Film and Video Festival (Chicago), The Milwaukee Underground Film Festival (Milwaukee), the Big Muddy Film Festival (Carbondale), and Unexposed Microcinema (Durham). His other research interests include classical and contemporary film and media theory, international art cinemas, and horror film and media. [jpowers22@wustl.edu](mailto:jpowers22@wustl.edu)

Professor **Gaylyn Studlar** joined the faculty of Washington University in St. Louis in 2009, after being on the faculty of the University of Michigan, Ann Arbor, for thirteen years and as a part of the faculty of Emory University for eight. At the University of Michigan she was the Rudolf Arnheim Collegiate Professor of Film Studies and served as director of the Program in Film and Media Studies for ten years. Professor Studlar's Ph.D. is from the University of Southern California in cinema studies, where she also received a Master of Music in cello performance. Her research interests include feminist film theory and history, Hollywood cinema, genre studies, Orientalism, and the relationship between film and the other arts. Her current research project is a history of women film stars of the pre-Code era in relation to the cultural construction and reception of their "erotic labor" and class identification on and off screen. Her monograph on the cult television series, *Have Gun Will Travel* (1957-1963), was published in May 2015 by Wayne State University Press. She is also the author of *Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema*, published in January 2013 by the University of California Press, *This Mad Masquerade: Stardom and Masculinity in the Jazz Age* and *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic*. She has co-edited four anthologies: *John Ford Made Westerns*, *Visions of the East*, *Reflections in a Male Eye: John Huston and the American Experience*, and *Titanic: Anatomy of a Blockbuster*. Her work has been translated into several languages. At Wash-

ington University, Professor Studlar has taught courses such as Film Theory, Women & Film, Sexual Politics in Film Noir, British Cinema, Stardom, and History of American Cinema, among others. [gstudlar@wustl.edu](mailto:gstudlar@wustl.edu)

### ***Affiliated Faculty***

Assistant Professor of German **Kurt Beals** received his PhD in German from the University of California, Berkeley. Professor Beals' research focuses on experimental movements in 20th-century and contemporary German poetry, including Dada, Concrete poetry, and digital poetry or *Netzliteratur*. He focuses on the ways that these movements incorporate, respond to, and reflect on contemporaneous developments in media technologies and information theory. He has written articles on authors including George Grosz, Paul Celan, and Regina Ullmann, and on the filmmaker Hans Richter. [kbeals@wustl.edu](mailto:kbeals@wustl.edu)

Associate Professor of French and Comparative Literature **Tili Bonne Cuillé** received her Ph.D. in Comparative Literature and Literary Theory from the University of Pennsylvania. Her area of specialization is eighteenth-century French literature, philosophy, and aesthetics. She is the author of *Narrative Interludes: Musical Tableaux in Eighteenth-Century French Texts* (Toronto, 2006) and co-editor of *Staël's Philosophy of the Passions: Sensibility, Society, and the Sister Arts* (Bucknell, 2013) with Karyna Szmurlo. Her articles are forthcoming or have appeared in *Eighteenth-Century Studies*, *Eighteenth-Century Fiction*, *Studies in Eighteenth-Century Culture*, *Opera Quarterly*, and *Forum for Modern Language Studies*. She has been awarded an NEH Fellowship for her current book project *Divining Nature: Aesthetics of Enchantment in Enlightenment France*. Her recent interests include the history of science, the history of emotion, material culture, and book illustration. [tbcuille@wustl.edu](mailto:tbcuille@wustl.edu)

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



*Vietnam* was published in February 2017 by the University of California Press. [tdecker@wustl.edu](mailto:tdecker@wustl.edu)

Assistant Professor of German **Caroline Kita** received her Ph.D. from Duke University. She is particularly interested in aesthetic philosophy, music and literature, drama and sound studies. Her research has examined religious and cultural identity in the works of Jewish writers and composers in Austria from the turn of the twentieth century to the Second World War, and she has published on the works of Richard Beer-Hofmann, Siegfried Lipiner, Gustav Mahler, and Arnold Schoenberg. She teaches language courses on all levels, as well as seminars on various aspects of German and European culture. Her course offerings include "Rebellion, Regression, Rebirth: German Literature from the *Vormärz* to the *Fin-de-Siècle*," "Vienna 1900," "What Dreams May Come: Explorations of the Psyche in Viennese Modernism," and "Reading Radio: The Sounds of German History and Culture." She was a faculty fellow at the Center for the Humanities here at Washington University in spring 2018. [ckita@wustl.edu](mailto:ckita@wustl.edu)

Professor of Art History and Archaeology 19th and 20th century American Art; American Cultural History; Landscape Painting; American Modernism **Angela Miller** received her Ph.D from Yale University. Her teaching and research interests are the cultural history of 19th and 20th century American arts. More specialized areas of research and teaching include 19th/20th century visual culture (histories of panoramas, animation, cartoons, photography and graphic design); visibility and spectacle in the Gilded Age and fin-de-siècle; visual constructions of nationhood; the Atlantic world during the period of first European encounters; early American modernism, and the cultural histories of arts between the two world wars. [almiller@wustl.edu](mailto:almiller@wustl.edu)

Professor **Ignacio M. Sánchez Prado** (Ph.D.) is in the Department of Spanish and Latin American Studies. He received his Ph.D. from University of Pittsburgh. His areas of research are Mexican literary, film and cultural studies; Latin American intellectual history, neoliberal culture and the uses of canon theory and world literature theory in Latin American studies. He is the author of *El canon y sus formas: La reinvencción de Harold Bloom y sus lecturas hispanoamericanas* (2002), *Poesía para nada* (2005), *Naciones intelectuales. Las fundaciones de la modernidad literaria mexicana (1917-1959)* (2009. Winner of the LASA Mexico 2010 Book Award) and *Intermitencias americanistas. Estudios y ensayos escogidos (2004-2010)* (2012). His most recent book, *Screening Neoliberalism. Mexican Cinema 1988-2012*, was published by Vanderbilt University Press in 2014. Prof. Sánchez Prado has edited several book collections: *Alfonso Reyes y los estudios latinoamericanos* (with Adela Pineda Franco, 2004), *América Latina en la "literatura mundial"* (2006), *América Latina, Giro óptico* (2006), *El arte de la ironía. Carlos Monsiváis ante la crítica* (with Mabel Moraña, 2007), *Arqueologías del centauro. Ensayos sobre Alfonso Reyes* (2009), *Entre Hombres. Masculinidades del siglo XIX latinoamericano* (with Ana Peluffo, 2010); *El lenguaje de las emociones. Afecto cultura en América Latina* (with Mabel Moraña, 2012), *La literatura en los siglos XIX y XX* (with Antonio Saborit and Jorge Ortega, 2013) and *Heridas abiertas. Biopolí-*

*tica y cultura en América Latina* (with Mabel Moraña, 2014). He has published over 40 scholarly articles in academic journals. Prof. Sánchez Prado's teaching in Romance Languages and Literatures is focused on 20th- and 21st-century Mexican literature, film and culture, as well as Latin American critical thought and literary theory. In addition, for the Latin American Studies Program, he teaches Survey of Latin American Cultures, Seminar on Urban Cultures in Latin America and other classes on cultural studies. Currently, he serves as Latin American Review Editor for the *Revista de Estudios Hispánicos* and as Director of Undergraduate Studies for the Latin American Studies Program. [isanchez@wustl.edu](mailto:isanchez@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](mailto:jwalker28@wustl.edu)

Associate Professor of Sam Fox School of Design and Visual Arts **Monika Weiss** is an internationally recognized artist who creates durational and site-specific public performances, as well as films, drawings, photographs, and objects. Originally trained as a classical musician, she continues to compose sound for her work. The artist frequently employs her own body as a vehicle of artistic expression and invites others to inhabit her works. Weiss' transdisciplinary approach investigates relationships between body and history, and evokes ancient rituals of lamentation. Her current work considers aspects of public memory and amnesia as reflected within the physical and political space of a City. [monikaweiss@wustl.edu](mailto:monikaweiss@wustl.edu)

Hortense and Tobias Lewin Distinguished Professor in the Humanities **Gary Wihl** received his Ph.D from Yale University. He is the author of books on the art critic John Ruskin (Yale 1985) and the philosophy of language (Yale 1994). More recently he has published essays on law and literature, intellectual property, civil disobedience and politics and the novel. Since 2016, he has been developing new courses on science fiction in the English Department and in Film and Media Studies, covering authors from the 19th century (Shelley, Wells, Stevenson) up to contemporary writers (Bradbury, Clarke, Heinlein, Dick). [wihl@wustl.edu](mailto:wihl@wustl.edu)

Professor **Jeffrey Zacks** (PhD Stanford) has a dual appointment in the Departments of Psychological & Brain Sciences and Radiology. He is the author of *Flicker: Your Brain on Movies* (Oxford, 2014). Serving as Associate Chair for Psychological & Brain Sciences, he also studies perception and cognition using behavioral experiments, functional MRI, computational

modeling, and testing of neurological patients. One line of research examines how people parse the continuous stream of behavior into meaningful events, and how this affects memory and cognition. Another line examines how mental imagery contributes to reasoning about spatial relations, especially how mental representations of one's body are updated during imagery and reasoning. [jzacks@wustl.edu](mailto:jzacks@wustl.edu)

### **Emeritus Faculty**

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

### **Film and Media Studies Staff**

#### **Administrative Office Staff:**

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Office Hours:

Pat Hinton  
Seigle Hall, Room 400  
M-F 8:30 a.m. – 5:00 p.m.  
Lunch 12:00 – 1:00 (closed)

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