

GUIDEBOOK



FILM AND MEDIA STUDIES

FALL 2009



Washington University in St. Louis

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What is Film and Media Studies?

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

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

Why Study Film and Media?

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

The undergraduate major in film and media studies requires the rigorous study of history and aesthetics in an attempt to understand the creative force of an individual artwork, its relation to other artistic production, and its place in culture. Furthermore, because film and media creations are most often produced within an industrial context, the student of film and media must also study industrial and business practices. Complementing the critical studies curriculum, courses in production and screenwriting will provide an intimate understanding of the kinds of choices that film and media artists confront, further refining students' abilities to view critically. Courses in production do

not aim to provide students with professional instruction in film and media. It is not the purpose of this program to train students for professional work.

Receive Close Personal Attention

Unlike many larger Film and Media programs, students at Washington University receive close personal attention from our dedicated faculty of distinguished scholars, screenwriters, and video artists. 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*) and producer Lloyd Silverman (*Snow Falling on Cedars*). Additionally, Film and Media Studies has co-sponsored guest lectures from some of our country's preeminent film scholars, such as Richard Allen, David Bordwell, and Tom Gunning.

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. Capstone experiences allow students to work on an even broader canvas creating their own 20 to 30 minute videos or writing a feature-length screenplay.

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 most 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:

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

About the Major

As our national and international cultures become increasingly dominated by visual culture, we acknowledge the need to study those forms, which 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 will provide an intimate understanding of the kinds of choices that film and media artists confront, further refining students' abilities to view critically. In order to explore the film and media artist's tools analytically, students in film and media studies need to gain the same kind of insider's understanding of the tools of the trade that literature students learn by writing. Courses in production will 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.

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.

Although Film and Media Studies administers its own curriculum, many of its courses are cross-listed with American Culture Studies, Art History, Comparative Literature, East Asian Studies, English, Germanic Languages and Literatures, History, Performing Arts and Women and Gender Studies.

Requirements for the Major

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

- Film 220 *Introduction to Film Studies* – Offered Every fall 3 credits
- Film 230 *Moving Images and Sound* - Offered Every Semester 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). 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 additional production and/or screenwriting courses towards the major. Please note: the following production elective course that will be offered in fall 2009 is Film 352 – Introduction to Screenwriting.

All students must take one elective that focuses on a national cinema other than the United States.

Requirements for the Minor

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

- Film 220 *Introduction to Film Studies* – Offered Every Fall 3 credits
- Film 330 *History of American Cinema* – Offered Every Spring 3 credits
- Film 340 *History of World Cinema* – Offered Every Fall 3 credits
- Film 350 *History of Electronic Media* – Offered Every Spring 3 credits

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

Fall '09 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 112 – Freshman Seminar: Race & Ethnicity in American Cinema

From the early documentary roots of cinema through the Civil Rights movement and to the recent democratization of the means of media production, questions of race and ethnicity have proved crucial both to the content of American films and also to the perspective from which they are made. This class will look at the representation of historical moments from the Civil War to Hurricane Katrina, the production of cinematic

stereotypes as well as their appropriation for subversive purposes, and the gradual evolution of multi-culturalism as a central factor in the stories told and the telling of stories on the American screen. Students will use film texts to develop a critical understanding of one of the most important issues in American history. Credit 3 units. **Fall and spring semesters.** (*Vaughan*)

L53 Film 200 – Special Projects

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

L53 Film 2151 – Introduction to Comparative Practice: Adaption; From Pen to Cel- luloid

We will examine different types of adaption that include film remakes, graphic novels, short fiction, and the novel, noting how film fuses, assimilates, and synthesizes narratives from other media. The class will consider what alterations need to be made in order to bring a story to life on the screen and also what (style, technique, nuances) of the original narrative is modified and/or compromised through that process. We will thus focus both on what makes a film a film and also on how the narrative, the way in which the story is related in print, is adapted on screen. Works will include Lynch's and Gifford's Wild at Heart, Welles's and Kafka's Trial, Olivier's and Shakespeare's Henry V, Scorsese's Departed and Lau's Infernal Affairs, The Wachowski Brothers' and Lloyd's V for Vendetta, and Kubrick's and Burgess's Clockwork Orange. Credit 3 units. Same as L16 Comp Lit 215C. **Fall semester.** (*Boehm*)

L53 Film 220 – Introduction to Film Studies

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

L53 Film 230 – Moving Images and Sound

This introductory video production course explores how images and sounds function as cinematic building blocks and purveyors of content. Through creative assignments involving at times personal inquiry, at other times the understanding of elementary semiotics, the components of film and video are examined. Students learn the basics of key sound and editing software to produce, outside of class time, an original two-minute narrative piece. This course is a prerequisite to all other Film and Media Studies video courses. Prerequisite: Film Studies 220 or consent of instructor. Credit 3 units. **Fall and**

spring semesters. (Marton)

L53 Film 322 – Contemporary East Asian Cinema

This course focuses on films made in Japan, Mainland China, Taiwan, Hong Kong and South Korea over the past three decades. Students will examine how the global/local geopolitics specific to the post-Cold War period, the passing of authoritarian regimes, the boom and bust of the Asian economy, and international film festivals have influenced the shaping of New East Asian cinemas across borders. The first section of our course will investigate the ways in which historical traumas (wars, massacres, revolutions, and uprisings) have been revisited in the cinemas of Japan, China, Taiwan, and South Korea. What is the relationship between history and national cinema? How do such concepts as imperialism, nationalism, postcolonialism, guilt and trauma figure in films shouldering the "burden of history" and representing the "unrepresentable"? The second section explores selected auteurs and stars familiar to international cinephiles, such as Zhang Yimou, Kim Ki-duk, Park Chan-wook, Nagisa Oshima, Maggie Cheung, Stephen Chow, John Woo, Chow Yun-fat, Gong Li, and Takeshi Kitano. In the process, we will identify the themes, styles, genres and ideological/cultural content of East Asian film canons in the West. The final weeks will be devoted to border-crossing films such as Ang Lee's Wedding Banquet, Wong Kar-wai's Happy Together, the Korean-Japanese co-production Asako in Ruby Shoes, and the pan-Asian horror film Three Extremes, which highlight the critical concerns of diaspora, hybridity, transnationalism, and globalization. Credit 3 units. **Fall semester.** (Chen)

L53 Film 325 – French Film Culture

Called "the seventh art," film has a long tradition of serious popular appreciation and academic study in France. This course will offer an overview of French cinema, including the origins of film (Lumière brothers, Méliès), the inventive silent period (which created such avant-garde classics as Un chien andalou), the poetic realism of the 30s, the difficulties of the war years, the post-war emphasis on historical/nationalist themes in the "tradition of quality" films, the French New Wave's attempt to create a more "cinematic" style, the effects of the political turmoil of May '68 on film culture, the "art house" reception of French films in the US, and the broader appeal of recent hyper-visual ("cinéma du look") films, such as La Femme Nikita and Amélie, as well as the recent emergence of what is known as the cinema of transgression in films of Breillate, Haneke, and others. While the primary focus of the course will be on French cinema, we will also discuss the reciprocal influences between American and French film culture, both in terms of formal influences on filmmaking and theoretical approaches to film studies. French film terms will be introduced but no prior knowledge of the language is expected. Credit 3 units. **Fall semester.** (Vaughan)

L53 Film 340 – History of World Cinema

The course surveys the history of cinema as it developed in nations other than the United States. Beginning with the initially dominant film producing nations of Western Europe, which soon found themselves threatened by the economic power of the Hollywood film industry, this course will consider the development of various national

cinemas in Europe, Asia, and third world countries. The course will seek to develop an understanding of each individual film both as an expression of a national culture as well as a possible response to international movements in other art forms. Throughout, the course will consider how various national cinemas sought ways of dealing with the pervasiveness of Hollywood films, developing their own distinctive styles, which could in turn influence American cinema itself. Credit 3 units. **Fall semester.** (Paul)

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. Same as L13 E Comp 352. **Fall and spring semesters.** (Chapman) *This course counts as a production elective.*

L53 Film 359 – The American Musical Film

Film musicals were crucial to the success of the American film industry from the dawn of sound film in the late 1920s to the demise of the studio system in the late 1950s. This course examines the American film musical from a variety of aesthetic, critical, and historical perspectives, with particular attention to how the genre interacted with popular music and dance and the major political and social trends of the Thirties, Forties, and Fifties. Credit 3 units. **Fall semester.** (Decker)

L53 Film 370 – American Horrors

Horror movies. Fright films. Scream marathons. Blood and gore fests. Why should we want to look at movies that aim to frighten us? What is the attraction of repulsion? Is there an aesthetics of ugliness? Except for some early prestige literary adaptations like Dr. Jekyll and Mr. Hyde, the horror film began as a low class genre, a notch above exploitation movies. In the 1970s-1980s, it became the dominant commercial genre by offering increasingly graphic images of violence and mayhem. The horror film had arrived: lavish budgets, big stars, and dazzling special effects in mainstream major studio films competed with low-budget, no frills productions that helped establish artistically ambitious and quirky filmmakers like George Romero and David Cronenberg. By a chronological survey of the American horror film, this course will explore how differing notions of what is terrifying reflect changing cultural values and norms. Throughout, we will consider the difficult questions raised by horror's simple aim of scaring its audi-

ence. In addition to weekly screenings, work for the course will include analytical and theoretical essays on the horror film. Written analyses of films with a close attention to visual style will be required. Prereq: Film 220. Credit 3 units. **Fall semester.** (Paul)

L53 Film 419 – Theories of Mass Media

This course explores theories of the mass media with an emphasis on television as well as its convergences with other media and computer technologies. It starts by examining theories that posit the media as instruments of societal maintenance or transformation and then examines the ways in which various theorists have refined or rejected elements of these theories in a quest for both specificity and complexity. In particular, the course examines media and cultural studies' attempts to synthesize critical paradigms ranging from political economy to semiotics to feminism. The course concludes with an examination of the challenges and opportunities posed to theorizations of the mass media by contemporary circumstances such as media conglomeration, niche marketing and micro-casting, and global flows of information, capital, and people. Credit 3 units. **Fall semester.** (Sewell)

L53 Film 422 – Film Stardom, Performance and Fan Culture

This course focuses the Hollywood star system. We will explore stars in relation to celebrity and consumerism, especially how "stardom" is created by a system that seeks to create effects in film viewers whether conceived as audiences, fans, or spectators. We will examine the performance element of stardom and its relationship to genre, style, and changing film technology. Also of concern will be how stars and the discursive construction of stardom intersect with gender representation, race, ideology, sexuality, age, disability, nationality, and other points of theoretical interest to and historical inquiry in contemporary film studies. While emphasis will be placed on mainstream commercial U.S. cinema, students are encouraged to pursue questions beyond this framework within their own research. Credit 3 units. **Fall semester.** (Studlar)

L53 Film 4529 – Seminar in Cultural Theory: Split Screens: Weimar Cinema and its Visions of Modernity

German cinema during the Weimar Republic has gained international reputation for the distorted images and haunted narratives of its expressionist filmmakers, the unpromising visions and dystopian fantasies of its auteur directors, the artistic interventions of its avant-gardists and the political commitments of its realists. Like Weimar culture in general, Weimar cinema was a crucible of formal and social experimentation, a site of modernist departures wedged between the decline of the Wilhelminian Reich and the rise of the Nazi period. This seminar explores some of the most important films produced in Germany between 1918 and 1933 and locates them in their artistic, cultural, and historical context. Aside from discussing the work of such directors as Fritz Lang, Leni Riefenstahl, Walter Ruttmann, and Robert Wiene as case studies to explore the contested course of Weimar film history and culture, this seminar also serves as a theoretically informed introduction to the critical study of film and visual materials in general. Discussions and readings in English. Undergraduates with permission of instructor only. Credit 3 units. Same as L21 German 529. **Fall semester.** (Koepnick)

L53 Film 458 – Major Film Directors

Masters of Suspense--Alfred Hitchcock, Claude Chabrol, Brian de Palma. From the time early filmmakers learned to cut back and forth between converging lines of action, suspense has been a central element in popular movies, expressed visually through the distinctive properties of film style as well as dramatically through the conventions of film's melodramatic inheritance. There is suspense in practically every Hollywood genre; yet, some films are so permeated with this dramatic quality, they are known simply as "suspense films," a particularly voyeuristic genre of film in which representations of gender and sexuality, as well as the morality of characters and the emotional and visceral engagement of the spectator, are heightened. This course will focus critically on such questions of representation and voyeurism in the works of three directors who specialized in suspense: from Alfred Hitchcock's heightened visual language, to Claude Chabrol's morally ambiguous stylism, to Brian de Palma's postmodern modes of homage and reflexivity. The course will consist of one film a week plus critical readings on the three directors. Frequent written analyses of the films with a close attention to visual style will be required. Credit 3 units. **Fall semester.** (Vaughan)

L53 Film 495 – Special Projects

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

L53 Film 499 – Study for Honors

This course is intended for majors pursuing honors in Film and Media Studies. In order to enroll for this course, students must apply in advance for honors and be approved by a faculty committee. Please consult the Program guidelines for application deadlines and other requirements. Credit 3 units. **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. **Fall and spring semesters.** (Faculty)

Independent Study

Opportunities for Independent Study are available to all undergraduate and graduate students working toward a degree in Arts and Sciences. Registration in an Independent Study requires sponsorship by a faculty member and approval of the Program Director. An Independent Study Proposal form can be obtained from the Film and Media Studies

Office and must be approved prior to registration.

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

Independent Study courses cannot be used to replace required courses for the major or to replace courses that are regularly offered in the curriculum. A proposal for an Independent Study course should demonstrate that the planned course of study deals with material not offered in any other part of the curriculum. The purpose of an Independent Study course is to provide advanced study in a particular area of more specialized research or creative enterprise. For a typical 3 unit Independent Study, particular projects may take the form of long research papers (20-25 pp.) or larger scale film or video productions (15-20 minute projects). As such, approval of Independent Study courses will only be granted for students who have completed necessary prerequisites for their particular project. For example, students should not expect to do an independent study on *film noir* unless they have already taken Film 450, "American Film Genres." Similarly, students registering for independent study courses in production must have completed the production courses that give them requisite expertise with equipment and production methods, which normally presumes at least two classes.

Senior Honors

A Senior Honors Thesis is a 6 unit project available to seniors who are eligible for Latin Honors. Students are eligible for a Senior Honors Thesis if they have achieved a 3.5 cumulative GPA by the end of their sixth semester. If, however, the student falls below a 3.5 cumulative GPA during their seventh semester, they are no longer eligible to receive Latin Honors.

As a 6 unit project, the Senior Honors Thesis is intended to be a conceptually challenging, intellectually rewarding, and labor intensive learning experience that deepens a student's understanding and appreciation of professional work in the field. Within the Film and Media Studies Programs, three types of projects may be undertaken as a Senior Honors Thesis: a historical or critical studies research project; a screenplay; a film or video production.

To undertake a historical or critical studies research project, students should have completed the Film and Media Studies core courses. For this project, students will write a lengthy paper (no less than 40, no more than 70 pages) that involves doing careful study and thorough research on a single text or group of texts. Although several approaches or methodologies might be adopted for such a project, we anticipate that the final project would involve some measure of close textual analysis, a thorough description of the work's formal or stylistic elements, an assessment of the work's critical and historical reception, and a complete review of the secondary literature on the topic. As prepara-

tory 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." Students who chose to produce a film or video should have already completed Film 230, "Moving Images and Sound," Film 310, "Video Production," and Film 352, "Introduction to Screenwriting." As a senior honors project, students would be expected to develop their creative work through the various phases of preproduction, production, and postproduction. In addition to the final project itself, students would create budgets, develop treatments, plan shooting schedules, and create storyboards as graded components of their Senior Honors Thesis. Although the length of such projects will vary, we anticipate that most would have a running time of between fifteen and thirty minutes.

Students interested in doing a Senior Honors Thesis should find an appropriate faculty member to serve as advisor and submit a two-page proposal describing their project to the project advisor and the major advisor by April 15. The proposal as approved by the project advisor will be forwarded to the Program by the end of April. Candidates will receive notice of acceptance by the end of May.

If accepted for honors, a student should register for Senior Honors by signing up for 3 units in Film 499 in the fall and another 3 units of Film 499 in the spring. (Note that registration in Film 499 is contingent upon maintaining a 3.5 average). Although there is no scheduled class time for a Senior Honors Thesis, faculty and students should plan to meet once a week to discuss pertinent issues and monitor progress toward the project's completion. In addition to an advisor, Senior Honors students should also seek out one or more additional faculty members to serve on the student's Senior Honors committee. These additional members of your committee will not handle the weekly supervision of the project, but they will participate in its final evaluation.

With the approval of the project advisor, a draft of the thesis or the screenplay or a rough cut of the production project should be submitted the other members of the Senior Honors Committee by the end of January. Committee members will read the draft or view the rough cut and return it to the candidate with suggestions for revision by the middle of February.

The candidate must submit the revised thesis to the Honors Committee by March 1. If the project is an essay or a screenplay, each member of the Honors Committee should receive a copy. If the project is a production, one video tape submitted to the Committee will suffice. In late March, the candidate will meet with the Honors Committee to discuss the thesis. While Committee members may ask for minor revisions at this meeting, they will decide whether or not to forward their recommendation for Honors to the College Office. The Committee will also decide what level of Honors to recommend: *cum laude*, *magna cum laude*, or *summa cum laude*.

The candidate should submit the final version of the thesis, with all minor revisions, to the Program in Film and Media Studies by April 15.

Internships

1. Students may not receive credit for work done for pay.
2. Each internship must have a faculty sponsor. More often than not, a student's academic advisor will fill this role. As sponsor, your adviser will make sure that the requirements for credit are met and that the work is of a substantial nature commensurate with the acquisition of skills of college-educated employees. Detailed supervision of the intern in his or her job is the responsibility of the intern's site supervisor.
3. Registration in an internship for credit shall be conditional on satisfactory completion of the "Learning Agreement" form provided by the Career Center and the submission of this form to both the Career Center and faculty sponsor. **The Learning Agreement must be submitted prior to beginning internship work.**
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. 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 form 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 form to the faculty sponsor. Credit will not be awarded until the faculty sponsor has received this final evaluation form. An evaluation form may be obtained from the Career Center.
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.**

Film and Media Studies Faculty

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

Senior Lecturer **Pier Marton** (MFA, UCLA) is a videomaker/new media artist and writer. He has taught courses in film and video production as well as computer graphics at the School of the Art Institute of Chicago (where he also served as chairperson of the production program), UCLA, the Minneapolis College of Art and Design, Carnegie Mellon University, Indiana University, among others. Issues of ethnicity, spirituality, audience passivity, and violence have been recurring themes in his video works. His exhibits include the Museum Of Modern Art, the Whitney, the Jewish Museum in N.Y.C., the Beaubourg Museum in Paris, and a variety of other international venues like the Berlin Film Festival and French Television. Mr. Marton's works are in the collections of the M.O.M.A. in New York, the Carnegie Museum in Pittsburgh, the Beaubourg in Paris, the National Gallery of Canada, and the Japan Victor Corporation Archives in Japan. He is the recipient of various grants from the N.E.A. and other funding agencies. For more information, please consult his personal web site at <http://www.artsci.wustl.edu/~marton>. marton@wustl.edu

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

Assistant Professor **Philip W. Sewell** taught media history, criticism, and production at the University of Wisconsin – Madison, where he received his Ph.D. in 2007. His book in progress, *The Substance of Things Hoped For: U.S. Television and the Problematics of Quality* explores the evaluation and standardization of television through the varying definitions of quality used by inventors, regulators, producers, industry executives, critics, and audience members. He has published work on professional wrestling and has a forthcoming article on 1980s TV "dramedy" in *Television and New Media*. He has worked as coordinating co-editor of *The Velvet Light Trap: A Critical Journal of Film and Television*. His research interests include the business and legal culture of the media industries, the mediation of masculinities, and the history of debates about the future of television. pwsewell@wustl.edu

Director **Gaylyn Studlar**, (Ph.D., University of Southern California) is the author of *This Mad Masquerade: Stardom and Masculinity in the Jazz Age* (Columbia University Press) and *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic* (Columbia University Press/University of Illinois). She has published widely in anthologies and periodicals on issues of gender and sexuality in Hollywood cinema. Most recently, her research has focused on these issues in relation to female film stardom and the representation of childhood and adolescence. She is the co-editor of four volumes: *John Ford Made Westerns*, *Titanic: Anatomy of a Blockbuster*, *Visions of the East: Orientalism in Film*, and *Reflections in a Male Eye: John Huston and the American Experience*. In addition

to her Ph.D. she also earned a Master of Music degree in cello performance from U.S.C. gstudlar@wustl.edu

Lecturer **M. Hunter Vaughan** received his Ph.D. from the University of Oxford, specializing in French cinema and philosophy. His dissertation, entitled “From Camera to Code: Godard, Resnais, and the Problem of Representation in Film Theory,” provides a comparative analysis of two of cinema’s most influential directors while exploring the relationship between semiotic and phenomenological approaches to the moving image. Dr. Vaughan has published writing on film theory and aesthetics, international film, new media studies, and problems of gender representation. He is currently pursuing areas of interest that include French philosophy of cinema, 21st-Century international cinema, and representations of gender and sexuality. hvaughan@wustl.edu

Postdoctoral Fellow **Shuli Chen** received her Ph.D. in Comparative Literature from the University of Washington in 2009. She also has an M.A from National Sun Yatsen University and a B.A. from Tamkung University, Taiwan. Her dissertation research focused on a cross cultural analyses of urban films of the 1990s, taking into consideration films produced in Taiwan, Mexico, and Iran. She has given scholarly presentations at the Society of Cinema and Media Studies Conference, the Film Studies Association of Canada Conference, and the Trash Cinema Conference.

Adjunct Faculty

Jennifer Kapczynski (Ph.D., University of California – Berkeley) is Assistant Professor of German 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 cinema. Her dissertation, *The German Patient: Metaphors of National Illness in Postwar Literature and Film* 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 published work related to this project (*Homeward Bound? Peter Lorre’s The Lost Man*, forthcoming in *New German Critique*), as well as articles on such diverse writers as Heinrich Böll and Heinrich von Kleist. In other recent projects, she has explored the construction of heroism in the 1950s German war film genre. Her future research interests include a study of race and the reception of “Americanism” in Germany after World War Two. Professor Kapczynski’s broader research and teaching interests include nineteenth through twenty-first century literature, film studies, gender theory, nationalism, and German-American relations. She has taught courses on the *Zero Hour*, Franz Kafka, Gender and Postwar German Culture, and Film Noir. jkapczynski@wustl.edu

Professor **Lutz Koepnick** (Ph.D., Stanford University) is Professor of German at Washington University in St. Louis. He is the author of *Framing Attention: Windows on Modern Germany*, *The Dark Mirror: German Cinema between Hitler and Hollywood*, *Walter Ben-*

jamin and the Aesthetics of Power and Nothings Modernität: Wagners Ring und die Poesie der Politik im neunzehnten Jahrhundert. Research interests include 19th- to 21st-century literature, film, media, architecture, visual culture, and critical theory. He is coeditor of two anthologies, *Sound Matters: Essays on the Acoustics of Modern German Culture* and *Caught by Politics: Hitler Exiles and American Visual Culture in the 1930s and 1940s.*

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Professor **Stephan Schindler** (Ph.D., University of California-Irvine), Germanic Languages and Literature, is the author of *Eingebildete Körper: Phantasierte Sexualität in der Goethezeit (Imagined Bodies: Fantasized Sexuality in the Age of Goethe)* and *Das Kind als Subjekt: Die Erfindung der Kindheit in Roman des 18. Jahrhunderts (The Child as Subject: The Discovery of Childhood in the 18th Century Novel)*. He has also written articles on post-modernism, literature and terrorism, 18th-century pornography, homoeroticism, psychology, the Amazons, and Weimar Film. His research interests include 18th- and 20th-century literature, gender studies, film studies, Holocaust studies, and cultural studies. Prof. Schindler has taught at Princeton University and the University of Tuebingen (Germany). At Washington University, he has won the Council of Students in Arts and Sciences Teaching Award. skschindler@wustl.edu

Assistant Professor of Music **Todd Decker** (Ph.D., University of Michigan) has a joint appointment in American Culture Studies as well as Film and Media. He received his Ph.D. in historical musicology at the University of Michigan in 2007; his dissertation, entitled *Black/White Encounters on the American Musical Stage and Screen (1924-2005)* examined signal examples of interracial performance on Broadway, in Hollywood, and on the American opera stage across the twentieth century. His principal area of film research is studio-era Hollywood, with an emphasis on the film musical and music in film. Prof. Decker's work seeks to link the music of the Hollywood film with the history of popular music and American musical culture more generally, bringing popular music, film, dance, and culture together in an interdisciplinary context that speaks to the disciplines of film studies, musicology, and dance history. The overarching history of racial segregation, integration, and the African American struggle for racial equality as evidenced in America's musical life is of central interest across his work. His current book project links Fred Astaire's film and television career to the histories of popular song and jazz and explores Astaire's dances accompanied by African American musicians in the segregated work of the film musical.

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