

# GUIDEBOOK



**Film & Media Studies**

**SPRING 2018**



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 commercial 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 & Media Studies, completion of this program also gives a student a secondary research and instructional specialty and enhances the ability to do interdisciplinary research.

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

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, 2018 for a Fall 2018 start. Until January 15, 2018, we will be accepting applications from students from other colleges and universities who wish to start the M.A. in Fall semester 2018. 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)

## **Spring 2018 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 118 — Freshman Seminar: Mr. Kiss Kiss Bang Bang: James Bond in Film, Literature and Popular Culture**

Originally a character in Cold War spy literature, James Bond has emerged as an international pop culture phenomenon. In this course, we will explore the evolution of James Bond from Ian Fleming to the "spy" parodies in international cinema. We will read several of Fleming's novels and short stories, including *Casino Royale* (1953), *Octopussy* (1966) and *The Property of a Lady* (1967), and discuss these texts in light of post-war spy literature. We will screen numerous Bond films, and compare and contrast James Bond the literary and cinematic character, how Bond emerged as a franchise hero through the vision of producers Harry Saltzman and Albert "Cubby" Broccoli, and critical aspects of the film franchise, including its storytelling roots in Hollywood serials, its use of gadgets and special effects, and the role of stardom in their marketing (Sean Connery, Ursula Andress, Roger Moore, Madonna, Pierce Brosnan and Daniel Craig). Finally, we will explore the re-envisioning of Bond in various media and art forms in global popular culture, including music, DC and Marvel Comics, games, children's television and in Asian cinema (Stephen Chow's 1994 *From Beijing with Love*). REQUIRED SCREENINGS: Thursdays at 4pm. Credit 3 units. (Burnett)

### **L53 Film 200 — Special Projects**

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

### **L53 Film 225 — Making Movies**

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

culminating in a creative, narrative short digital video. This course fulfills the prerequisite for 300 and 400 level video and film production courses in Film and Media Studies and the production requirement in the FMS major. Enrollment by wait-list. Majors have priority for enrollment. Credit 3 units. Offered **fall and spring semesters**. ***This course counts as a production elective.*** (Powers)

### **L53 Film 330 — History of American Cinema**

This course will survey the major economic and social developments in the history of American cinema, from its origins in the late 19th century through its continued, albeit radically altered, existence in the 21st century. We will begin with the earliest days of the U.S. film industry, tracing its growth as well as changes in modes of production and organizing structures that allowed it to become the dominant global force in the making and mass marketing of movies. We will explore mainstream American film's relationship to existing and emergent realms of culture and media as well as to expectations regarding its role and responsibilities as a "public entertainment" denied First Amendment protection until 1952. Film style and form do not constitute the major focus of this course, but we will approach a number of films with attention to style and form in order to understand how cultural, economic, industrial, aesthetic, and technological determinants have impacted American filmmaking as a blend of art and commerce. By the end of this course, you will have a detailed knowledge of the history of American cinema, the individuals and institutional processes that have shaped it, the most important challenges and milestones that have marked it, and the aesthetic forms and socio-cultural effects that have been attributed to it. Priority enrollment given to majors and minors. REQUIRED SCREENINGS: Mondays at 7pm. Credit 3 units. (Studlar)

### **L53 Film 333 – Making Movies II: Intermediate Narrative Filmmaking**

In Making Movies II, students advance their skills in filmmaking through a series of exercises and individual short films culminating in a final narrative project shot in high definition digital video. With faculty guidance, and working in groups, students collaborate in producing a short narrative film following three-act structure and involving elements of motivation, conflict, and resolution. In addition to this structured approach to content, students are encouraged to achieve a unified aesthetic approach to picture and soundtrack that reinforces/enhances the meaning of their final projects. The course develops student skills through lectures, demonstrations, in-class screening of excerpts and critiques. Topics covered include idea development, preproduction planning, directing actors, composition, lighting and editing. Students are required to assist other students in their productions and attend all classes. Enrollment by wait-list. Majors have priority for enrollment. Prerequisite: Film 220 and Film 225. Credit 3 units. (Powers)

### **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. (*Powers*)

### **L53 Film 344 — Children's Television**

Throughout its history, children's television has been both championed as a tool for educational democracy and condemned for corrupting kids' minds, dulling their imaginations, and stunting their physical development. Why has so much power and influence been attributed to it? This course will address this question by exploring children's television as a genre, industry, and site of public anxiety and debate from the 1950s to the present. After examining the origins of the genre, we will progress to a consideration of children's television of the post-network era--the age of cable, TiVo, and TV-internet convergence. Topics of consideration will include: the marketing and branding strategies of networks like Nickelodeon; teen television and the viewing habits of its audiences; the relationship between children's television and other media consumed by kids; the gendering of children's TV; and the politics of race in contemporary children's programming. As we will see, although children's television has transformed radically since the 1950s, the discourses that swirl around it have remained remarkably consistent. Screenings will consist of both animated and live-action series such as *Howdy-Doody*, *Sesame Street*, *Degrassi: The Next Generation*, *Dora the Explorer*, and *SpongeBob SquarePants*. Credit 3 units. REQUIRED SCREENING TIME: Mondays at 4:00 p.m. (*Kelley*)

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

This course traces the history of electronic media as they have become the dominant source for entertainment and information in contemporary culture, starting with over-the-air broadcasting of radio and television through to cable and the "narrowcasting" achieved by digital technologies. While some attention will be paid to other national industries, the chief focus of the course will be on electronic media in the United States to determine, in part, the transformative role they have played in the cultural life of the nation. The course will explore the relationship of the electronic media industries to the American film industry, determining how their interactions with the film industry helped mutually shape the productions of both film and electronic media. Majors and minors have priority for enrollment. REQUIRED SCREENINGS: Wednesdays at 7pm. Credit 3 units. (*Kelley*)

### **L53 Film 352 — Introduction to Screenwriting**

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

scenes and sequences will provide students with concrete examples of how dramatic screenwriting evolves once it leaves the writer's hands. Credit 3 units. Offered **fall and spring semesters**. (Chapman) **This course counts as a production elective**. SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies AND English majors/minors.

**L53 Film 420 — Film Theory\*\***

This course is an introduction to both classical and contemporary film theory. It starts by examining the earliest attempts to understand the nature of cinema as a new art form, and then reviews the ways in which, through successive decades, a variety of theorists have formulated, and applied, their definitions of the essential nature of the medium. The course then examines more recent developments within film theory, notably its attempt to incorporate the insights of other critical and analytical paradigms, such as semiotics, structuralism, psychoanalysis, feminism, and postmodernism. REQUIRED SCREENINGS: Mondays at 4pm. Credit 3 units. (Lewis) **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 432 — Global Art Cinema**

How do art films tell stories? The dominant storytelling genre of the contemporary festival circuit, the art film has since World War Two combined "realist" and "modernist" impulses. Influenced by Italian neorealism, art films grant priority to characters from working class, sexual, and other exploited and imperiled minorities. Drawing on the fine arts, literature and music, art films also experiment with modernist themes and formal principles, such as subjectivity, duration, serial structure, denotative ambiguity and reflexivity. This course explores art cinema from a variety of national contexts, analyzing storytelling techniques and themes that challenge the "economical" and diverting forms associated with mainstream commercial filmmaking. REQUIRED SCREENINGS: Wednesdays at 7pm. Credit 3 units. (Burnett)

**L53 Film 443 — Memory, Tears, and Longing: East Asian Melodrama Film\*\***

Excessive emotion, unreasonable sacrifice, hidden truth, untimely knowledge, and forbidden desire—the power of melodrama and its moving representations have fueled the popularity of hundreds, if not thousands, of books, plays, and films. Melodrama has variously been defined as a genre, a logic, an affect, and a mode, applied to diverse media, divergent cultural traditions, and different historical contexts. The course provides a survey of East Asian melodrama films—as well as films that challenge conventional definitions of melodrama—by pairing Japanese, Korean, and Chinese-language productions with key critical texts in melodrama studies. We will see classics such as *Tokyo Story*, *Two Stage Sisters*, and *The Housemaid*. We will examine melodrama's complex ties to modernity, tradition, and cultural transformation in East Asia; special emphasis will be placed on representations of the family, historical change, gender, and sexuality. In addition to historical background and film studies concepts, we will also consider a range of approaches for thinking about the aesthetics and politics of emotion. No prerequisites. No prior knowledge of East Asian culture or language necessary. Credit 3 units. REQUIRED SCREENING TIME: Wednesday at 4:00 p.m. (Lewis)

**L53 Film 452 — Advanced Screenwriting**

This course is intended for students who have already taken Film Studies 352, "Intro to Screenwriting." Building on past writing experiences, students will explore the demands of writing feature-length screenplays, adaptations, and experimental forms. Particular attention will be paid to the task of rewriting. Credit 3 units. (*Chapman*) SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies AND English majors/minors.

**L53 Film 457 — From Vitaphone to YouTube: Popular Music and the Moving Image**

This course considers American popular music as represented in audiovisual media from 1926 to the present. The relationship between the popular music industry (a commercial sphere oriented primarily towards the selling of sheet music and audio recordings) and audiovisual technologies (various screens and formats encountered in changing social and commercial contexts) will be explored along two complementary tracks: popular music performers as presented in performance-centered media and popular music as a narrative topic or resource in feature films. Three related analytical frames will shape our discussions: 1) industrial and technological history (the material conditions for the making and distribution of popular music and moving images) 2) the question of "liveness" in recorded audiovisual media and 3) aesthetics of various popular music styles as translated into audiovisual forms and contexts.

The course is in seminar format. The ability to read music is not required but students with music reading or transcription skills will be encouraged to draw upon these tools.

Pre-requisites: graduate status or completion of a 300-level FMS or Music course and permission of the instructor. Credit 3 units. REQUIRED SCREENING TIME: Tuesdays at 4:00 p.m. (*Decker*)

**L53 Film 458 — Major Film Directors: Alfred Hitchcock**

This is a course about director Alfred Hitchcock and the "Hitchcockians"-- filmmakers who modeled their movies on his innovations, critics and theorists who use his work as problematic case studies or perfect examples, viewers who have seen the crises of their world through the funhouse mirror of his films. In tracing the outlines of Hitchcock's long career, we will pair seven of his greatest films with the films and film theories they inspired, many of them reflecting the critical and creative legacy of feminist and queer theory. In each pairing, the contemporary film is, in some way, a critical revision of Hitchcock's original, one that is revelatory of Hitchcock's brilliance and blindneses. Pairings will likely include Psycho with Harron's American Psycho, Rebecca with Jane Campion's The Piano, Rear Window with Bigelow's Zero Dark Thirty, Vertigo with Fincher's Gone Girl. By the end of the course, students will have a deep understanding of the way that Hitchcock's movies live on in the visual culture we see around us and the ways we have learned to see it. Credit 3 units. REQUIRED SCREENING TIME: Thursdays at 7:00 p.m. (*Maciak*)

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

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

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

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

Ordinarily, to undertake a historical or critical studies research project, students should have completed the Film and Media Studies core courses. Students who have not completed the core will be considered, but they must show a significant breadth of study in FMS. For this project, students writing a critically- or historically-based thesis (no less than 40, no more than 70 pages) will accomplish the careful study and thorough research of a single text or group of texts. Although several approaches might be adopted, the project

should use methodologies that are based in film/media studies as a discipline. Such final projects must have an argument-based structure, and ordinarily they should incorporate an analysis of formal or stylistic elements of text(s), an assessment of critical and historical reception and/or consideration of the theoretical implications of the text(s); a complete review of the secondary literature on the topic is expected to underscore the research. As preparatory assignments leading up to the final project, students would prepare project descriptions, bibliographies, outlines, and literature review as graded components of a Senior Honors Thesis.

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

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

### ***Internships (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, *Dateline: 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)

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

institutions, including New York University, Fordham University, Hunter College, and Brown University. Research Interests: Nontheatrical film; educational television; race and ethnicity; Cold War politics and culture; contemporary science fiction and fantasy television; children's media; media and memory. Selected Publications: "Ever Widening Horizons? National Urban League Educational Film and the Pathologization of Blackness." In *Ethnic Projections: A Reader in Race and Nontheatrical Film*, edited by Marsha Gordon and Allyson Field (forthcoming). "“Keep Going!”: Cinema and Badiou's Ethics of Truths." *International Journal of Badiou Studies* 3.1 (2014): 217 – 243. [M.kelley@wustl.edu](mailto:M.kelley@wustl.edu)

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

**Phillip Maciak** is visiting Washington University in St. Louis from Louisiana State University, where he is Assistant Professor of English and Film and Media Arts. He received his PhD in English, with a certificate in Cinema Studies, from the University of Pennsylvania (2013). His scholarly work focuses on the intersection of religion, visual media, and popular culture in the late-nineteenth and early-twentieth century United States. His book, *The Disappearing Christ: Secularism in the Silent Era*, which is under contract for publication with Columbia University Press, tracks the simultaneous evolution of secularism and modern spectatorship in the U.S. by paying attention to the strange formal pyrotechnics of the Life of Jesus, or Passion Play, Film in the era of early cinema. His articles on D.W. Griffith, spirit photography, and *Ben-Hur* extend these interests in the visualization of faith in American culture. In addition to his scholarship, his essays on television and film have appeared in *Slate*, *The New Republic*, and other national venues, and he is the TV editor for *The Los Angeles Review of Books* where he writes the "Dear Television" column. He is also the co-editor (with Lili Loofbourow) of "The Semipublic Intellectual: Academia,

Criticism, and the Internet Age,” a *PMLA* special section about the role of the scholar in online critical culture.

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)

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

### **Affiliated Faculty**

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

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](mailto:rhegel@wustl.edu)

Associate Professor **Jennifer Kapczynski** is in the Department of Germanic Languages and Literatures at Washington University in St. Louis. She received her Ph.D. in German from the University of California, Berkeley in 2003. Professor Kapczynski's research focuses principally on twentieth century literature and film. Her monograph *The German Patient: Crisis and Recovery in Postwar Culture* appeared with University of Michigan Press in 2008. The book examines the place of disease in discussions of German guilt after 1945, and demonstrates that illness provided a key framework for postwar thinkers attempting to explain the emergence and impact of fascism. She has co-edited two books: with Paul Michael Lützeler, *Die Ethik der Literatur* (2011); and with Michael Richardson, the forthcoming anthology of *A New History of German Cinema*. She has published articles on a range of subjects, from the writings of Heinrich Böll to Heinrich von Kleist, from American war films to post-unification German cinema. Her current book project, *Leading Men*, explores the reconstruction of masculinity in West German cinema of the 1950s. In support of this research, she received a Fulbright research grant for Fall 2008 and a fellowship with Washington University's Center for the Humanities for Spring 2009. Professor Kapczynski's broader research and teaching interests include nineteenth through twenty-first century literature, film studies, gender theory, and nationalism. She has taught courses on German Literature of the Modern Era, German Modernism, the post-1945 "Zero Hour," History of German Cinema, War Film, and German Cinema of the 1950s. [jkapczynski@wustl.edu](mailto:jkapczynski@wustl.edu)

Professor **Ignacio M. Sánchez Prado** (Ph.D.) is in the Department of Spanish and Latin American Studies. He received his Ph.D. from University of Pittsburgh. His areas of research are Mexican literary, film and cultural studies; Latin American intellectual history, neoliberal culture and the uses of canon theory and world literature theory in Latin American studies. He is the author of *El canon y sus formas: La reinención de Harold Bloom y sus lecturas hispanoamericanas* (2002), *Poesía para nada* (2005), *Naciones intelectuales. Las fundaciones de la modernidad literaria mexicana (1917-1959)* (2009. Winner of the LASA Mexico 2010 Book Award) and *Intermitencias americanistas. Estudios y ensayos escogidos (2004-2010)* (2012). His most recent book, *Screening Neoliberalism. Mexican Cinema 1988-2012*, was published by Vanderbilt University Press in 2014. Prof. Sánchez Prado has edited several book collections: *Alfonso Reyes y los estudios latinoamericanos* (with Adela Pineda Franco, 2004), *América Latina en la "literatura mundial"* (2006), *América Latina, Giro óptico* (2006), *El arte de la ironía. Carlos Monsiváis ante la crítica* (with Mabel Moraña, 2007), *Arqueologías del centauro. Ensayos sobre Alfonso Reyes* (2009), *Entre Hombres. Masculinidades del siglo XIX latinoamericano* (with Ana Peluffo, 2010); *El lenguaje de las emociones. Afecto cultura en América Latina* (with Mabel Moraña, 2012), *La literatura en los siglos XIX y XX* (with Antonio Saborit and Jorge Ortega, 2013) and *Heridas abiertas. Biopolítica y cultura en América Latina* (with Mabel Moraña, 2014). He has published over 40 scholarly articles in academic journals. 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 *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)

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