

Film and Documentary Studies

Website: <https://filmstudies.cas.lehigh.edu/> (<https://filmstudies.cas2.lehigh.edu/>)

Lehigh's Film and Documentary Studies Program offers interdisciplinary training in the diverse fields of visual culture, storytelling, and documentary studies. Students explore film traditions from various nations and historical eras, learn to interpret visual narratives, and produce their own filmic projects. Our course offerings help students learn to appreciate the complexities of communicating in different mediums. Faculty emphasize the importance of learning to convey effective messages visually, audibly, and through written texts, and the study of film helps us appreciate the power of synthesizing these mediums.

Film and Documentary Studies prepares students for careers in the film, television, and visual culture industries. Several of our students have also gone on to graduate study in film. Lehigh's students have enjoyed success in innovative film and television companies, and many of them have become active filmmakers, documentarians, or creative storytellers.

Film and Documentary Studies also readies individuals to convey stories and meanings in various ways. Our courses teach students to message visually as well as audibly, providing multiple avenues to reach potential audiences and clients. This training has become extremely valuable for today's careers in business, including jobs in advertising and marketing, where professionals must communicate to clients in diverse manners and with various tools.

Training in Film and Documentary Studies, moreover, prepares students to analyze numerous visual and audible scenarios, helping us to read our increasingly multimodal culture in our day-to-day lives. Our students become conscious of complex meanings within visual and auditory situations and stories, and this skill translates extremely well into careers in journalism, education, engineering, politics, and various health care professions.

The program includes two degree offerings: (1) a minor in Film Studies, and (2) an LVAIC minor in Documentary Storymaking.

As the different components of the program suggest, Film and Documentary Studies privileges both the critical study of film and visual culture as well as the practice of producing film and storymaking. We specifically encourage all our students to build professional portfolios of their filmic projects. Students from across the University enroll in our programs, benefiting from an interdisciplinary and international faculty.

FILM STUDIES MINOR

Lehigh's Film Studies minor offers students opportunities to think critically and creatively about film, television, and other forms of visual culture. Courses examine different film genres, movements, and national traditions, as well as recent television series that draw on the sophisticated visual and narrative strategies of cinema. Film Studies minors learn to appreciate and analyze the power and function of visual media. Students may take film production courses as their electives, giving them the opportunity to build a professional portfolio.

MINOR IN FILM STUDIES

The minor in Film Studies consists of 15-16 credits of coursework and includes FILM 001 (Introduction to Film), a course on international, non-English-language film traditions, and two electives in the Film program. A maximum of 8 transfer credits, from other universities or through study abroad, is accepted toward the Film Studies minor. FILM 001 needs to be taken at Lehigh and will not transfer in from another university.

| | | |
|---|----------------------|--------------|
| FILM 001 | Introduction to Film | 4 |
| A course on international, non-English-language film traditions | | 4 |
| Electives | | 7-8 |
| Total Credits | | 15-16 |

Electives

| | | |
|------------------------|---|-----|
| FILM/ART 007 | Digital Photography I | 4 |
| JOUR 012 | Brown and White Videography | 1 |
| FILM/ART 052 | Introduction to Video Recording and Editing | 4 |
| FILM/ENGL 066 | The Slasher | 4 |
| FILM/MLL 100 | Introduction to International Film | 4 |
| FILM/COMM/DOC/GS 102 | The Sports Documentary | 4 |
| FILM/ART 107 | Digital Photography II | 4 |
| FILM/ENGL 119 | Introduction to the Horror Film | 4 |
| FILM/PHIL 120 | Philosophy and Film | 4 |
| FILM/ENGL/WGSS 132 | Viewing Mad Men: Window, Mirror, Screen | 4 |
| FILM/ENGL/WGSS 147 | Made to Kill: Female Violence in Popular Film | 4 |
| FILM/ENGL/WGSS 149 | Sexbots and Terminators: Cinematic Fantasies of the Intelligent Machine | 4 |
| FILM/DOC 150 | Introduction to Documentary Storymaking | 4 |
| FILM/ENGL/WGSS 154 | What Does Creativity Look Like? Documentary Visions | 4 |
| FILM/ENGL 162 | How to Watch Movies Like a Hollywood Screenwriter | 4 |
| FILM/ENGL 163 | Topics in Film Studies | 4 |
| FILM/HMS 166 | Topics in Film and Health | 4 |
| FILM/LAS/SPAN 213 | Introduction to Hispanic Literature and Film | 4 |
| FILM/MLL/GERM 231 | New German Cinema | 4 |
| FILM/FREN 242 | The Harem in French and Francophone Literature and Film | 4 |
| FILM/ART 247 | Advanced Photography Workshop | 4 |
| FILM/DOC 250 | Rights and Responsibilities in Documentary Inquiry | 4 |
| FILM/LAS/SPAN 265 | Spanish and Latin American Cinema | 4 |
| FILM/MLL/WGSS/ENGL 303 | Grimms' Fairy Tales: Folklore, Feminism, Film | 4 |
| FILM/ANTH 311 | African Culture on Film | 4 |
| FILM/ENGL 319 | Advanced Studies in the Horror Film | 3-4 |
| FILM/FREN 322 | Contemporary French Films | 4 |
| FILM/FREN 323 | The Algerian War in Francophone Literature and Film | 4 |
| FILM/FREN 325 | Illegal Immigration in Francophone Literature and Film | 4 |
| FILM/DOC 370 | Capstone in Documentary Storymaking | 4 |
| FILM 380 | Independent Study | 1-4 |
| FILM/ENGL 387 | Film History, Theory, and Criticism | 3-4 |
| FILM 391 | Special Topics | 3,4 |
| FILM 392 | Film Internship | 1-4 |

DOCUMENTARY STORYMAKING MINOR (LVAIC)

The Documentary Storymaking minor is a collaborative effort between Lehigh University, Lafayette College and Muhlenberg College, and is open to students pursuing any major across the University. The Documentary Storymaking minor offers students the opportunity to produce their own documentaries while learning about documentary research, ethics and practices. It emphasizes hands-on experience and engagement with the diverse communities of the Lehigh Valley. Students can take courses in documentary filmmaking offered by any of the participating institutions for credit towards the minor. For help with cross-registration through the LVAIC website, please visit: <http://lvaic.org/for-students/cross-registration/> (<https://lvaic.org/for-students/cross-registration/>).

The LVAIC minor in Documentary Storymaking is a multicampus, multidisciplinary program that provides students an opportunity to integrate documentary making into their undergraduate studies. The study of documentary histories, theories, and practices is a way for students with diverse academic interests to develop digital literacies that complement the research and writing skills they are developing in their majors. It is designed to provide a foundation in the theory, ethics, and practice of documentary storymaking.

Courses in the minor provide students hands-on experience in documentary storymaking methods, tools and practices that will develop their capacity to communicate to broad audiences. While it develops students' individual capacities for creative and artistic expression, it is also deeply community-based and therefore connects students' learning to the issues, concerns, and stories of broader community life within the Lehigh Valley.

MINOR IN DOCUMENTARY STORYMAKING

A minimum of five courses are required, including a sequence of three core courses and a minimum of two electives.

| Core course sequence ¹ | | 12 |
|-------------------------------------|--|--------------|
| DOC/FILM 150 | Introduction to Documentary Storymaking | |
| DOC/FILM 250 | Rights and Responsibilities in Documentary Inquiry | |
| DOC/FILM 370 | Capstone in Documentary Storymaking | |
| Electives (choose two) ² | | 6-8 |
| DOC/FILM/COMM/ GS 102 | The Sports Documentary | |
| JOUR 024 | Visual Communication | |
| JOUR 230 | Multimedia Storytelling | |
| COM 231 | Documentary Research (Muhlenberg) | |
| COM 344 | Documentary Film & Social Justice (Muhlenberg) | |
| COM 389 | Documentary Photography (Muhlenberg) | |
| COM 431 | Documentary Field Work (Muhlenberg) | |
| FAMS 201 | Making Media I (Lafayette) | |
| FAMS 202 | Making Media II (Lafayette) | |
| FAMS 340 | Documentary Film (Lafayette) | |
| Total Credits | | 18-20 |

1

Core courses are to be taken in sequential order.

2

Chosen in consultation with Program Advisor.

Documentary Storymaking Courses

DOC 080 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

DOC 091 Special Topics 1-4 Credits

A topic, genre, or approach in documentary studies not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: AL, CC, HE, HU, SW, W

DOC 102 (COMM 102, FILM 102, GS 102, JOUR 102) The Sports Documentary 4 Credits

The sports documentary has become an increasingly important form of media. Through the sports documentary, some of society's most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to online, from the multi-volume work of Ken Burns to ESPN's "30 for 30." This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.

Attribute/Distribution: HE, HU

DOC 104 (COMM 104, FILM 104) The Last Dance: Documentary Storymaking 4 Credits

This class explores documentary storytelling through an in-depth case study of the sports documentary "The Last Dance," the 10-part award-winning film series on basketball's Michael Jordan and the Chicago Bulls. Critical study of the making of "The Last Dance" reveals the numerous legal, ethical, creative, economic, technical, aesthetic and other considerations that go into the practice of documentary story making.

Attribute/Distribution: HE, HU

DOC 150 (FILM 150) Introduction to Documentary Storymaking 4 Credits

An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and effective storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.

Attribute/Distribution: AL, HU

DOC 180 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

DOC 191 Special Topics 1-4 Credits

A topic, genre, or approach in documentary studies not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: AL, CC, HE, HU, SW, W

DOC 250 (FILM 250) Rights and Responsibilities in Documentary Inquiry 4 Credits

This course explores the rights and responsibilities associated with documenting people, places, events, and situations. We will consider how documentary films construct and represent truth, the nature of documentarians' rights and responsibilities in relation to the communities, people, and collaborations, and how these issues inform other documentary practices. Topics discussed will include the impact of copyright law and fair use in documentary practice as well as ethical principles in relation to subjects, viewers and documentary filmmakers' own praxis.

Prerequisites: DOC 150 or FILM 150

Attribute/Distribution: AL, HU

DOC 280 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

DOC 291 Special Topics 1-4 Credits

A topic, genre, or approach in documentary studies not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: CC, HU, W

DOC 300 Apprentice Teaching 1-4 Credits

Supervised participation in various aspects of the teaching of a course. Consent of instructor, department chairperson, and permission of the Dean required.

Repeat Status: Course may be repeated.

DOC 325 Theories and Methods of Documentary Process 4 Credits

This course examines the non-fiction representations of people, places and events. While the course content focuses on documentary film, we will also explore the genre through photographs, web-based documentary projects, and audio productions, including podcasts. Through assigned readings, audio, and the analysis of still and moving image, we will discuss the forms, strategies and conventions of documentary, investigate ethical and legal challenges, consider issues of representation, and gain an understanding of the historical significance and impact of the genre.

Attribute/Distribution: HU

DOC 370 (FILM 370) Capstone in Documentary Storymaking 4 Credits

Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.

Attribute/Distribution: CC, W

DOC 380 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

DOC 391 Special Topics 1-4 Credits

A topic, genre, or approach in documentary studies not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: CC, W

DOC 392 Documentary Internship 1-4 Credits

Individualized work experience, on- or off-campus, in a field that a student of Film wishes to explore as a career. Before registering, a student must meet with the internship adviser and obtain departmental approval. Sophomore standing and departmental approval required.

Repeat Status: Course may be repeated.

Attribute/Distribution: CC, W

DOC 394 Supervised Research 1-4 Credits

Research project under the direct supervision of a faculty member.

Repeat Status: Course may be repeated.

DOC 425 Theories and Methods of Documentary Process 3 Credits

This course examines the non-fiction representations of people, places and events. While the course content focuses on documentary film, we will also explore the genre through photographs, web-based documentary projects, and audio productions, including podcasts. Through assigned readings, audio, and the analysis of still and moving image, we will discuss the forms, strategies and conventions of documentary, investigate ethical and legal challenges, consider issues of representation, and gain an understanding of the historical significance and impact of the genre.

Film Studies Courses**FILM 001 Introduction to Film 0,4 Credits**

Introduction to historical, technical, aesthetic, and cultural elements of film. We will consider issues of filmic production and film history and devote specific attention to different filmic techniques and critical approaches to mise-en-scène, cinematography, editing, and film sound. Students should develop a critical vocabulary for talking about film and various critical tools/strategies for analyzing film. Our primary goal is to enhance our enjoyment of film by learning to think about the filmic industry and its aesthetic productions more critically.

Attribute/Distribution: HE, HU

FILM 007 (ART 007) Digital Photography I 4 Credits

Intensive work in photography as fine art using digital input and output. Lectures, demonstrations, critiques.

Attribute/Distribution: AL, HU

FILM 052 (ART 052) Introduction to Video Recording and Editing 4 Credits

We will consider the interaction of image, sequence, motion, time and audio with video to create associative, abstract, documentary and narrative videos. Workshops in camera use, editing, concept development, lighting, sound and DVD authoring.

Attribute/Distribution: AL, HU

FILM 066 (ENGL 066) The Slasher 4 Credits

The slasher has been one of the most enduring subgenres of horror, evolving and continuing to thrive since 1978's Halloween. In this course, we will read some of the most important critical discussions of the slasher and watch films, from the 70s to the present, that embody both the core characteristics of the subgenre and its radical innovations. We will address what the slasher is, why it's remained so popular, and what ethical and political questions it raises.

Attribute/Distribution: HE, HU, W

FILM 080 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

FILM 091 Special Topics 1-4 Credits

A topic, genre, or approach in film not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: AL, CC, HE, HU, SW, W

FILM 100 (MLL 100) Introduction to International Film 4 Credits

An introduction to international film traditions and theory. We look at the importance of cinema as both art and entertainment and consider the social, political, and economic role of film in national and global contexts.

Attribute/Distribution: HE, HU

FILM 102 (COMM 102, DOC 102, GS 102, JOUR 102) The Sports Documentary 4 Credits

The sports documentary has become an increasingly important form of media. Through the sports documentary, some of society's most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to online, from the multi-volume work of Ken Burns to ESPN's "30 for 30." This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.

Attribute/Distribution: HE, HU

FILM 104 (COMM 104, DOC 104) The Last Dance: Documentary Storymaking 4 Credits

This class explores documentary storytelling through an in-depth case study of the sports documentary "The Last Dance," the 10-part award-winning film series on basketball's Michael Jordan and the Chicago Bulls. Critical study of the making of "The Last Dance" reveals the numerous legal, ethical, creative, economic, technical, aesthetic and other considerations that go into the practice of documentary story making.

Attribute/Distribution: HE, HU

FILM 107 (ART 107) Digital Photography II 4 Credits

An opportunity to produce a unified body of work and to explore digital photography on a deeper level with an opportunity to produce a unified body of work and to explore digital photography on a deeper level with an emphasis on conceptually driven images. Experimental process encouraged.

Prerequisites: ART 007 or FILM 007

Attribute/Distribution: HU

FILM 119 (ENGL 119) Introduction to the Horror Film 4 Credits

Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self-reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called torture porn to the return of the "possession" film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.

Repeat Status: Course may be repeated.

Attribute/Distribution: HE, HU, W

FILM 120 (PHIL 120) Philosophy and Film 4 Credits

This seminar course will explore a variety of themes, genres, and movements within cinema from a philosophical perspective. Regular screenings of films from silent era to present. Content may vary depending upon instructor.

Attribute/Distribution: CC, HE, HU, W

FILM 132 (ENGL 132, WGSS 132) Viewing Mad Men: Window, Mirror, Screen 4 Credits

Widely considered one of the best TV shows ever made, *Mad Men* demonstrated that television serial drama could combine virtuoso storytelling, cinematic visual style and historical ambition. Set in a New York ad agency in the 1960s, *Mad Men* both opens a window onto the past and holds a mirror up to the present. We will analyze *Mad Men*'s innovative visual and narrative style and explore two core themes: shifting gender roles and the influence of advertising in U.S. society.

Attribute/Distribution: HE, HU

FILM 147 (ENGL 147, WGSS 147) Made to Kill: Female Violence in Popular Film 4 Credits

Heroes. Monsters. Outlaws. Catsuits. In the wake of the second-wave feminist movement, U.S. films in the horror, thriller, and action/adventure genres began to represent women as perpetrators of violence more frequently and in new ways. This course examines how iconic films from the last four decades, such as *The Silence of the Lambs*, *Alien*, *The Hunger Games* and *Wonder Woman*, have both reflected and shaped the ongoing cultural debate about gender, sexuality and power.

Attribute/Distribution: HE, HU

FILM 149 (ENGL 149, WGSS 149) Sexbots and Terminators: Cinematic Fantasies of the Intelligent Machine 4 Credits

For decades, film and television narratives have represented human relationships with robots to explore existential issues in human life: love, sex, mortality, labor, domination, exploitation. Could robots solve the difficulties of human intimacy? Could artificial intelligence enable us to cheat death? What do sex robots reveal about misogyny? Why are human/AI relationships so frequently imagined in Western narratives as master/slave relationships? Films and TV shows may include *The Matrix*, *Ex Machina*, *Her*, *Terminator 2*, *Black Mirror* and *Westworld*.

Attribute/Distribution: HE, HU, W

FILM 150 (DOC 150) Introduction to Documentary Storymaking 4 Credits

An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and effective storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.

Attribute/Distribution: AL, HU

FILM 151 (ENGL 151, GS 151) Global Cinema 4 Credits

This course introduces students to contemporary filmmakers from Asia and Africa who have been inspired by globalization, dealing with issues such as mass migration, ethnic conflict and civil war, transnational finance and technology, and ongoing social and economic inequities. The course will be divided into four geographical units, with a representative mix of art films, popular genres (Bollywood and Nollywood), and global science fiction and horror. Filmmakers may include Mira Nair, Farah Akhtar, Bong Joon-ho, and Asghar Farhadi, among others.

Attribute/Distribution: CC, HE, HU, W

FILM 154 (ENGL 154, WGSS 154) What Does Creativity Look Like? Documentary Visions 4 Credits

What can documentary films tell us about creativity? What is it and why does it matter? This course takes an intersectional approach to creativity, centering the role of gender, sexuality, race and class in the lives and work of the artists and activists represented in the course films. We will also analyze the creative visual and narrative strategies these documentaries employ to shape the stories they tell. Students will have an opportunity to document the creativity of their own communities.

Attribute/Distribution: HE, HU

FILM 162 (ENGL 162) How to Watch Movies Like a Hollywood Screenwriter 4 Credits

A course about screenplays: their history, their role in the film industry, and the books that promise to teach screenwriters the tricks of the trade. After reading excerpts from the most influential screenwriting books of the last 40 years, students will be able to identify the "Hollywood Model" of screenplay conventions regarding character, plot structure, and genre. They will also learn how to write critically about how these conventions have shaped assumptions about race, gender, and international audiences.

Attribute/Distribution: HE, HU, W

FILM 163 (ENGL 163) Topics in Film Studies 4 Credits

History and aesthetics of narrative film. May be repeated for credit as subject varies.

Repeat Status: Course may be repeated.

Attribute/Distribution: HE, HU, W

FILM 166 (HMS 166) Topics in Film and Health 4 Credits

This course will involve extended study in a sub-area of Film with a focus on health, medicine, and/or illness.

Repeat Status: Course may be repeated.

Attribute/Distribution: HE, HU

FILM 180 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

FILM 191 Special Topics 1-4 Credits

A topic, genre, or approach in film not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: AL, CC, HE, HU, SW, W

FILM 213 (LAS 213, SPAN 213) Introduction to Hispanic Literature and Film 4 Credits

An introduction to the analysis of Latin American and Spanish cultural productions.

Prerequisites: SPAN 141

Attribute/Distribution: AL, CC, HU, W

FILM 231 (GERM 231, MLL 231) New German Cinema 4 Credits

Viewing, discussion, and written analysis of selected German films.

Attribute/Distribution: CC, HE, HU, W

FILM 242 The Harem in French and Francophone Literature and Film 4 Credits

Explore representations of this forbidden and secret feminine space, the harem, starting with French theater from the 17th century all the way to 20th-21st century Francophone North African novels and film. We will attempt a comparative study between the French and Francophone traditions and will be looking at the harem as a visual as well as textual feminine space from which narratives emerge and the extent to which they constitute a counter-discourse that questions dominant power structures.

Attribute/Distribution: AL, HU

FILM 247 (ART 247) Advanced Photography Workshop 4 Credits

Building on skills and concepts developed in Photography I and II, students will further their exploration of lens-based media and photo-based materials and processes, and the development of visual language in a structured environment. Through rigorous critique students develop their own voice, style and practice, building advanced digital and print bodies of work for professional review.

Prerequisite: Art 107.

Prerequisites: ART 107 or FILM 107

Attribute/Distribution: HU

FILM 250 (DOC 250) Rights and Responsibilities in Documentary Inquiry 4 Credits

This course explores the rights and responsibilities associated with documenting people, places, events, and situations. We will consider how documentary films construct and represent truth, the nature of documentarians' rights and responsibilities in relation to the communities, people, and collaborations, and how these issues inform other documentary practices. Topics discussed will include the impact of copyright law and fair use in documentary practice as well as ethical principles in relation to subjects, viewers and documentary filmmakers' own praxis.

Prerequisites: FILM 150 or DOC 150

Attribute/Distribution: AL, HU

FILM 265 (LAS 265, SPAN 265) Spanish and Latin American Cinema 4 Credits

An introduction to cinema in the Spanish-speaking world. Oral discussion and written analysis of selected films. Students view films independently.

Prerequisites: SPAN 141

Attribute/Distribution: AL, CC, HU, W

FILM 280 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

FILM 291 Special Topics 1-4 Credits

A topic, genre, or approach in film not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: CC, HU, SW, W

FILM 300 Apprentice Teaching 1-4 Credits

Supervised participation in various aspects of the teaching of a course. Consent of instructor, department chairperson, and permission of the Dean required.

Repeat Status: Course may be repeated.

FILM 303 (ENGL 303, GERM 303, MLL 303, WGSS 303) Grimms' Fairy Tales: Folklore, Feminism, Film 4 Credits

This intercultural history of the Grimms' fairy tales investigates how folktale types and gender stereotypes developed and became models for children and adults. The course covers the literary fairy tale in Germany, Europe and America. "Little Red Riding Hood", "Cinderella", or "Sleeping Beauty" exist not only in the Grimms' collection but in many forms of world literature/film. Modern authors have rewritten fairy tales in feminist ways, promoting social change. Taught in English. German language students may receive a German component.

Attribute/Distribution: CC, HE, HU, W

FILM 311 (AAS 311, ANTH 311) African Culture on Film 4 Credits

Cinematic representations of Africans and their culture are nearly as old as cinema itself. This course surveys films depicting African peoples, some made by outsiders but mostly by Africans themselves, to explore questions about culture, identity, race, and power. From ethnographic filmmakers like Jean Rouch and pioneers like Ousmane Sembene through today's flourishing Nollywood industry, cinematic depictions of life on the African continent have changed the way the world sees Africans and their place in the world.

Attribute/Distribution: HU, SS, SW

FILM 319 (ENGL 319) Advanced Studies in the Horror Film 3-4 Credits

Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called "torture porn" to the return of the "possession" film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.

Repeat Status: Course may be repeated.

Attribute/Distribution: HE, HU, W

FILM 322 (FREN 322) Contemporary French Films 4 Credits

French Films from the late 1950s to the present. Introduction to cinematographic language and exploration of the issues of gender, power, and madness. Films by Truffaut, J-L Godard, C. Denis, A. Varda, J-J Beineix, E. Rohmer, and others.

Attribute/Distribution: AL, HU, W

FILM 323 (FREN 323) The Algerian War in Francophone Literature and Film 4 Credits

This course deals with representations of the Algerian War and its consequences in francophone works by postcolonial authors and filmmakers from France and Algeria. We will examine the historical context of the conflict, issues of torture, repressed memories and trauma, nation-building narratives, the meaning of independence, the role of women and the complexities of postcolonial identity formation as experienced by Algerians and the Algerian Diaspora in France. Taught in French.

Attribute/Distribution: AL, CC, HU, W

FILM 325 (FREN 325) Illegal Immigration in Francophone Literature and Film 4 Credits

This course examines representations of illegal immigrants in postcolonial francophone literature and film. We will be looking at visual and textual narratives from and about those who decided to leave their African homeland to seek a better future in Europe despite the very restrictive policies adopted by most of the European Union on illegal immigration. The course will explore issues of postcolonial identity, the notions of borders, displacement, exile, trauma and how they relate to the act of writing.

Attribute/Distribution: AL, CC, HU, W

FILM 370 (DOC 370) Capstone in Documentary Storymaking 4 Credits

Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.

Attribute/Distribution: CC, W

FILM 380 Independent Study 1-4 Credits

Independent work, research, and/or reading with a faculty member.

Repeat Status: Course may be repeated.

FILM 387 (ENGL 387) Film History, Theory, and Criticism 3-4 Credits

Study of film with the focus on particular genres, directors, theories, periods, or topics. Weekly film screenings. Cannot be taken pass/fail.

Repeat Status: Course may be repeated.

Attribute/Distribution: HE, HU, W

FILM 388 (SPAN 388) The (Un)Translatable Spaces of Contemporary Spain 4 Credits

This seminar delves into the act of translation both as a nexus of comprehension between languages and cultures but also as a medium of signification of habits and ways of life in times of globalization. Concentrating specifically on contemporary Spain impacted by technological growth and economic stagnation, our seminar will examine works of art, literature, film, and poetry that bring to light the power of translation as well as its limits in the circulation of languages, customs, politics and cultures.

Repeat Status: Course may be repeated.

Prerequisites: SPAN 151

Attribute/Distribution: AL, CC, HU, W

FILM 391 Special Topics 1-4 Credits

A topic, genre, or approach in film not covered in other courses.

Repeat Status: Course may be repeated.

Attribute/Distribution: CC, W

FILM 392 Film Internship 1-4 Credits

Individualized work experience, on- or off-campus, in a field that a student of Film wishes to explore as a career. Before registering, a student must meet with the internship adviser and obtain departmental approval. Sophomore standing and departmental approval required.

Repeat Status: Course may be repeated.

Attribute/Distribution: CC, W

FILM 394 Supervised Research 1-4 Credits

Research project under the direct supervision of a faculty member.

Repeat Status: Course may be repeated.