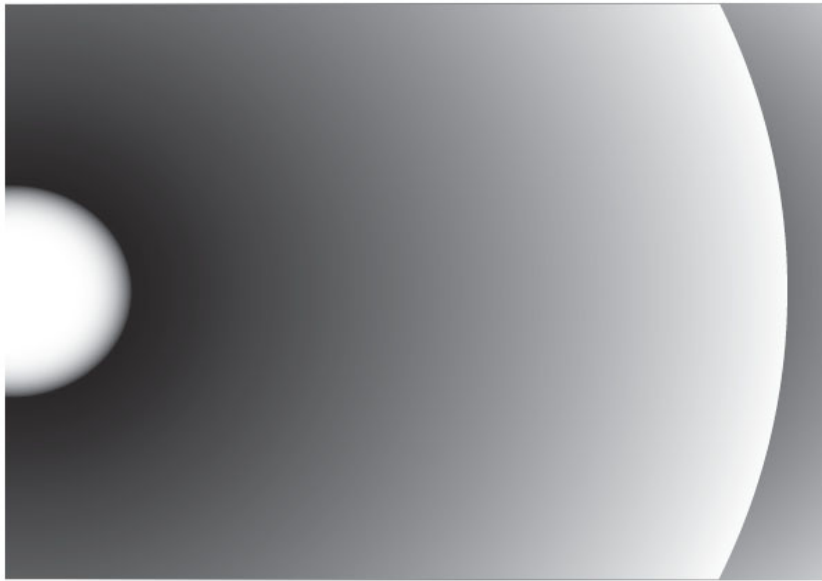


GUIDEBOOK



Film & Media Studies

SPRING 2022



Washington University in St. Louis

Film and Media Studies Guide 1

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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.

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 (300 or 400 level) 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 also has a minor in Global Film and Media Studies to serve students interested in 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, con-

trarian, 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 or 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 British Cinema: A History, French Film Culture, Renegades and Radicals: The Japanese New Wave, Memory, Tears, and Longing: East Asian Melodrama Film, (In)Visible Media: Connection and Crisis in Contemporary Japan, Contemporary Chinese Popular Culture, Charting Chinese Identity in the Digital Age

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: Documentary Film and Media, Intro to Video Game Studies, Contemporary Women Directors, Histories of Media Convergence, Global Art Cinema, Memory, Tears, and Longing: East Asian Melodrama Film, Theory and Practice of Experimental Film, Transmedia Franchises, The 007 Saga: James Bond and the Modern Media Franchise

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.

Requirements for Film and Media Production Concentration

This new concentration in FMS became available to students as of Fall 2019. It provides those interested in production more opportunities to enhance their skills in and knowledge of aspects of moving image- creative production, as well as additional academic guidance and support. A student concentrator in film and media production will take L53 225 Making Movies I and L53 352 Introduction to Screenwriting as core production classes as well

as the same fifteen hours of core critical studies coursework required of regular FMS majors, thus making for twenty-one credit hours in the required core. The student would also complete fifteen credit hours of electives consisting of:

- A. One 3 credit critical studies course in a national or regional (non-U.S.) cinema at the 300 or 400 level (required of all majors)
- B. One 3 credit critical studies course at the 400 level (screenwriting or production does not count towards this requirement)
- C. Nine hours total credit or three, 3 credit electives in digital or film production or screenwriting. Three hours credit may be at the 200 level or above. Six hours credit must be at the 300 level or above.

Courses taken overseas are also eligible to be used to satisfy C category up to a total of six credit hours with permission of the FMS overseas advisor. Courses offered by another academic department or school at Washington University may be accepted in C category for up to six credit hours with the prior permission of the student's FMS advisor. In keeping with the current FMS major, a minimum of C- must be earned for any course to count toward the film and media production concentration, which total thirty-six credit hours.

Graduate Certificate in Film & Media Studies

The Program in Film & Media Studies offers a Graduate Certificate. This program is designed to provide Ph.D. students with interests in the theories and history of "visual culture" an opportunity to extend their formal intellectual training into one of the 20th and 21st century's most influential artistic and cultural arenas. The Graduate Certificate Program in Film & Media Studies will assure that graduate students accepted into this program acquire appropriate graduate level knowledge in film and media studies approaches to criticism, history, and theory. While providing substantial knowledge in the discipline of Film & 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. Diane Lewis (Director of Graduate Studies) or Prof. Ian Bogost (Director of FMS).

More information may be found by visiting the Film & Media Studies website: fms.wustl.edu

Master's Degree

The Program in Film & Media Studies offers a Master's degree in Film & Media Studies. This program is open to applicants with an undergraduate degree from institutions of higher learning

who wish to earn a master's degree. Students already enrolled at Washington University in St. Louis may wish to consider this program as part of an accelerated A.B./A.M. option. This program is designed to provide students who are interested in the history, criticism, and theories of moving image-based visual culture, from the 19th through the 21st centuries, an opportunity to extend their formal intellectual training and explore film and electronic media as evolving global phenomena. The degree will advance a student's scholarly understanding of all forms of the moving image and their artistic, cultural, industrial, philosophical, political, and social implications. In addition to providing knowledge, the degree will emphasize multiple approaches of academic study of the subject that may lead to curating, researching, teaching, and other professional activities centered on film and other moving image media as key aspects of visual culture centrally implicated in debates about culture and commerce, art and technology, entertainment and ideology.

Students who are currently seniors at Washington University may apply for this program as a combined A.B./A.M. degree until August 1, 2022 for a Fall 2022 start. Until January 15, 2022, we will be accepting applications from students from other colleges and universities who wish to start the M.A. in Fall semester 2022. 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, Prof. Ian Bogost or Prof. Diane Lewis, Director of Graduate Studies.

See our website fms.wustl.edu for more information.

Spring 2022 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 115 – First-Year Seminar: Ways of (Machine) Seeing

In his eye-opening BBC documentary series *Ways of Seeing*, John Berger illuminated to us that the very process of seeing is not as spontaneous as we tend to believe, but historically and technologically constructed. As the technology of computer vision becomes increasingly woven into new software applications and systems (e.g., self-driving cars, Google Lens, and Amazon Go store), we now feel the pressing need to ask: how do machines, and, in particular, computational technologies, change the way we see the world? This course introduces students to key approaches to film and media studies by investigating issues concerning human and machine vision in both historical and contemporary contexts. We ask: how do we see? How is viewing a film in the movie theater different from watching TV in domestic settings or TikTok videos on your phone? How do gender and racial difference exert an impact on our visual perceptions? How do computers process digital images and videos and automate tasks performed by the human visual system? How shall we understand our intensified entanglement with machine vision in algorithmic capitalism? We will

engage with a range of diverse discourses in continental philosophy, history of art, feminist film theory, digital media studies, and emerging debates on computer vision and AI. We will hold regular screenings and lab sessions to explore different media forms and apparatuses that mandate different modes of seeing, ranging from painting, film, photography, the stereoscope and other precinematic devices to VR, AR surveillance cameras, and facial recognition systems. Credit 3 units. REQUIRED SCREENINGS: Mondays at 7:00 pm. (*Chen*)

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L53 Film 120 — First-Year Seminar: Horror Across Media

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

L53 Film 200 — Special Projects

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

L53 Film 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.** (*Leahy*)

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*. 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. REQUIRED SCREENINGS: Tuesdays @ 7pm (Burnett)

L53 Film 330 —History of American Cinema

This course will survey the economic, cultural, technological, and political contexts that have shaped the history of American cinema as art and commerce, from its origins in the mass culture of the 19th century to its centrality to the global multimedia environment of the 21st. In addition to examining the historical factors that allowed Hollywood to become the dominant global force in the making and mass marketing of movies, we will explore the continuing vitality of independent and experimental filmmaking, shining the spotlight on historically marginalized voices. Some of the topics covered will include the star system, the transition from silents to sound, self-regulation and the ratings system, filmmaking in wartime, women in and out of the industry, the Hollywood Renaissance of the 1970s, African American cinema, blockbusters and spectacle, queer cinema, and Pixar as contemporary franchise. In addition, we will see films by some of the most famous directors in American film history -- as well as some of the most unjustly overlooked. 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 economic, technological, and political forces that have transformed it, and the contemporary debates about its future. Priority given to majors and minors. Credit 3 units. REQUIRED SCREENINGS: Wednesdays at 7:00 p.m. (*Powers*)

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 and edited in Adobe Premiere. With faculty guidance, and working in groups, students collaborate in producing a narrative film that is a minimum of 10 minutes in length, 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.

Credit 3 units. Admission by waitlist only. Prerequisite: Film 220 and Film 225 or 230.
(Leahy)

L53 Film 342 — Introduction to Video Game Studies

This course will introduce students to multiple facets of video games as an art form, as a business, and as a part of American popular culture. The course will begin with a broad establishment of game studies and investigation of the uniqueness of video games as a medium. Subsequent weeks will introduce different approaches to studying video games, including historical, industrial, technological, cultural, theoretical, and aesthetic drawn from a variety of sources. Weekly lab sections will provide the opportunity for screenings-ranging from documentaries, news reports, television episodes, web series, and feature films-and video game play. Students will complete a final research project on a video game of their choice and present on their projects in class. Credit 3 units. REQUIRED LAB: Wednesdays at 5:30 p.m. (Fleury)

L53 Film 345 – Sexual Politics in Film Noir and Hard-boiled Literature

Emerging in American films most forcefully during the 1940s, film noir is a cycle of films associated with a distinctive visual style and a cynical worldview. In this course, we will explore the sexual politics of film noir as a distinctive vision of American sexual relations every bit as identifiable as the form's stylized lighting and circuitous storytelling. We will explore how and why sexual paranoia and perversion seem to animate this genre and why these movies continue to influence "neo-noir" filmmaking into the 21st century, even as film noir's representation of gender and sexuality is inseparable from its literary antecedents, most notably, the so-called "hard-boiled" school of writing. We will read examples from this literature by Dashiell Hammett, James Cain, Raymond Chandler and Cornell Woolrich, and discuss these novels and short stories in the context of other artistic and cultural influences on gendered power relations and film noir. We will also explore the relationship of these films to censorship and to changing post-World War II cultural values. Films to be screened in complete prints or in excerpts will likely include many of the following: *The Maltese Falcon*, *Double Indemnity*, *Murder My Sweet*, *Phantom Lady*, *Strangers on a Train*, *The Big Sleep*, *The Killers*, *Mildred Pierce*, *The High Wall*, *Sudden Fear*, *The Big Combo*, *Laura*, *The Glass Key*, *The Big Heat*, *Kiss Me Deadly*, *The Crimson Kimono*, *Touch of Evil*, *Alphaville*, *Chinatown*, *Taxi Driver*, *Devil in a Blue Dress*, *The Bad Lieutenant*, and *Memento*. Credit 3 units. REQUIRED SCREENINGS: Wednesdays @ 4pm (Studlar)

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" facilitated 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. This includes a focus on changing representations of gender, race, sexuality, and class in electronic media texts. The course will interrogate the role played by industrial, technological, and cultural developments in shaping genres, styles, and representations in electronic media. Majors and minors have priority for enrollment. Credit 3 units. (Maragh-Lloyd)

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. ***This course counts as a core class or production elective.*** SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies AND English majors/minors. Credit 3 units. Offered **fall and spring semesters.** (*Chapman*)

L53 Film 353 — Writing Episodic Television

This introductory course will focus on all the factors that go into preparing and writing an episode for a network TV series (dramas only). Students begin with a "pitch" (verbally or in short outline form) for an idea for a show currently on a network schedule. Once the "pitch" is accepted, the student will then complete a "beat sheet," and ultimately a spec script that can run from 35 to 40 pages. Two drafts of the script will be required. During the course of this process, students will also learn how to research their narrative premises by contacting legal, medical, and law enforcement experts in order to guarantee the accuracy of their scripts. In addition to learning the actual writing process, students will be expected to watch several television shows and to read books, scripts, and industry trade papers as they pertain to the craft and business of television writing. Finally, as the opportunity arises, students will meet agents, producers, directors, and other television industry professionals in order to gain their insights into the script writing process and to gain a more global view of the steps involved in bringing their ideas to the screen. ***This course counts as a production elective.*** SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies majors/minors. Credit 3 units. (*Chapman*)

L53 Film 360 — The History of Film Score

This course looks at the role of music in Hollywood films from the beginning of the sound era to the present. Larger themes include the importance of technology, industry structures shaping the nature of scores, notable film music composers, the relationship between music, gender and genre, music's role in the adaptation of literary texts to film, the power of directors to shape the content of film scores, and the importance of popular music as a driving economic and aesthetic force in film music history. Films to be screened include *From Here to Eternity*, *Stagecoach*, *High Noon*, *The Night of the Hunter*, *Butch Cassidy and the Sundance Kid*, *Born on the Fourth of July*, *Casino*, *Jarhead* and *The Social Network*. Credit 3 units. REQUIRED SCREENINGS: Mondays @ 4pm (*Decker*)

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. **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. Credit 3 units. REQUIRED SCREENINGS: Mondays at 7:00 p.m. for section 01 and Tuesdays at 4:00 p.m. for section 02 (*Lewis*)

L53 Film 422 — Film Stardom, Performance, and Fan Culture

This seminar course focuses on movie stars, the system that produces them and the fans that "consume" them. We will explore stars in relation to celebrity and consumerism, industrial imperatives and cultural fantasies. While we will consider stardom within the notion of celebrity writ large, we will focus on how movie stardom was perfected by an American-based system that sought to market films globally. In addition to studying the relationship of stars to their audiences, we will examine the performance and visual elements of stars in films including acting styles, camera and lighting techniques, and costuming, and the relationship of these to broader issues such as genre, film style, narrative conventions and technology. We will also consider publicity and promotion including glamour portraiture, posters, and fan magazines in the studio system era and in the contemporary era: social media, the internet, and product branding. We will read theoretical and historical texts that consider how stardom intersects with gender representation, race, ideology, sexuality, age, nationality, and other points of interest in film and cultural studies. Emphasis will be placed on mainstream commercial, U.S. cinema, but students are encouraged to pursue questions beyond this framework within their own research. Credit 3 units. REQUIRED SCREENINGS: Thursdays at 4:00 p.m. (*Studlar*)

L53 Film 4300 — Topics in Chinese Media Culture: Charting Identity in the Digital Age

In contemporary society, global computational media have come to shape the new form and function of identity. As the users of these digital technologies, we have been conscripted into systems of compulsory identification ranging from fingerprint scanning and biometric facial recognition to big data documenting and calculating our age, gender, race, nationality, and even health conditions and shopping preferences. These technologies of identification promise to measure a truthful and core identity from the surface of a human body for the purposes of authentication, verification, and tracking in service of a mixture of commercial, state, and military interests. One dire consequence of the proliferation of these technologies of identification is the failure to recognize non-normative, minoritarian groups, and thereby replicating or even amplifying racial hierarchies, gender stereotypes, social division, and global inequality. In this course, we ask what identity is and what function identity serves in our contemporary society in East Asia and on a global scale. Recognizing the changing scope of "Asia" as a vital concept and method, we will read extensively contemporary works in Asian Studies, Asian-American Studies, critical race and gender theory, and media theory that deal with the intersection of digital media, race and gender,

and global socio-political transformation. Alongside these readings, we will explore contemporary films, artworks, social media events, and online activism in China, Hong Kong, Taiwan, and beyond that reflect the questions of technologized identity and subjectivity. We will also go back to western philosophies of technology, cybernetics, and media theories to rethink how the universalized prototype of the human (which is a white man) was constructed in scholars' inquiries into mind and body, the self and the other, and the then-new relationship between human and machine. Prerequisites: None Credit 3 units. REQUIRED SCREENINGS: Tuesdays at 4:00 p.m. (*Chen*)

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. SPECIAL NOTE: Admission by wait-list only. Preference will be given to Film & Media Studies AND English majors/minors. Credit 3 units. (*Chapman*)

L53 Film 478 — Transmedia Franchises

This course is an interdisciplinary seminar addressing the history, business, and cultural reception of media franchises. As the foundation of the course, we will distinguish between transmedia (i.e., expanding upon a single narrative across media) and multimedia (i.e., retelling the same narrative across media). Based on this distinction, we will analyze how artists, organizations, and audiences have adopted these storytelling strategies in the United States and around the world. Our analysis will be grounded in a series of critical readings taken from film studies, media studies, cultural studies, and adaptation studies. These methodologies and perspectives will guide discussions around questions such as: How have dominant approaches to franchise storytelling—including adaptation, expansion, and remixing—developed over time? How do these approaches compare across national cultural industries? How do different technologies affect the production and reception of transmedia franchises? What determines authorship in networked franchise production? To what extent do audiences shape the development of transmedia franchises? We will approach these questions and others through case studies of franchises across cinema, literature, comic books, television, and video games. Films screened will include *The Avengers*, *Black Panther*, *The Matrix*, *Star Wars*, and *The Wiz*, among others. Prerequisite: junior standing or permission of instructor. REQUIRED SCREENINGS: Wednesdays at 7:00 p.m. (*Fleury*)

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 workload. 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)

The Senior Honors Thesis is intended to be a creatively and intellectually rewarding learning experience that deepens the student's understanding of film and media. Possible projects to be undertaken as a Senior Honors Thesis include:

- Short narrative film
- Short documentary film
- Screenplay
- Video game
- Podcast
- Critical studies thesis
- Videographic essay
- Multimedia website

Eligible students should work with their faculty advisor to develop an appropriate and conceptually ambitious methodology based in the discipline of film and media studies. Collaborative projects that connect the student's interests in film and media to those in other disciplines are strongly encouraged. As preparatory assignments leading up to the final project, students may prepare project descriptions, pre-production materials, outlines, bibliographies, and other materials-in-progress as appropriate.

Eligibility:

Senior Honors Thesis is a six-unit, year-long academic project available to Film and Media Studies majors eligible for Latin Honors. Students must have achieved the requisite cumulative GPA as set by the College (3.65) and a 3.5 GPA in the major by the end of their sixth

semester. If a student falls below either GPA during their seventh semester, they are no longer eligible to receive Latin Honors.

Students who propose a project for Senior Honors Thesis should have completed significant breadth of study in Film and Media Studies. They should also have taken all courses relevant to their proposed project, as determined by the Faculty Advisor.

Process:

Students interested in proposing a Senior Honors Thesis should find an appropriate Film and Media Studies faculty member to serve as advisor and prepare a two-page proposal describing their project. The proposal should clearly articulate how their project will deepen their understanding of film and media, as well as the goals they hope to achieve by undertaking this project. It is the responsibility of the student to obtain necessary feedback from their advisor prior to the completion of submitted application materials. Students may also be encouraged to recruit another advisor outside of Film and Media Studies to serve on their committee as pertinent to their subject area.

Proposals should be submitted to Faculty Advisors by March 31st of the student's junior year. Candidates will receive notice of acceptance by the end of April.

Internships (L53 200 or L53 495)

1. Students may receive credit for work done for pay or without 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 two weeks 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

Professor **Ian Bogost** joined WashU in the Fall of 2021 as the new director of FMS with a joint appointment in the McKelvey School of Engineering with an affiliation with the Humanities Digital Workshop. He is a philosopher, computationist, and award-winning game designer. His ten books include [*Persuasive Games: The Expressive Power of Videogames*](#), [*Racing the Beam: The Atari Video Computer System*](#) (with Nick Montfort), [*Alien Phenomenology, or What it's Like to Be a Thing*](#), and [*Play Anything: The Pleasure of Limits, the Uses of Boredom, and the Secret of Games*](#). Bogost is also a [contributing editor](#) at [*The Atlantic*](#), where he writes and edits on science, technology, design and culture. He is also co-editor of the [Platform Studies](#) book series, about how the technical design of computing systems influences creativity, and the [Object Lessons](#) book and essay series, about the secret lives of ordinary things. Bogost's games about social and political issues cover topics as varied as airport security, consumer debt, disaffected workers, the petroleum industry, suburban errands, pandemic flu, and tort reform. His games have been played by millions of people and exhibited or held in collections internationally, at venues including the Smithsonian American Art Museum, the Telfair Museum of Art, The San Francisco Museum of Modern Art, The Museum of Contemporary Art, Jacksonville, the Laboral Centro de Arte, and The Australian Centre for the Moving Image. His independent games include Cow Clicker, a Facebook game send-up of Facebook games that was the subject of a [Wired magazine feature](#), and A Slow Year, a collection of videogame poems for Atari VCS, Windows, and Mac, which was a finalist at the Independent Games Festival and won the Vanguard and Virtuoso awards at the IndieCade Festival. ianb@wustl.edu

Associate Professor **Colin Burnett** received his Ph.D. in Film at the University of Wisconsin-Madison (2011). His work focuses on the social history of film and media aesthetics, with an emphasis on how culture shapes storytelling forms in France, Québec, the UK, India, Taiwan, the Middle East, and other national and transnational contexts. He is currently at work on a new book, titled *Serial Bonds: The Multimedia Life of 007*, which investigates the creative “play” the James Bond franchise has fostered among authorized and unauthorized writers and artists around the globe and how this play has resulted in one of the most complex experiments in serial storytelling in the history of the media franchise. cburnett@wustl.edu

Senior Lecturer **Richard Chapman** is a veteran screenwriter and producer in film and television. He has created, produced and written over two hundred hours of network series, including such credits as *Simon and Simon* (CBS), *The New Alfred Hitchcock Presents* (NBC), Disney's *Absentminded Professor*, and the Golden Globe and Emmy nominated HBO Original Movie, *Live From Baghdad*, starring Michael Keaton and Helena Bonham Carter. His career in motion pictures features such films as *My Fellow Americans*, starring Jack Lemmon and James Garner and *Thank You For Smoking*, a project for Mel Gibson's ICON Productions. Chapman has written over twenty motion picture screenplays for such stars as Meg Ryan, Alec Baldwin, and Bette Midler. He recently produced a feature length documentary, *Date-line: Saigon*, the behind the scenes story of how journalists from all media – print, TV, and

photojournalism – reported the war in Vietnam. It is a controversial film culled from fifty hours of new interviews with such icons as Walter Cronkite, David Halberstam, and Frances Fitzgerald. rchapman@wustl.edu

Assistant Professor **Jianqing Chen** joined WashU in the Fall of 2021 as a joint hire in EALC and FMS, in conjunction with the Arts & Sciences Digital Transformation Hiring Initiative. She received her PhD in Film and Media with a Designated Emphasis on Critical Theory from University of California, Berkeley in 2021. Her fields of research and teaching cover cinema and media culture in China, Hongkong, and Taiwan, new media technologies and aesthetics, surveillance, global techno-capitalism, post-socialist culture and critique, and feminist media theory. Combining a global perspective with a critical race and gender approach, her research explores popular emergent media and their roles in creating new modes of subjectivity and subjectivization in post-socialist China. She is working on a book project which examines the global dissemination of touchscreen media and their radical transformation of our interactions with media objects. With an emphasis on tactile sensations and hand movements, this project disrupts the ocular-centric concept of the screen as an optical apparatus and reconceptualizes the spectator as the user-spectator. Foregrounding contemporary Chinese touchscreen media has brought to Chinese user-spectators' individual subjectivity and collective activity in post-socialist era. Her other research interests include the intermedial dynamics between literary and visual cultures, onscreen representations of sex, (live) stream media and questions of real time, and digital infrastructures and rural revitalization in contemporary China. cjianqing@wustl.edu

Lecturer **James Fleury** received his PhD in Cinema and Media Studies from UCLA in 2019. He is the co-editor of the anthology *The Franchise Era: Managing Media in the Digital Economy* (Edinburgh University Press, 2019). His publications have appeared in *Mediascape* (2012, 2015), the *South Atlantic Review* (2015), and the edited collections *James Bond and Popular Culture: Essays on the Influence of the Fictional Superspy* (McFarland, 2014), *Film Reboots* (Edinburgh University Press, 2020), *Comics | Games: From Hybrid Medialities to Transmedia Expansions* (Routledge, 2021), and *Content Wars: Tech Empires vs. Media Empires* (Rutgers University Press, forthcoming). He is currently writing a monograph about the history of Hollywood studios in the video game industry. His research interests include adaptation across film and video games, media distribution, and the contemporary American film and television industries. fleuryjb@wustl.edu

Assistant Professor **Reem Hilu** received her Ph.D. in Screen Cultures from Northwestern University in 2017. Her work focuses on the history of digital media and the relationship between gender, domesticity, and technological change. She is working on a book that explores the shifting norms and practices of intimacy and sociability that were catalyzed by the introduction of computers into domestic space and family life in the 1970s and 1980s. This project attempts to expand our understanding of computers in the home by not only considering desktop machines and video game consoles, but also researching everyday objects like toys and appliances that were embedded with computer chips during this period

– helping computers to become entrenched into intimate relations between family members in daily life. This project argues that the result of this encounter between computers and the family was not only to reconfigure families on the model of computer and games systems, but also to redefine the computer as a more intimate device. Her article on voice, girlhood, and digital media entitled “Girl Talk and Girl Tech: Computer Talking Dolls and the Sounds of Girls’ Play,” was published in *The Velvet Light Trap* (Fall 2016). Professor Hilu has also taught at Northwestern University and McGill University. Her research interests include the history and theory of video games, digital media and computing, feminist media history, children’s media culture, educational technology, and interactive television. reemhilu@wustl.edu

Associate Professor **Diane Wei Lewis** received her Ph.D. in Cinema and Media Studies from the University of Chicago in 2011. Her scholarship and teaching combine historical research with theoretical inquiry and multidisciplinary perspectives. She examines Japanese cinema and media with an emphasis on histories and theories of labor, consumerism, emotion, and gender and sexuality. Her first book, *Powers of the Real: Cinema, Gender, and Emotion in Interwar Japan* (Harvard University Asia Center, 2019), explores the cultural politics of cinematic realism in the 1920s and early 1930s through the lens of gender. Her current book project analyzes the rise of network technologies in 1980s Japan, their impact on the organization of work and especially the image of home-based labor, and the function that ideas about sexual difference play in theories of new media. She is working concurrently on a social history of the Proletarian Film League of Japan (Prokino, 1929-1934). Her essays appear in *Cinema Journal*, *positions: asia critique*, *Feminist Media Histories*, *Screen*, and numerous edited collections. dlewis@artsci.wustl.edu

Assistant Professor **Raven Maragh-Lloyd** joined WashU in the Fall of 2021 as a joint hire in AFAS and FMS, in conjunction with the Arts & Sciences Digital Transformation Hiring Initiative. She received her PhD in Communication and Media Studies from the University of Iowa in 2018. Her work highlights the ways that Black and African-American publics tap into long existing media channels of communication toward the goals of community joy, and visibility. Her scholarship and teaching centers critical race and gender studies in investigating the social and cultural tools used to challenge dominant institutions and narratives. She is working on her first book titled, “*Reshaping Black Resistance: Strategic Rearticulations in the Digital Age* (UC Press)”, which explores the shifting nature of Black resistance strategies online. In the book, Maragh-Lloyd explores resistance strategies online as a whole story to be told rather than ideologically separate struggles. By showing how Black users develop and execute various narratives of resistance, media scholars also get a glimpse into the internationally opaque social strategies, such as racial humor, that Black users employ online to respond to the shifting nature of oppression and power in the digital age. Ultimately, her work examines black resistive practices online as both strategic and multidimensional to uncover the reach and influence of resistance online and the images and material possibilities of diverse Black users online. lloyd@wustl.edu

Assistant Professor **John Powers** earned his PhD from the University of Wisconsin-Madison in 2016. His research draws from cultural history, media theory, and discourse and textual analysis to examine the use of commercial technologies as material and cultural resources in experimental film and video. His current book project, *Resourcing Cinema: Technology and the Making of Experimental Film Culture*, uses the Bolex camera, reversal film stock, film labs, and DIY optical printing as a lens to understand and appreciate the challenges posed by the moving image avant-garde. Powers' writing has appeared in *Cinema Journal*, *Screen*, *October*, *Millennium Film Journal*, *Cinéma & Cie*, and *A Companion to Experimental Film and Video*. He has published on the work of artists such as Stan Brakhage, Barbara Hammer, Phil Solomon, and Caroline Avery. He has also made experimental videos that have screened at venues such as Crossroads Festival, the Onion City Experimental Film and Video Festival, Unexposed Microcinema, the Milwaukee Underground Film Festival, and the Big Muddy Film Festival, and he has served as an advisor on thesis committees in FMS and the Department of Art History. At Wash U, he teaches courses on the theory and practice of experimental film, the history of American cinema, contemporary women directors, documentary film and media, horror across media, and film historiography. 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 called "Erotic Labor: Sex, Class, and Stardom in Pre-Code Hollywood." 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 many languages. At Washington University, Professor Studlar has taught courses such as Film Theory, Women & Film, Sexual Politics in Film Noir, British Cinema, Stardom, and History of American Cinema, among others. gstudlar@wustl.edu

Affiliated Faculty

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

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

Todd Decker is the Paul Tietjens Professor of Music at Washington University in St. Louis. He has published four books and over twenty-five articles and book chapters on popular music and media in the United States in the twentieth and twenty-first centuries, including *Hymns for the Fallen: Combat Movie Music and Sound after Vietnam* (University of California Press, 2017) and *Music Makes Me: Fred Astaire and Jazz* (University of California Press, 2011). His essay on the humanitarian ideals of Oscar Hammerstein II appeared in *Lincoln Center Theatre Review* for distribution at the 2015 Broadway revival of *The King and I*. Decker has lectured on the stage and screen musical at the Library of Congress and London's Victoria and Albert Museum and was featured in a 2019 BBC World Service documentary on the song "Ol' Man River." In fall 2016, he held a visiting International Chair at Labex Arts-H2H, a humanities center at Université Paris 8. From 2020 to 2022, Decker is serving as the editor of the journal *American Music*. tdecker@wustl.edu

Assistant Professor of German **Caroline Kita** received her Ph.D. from Duke University. She is particularly interested in aesthetic philosophy, music and literature, drama and sound studies. Her research has examined religious and cultural identity in the works of Jewish writers and composers in Austria from the turn of the twentieth century to the Second World War, and she has published on the works of Richard Beer-Hofmann, Siegfried Lipiner, Gustav Mahler, and Arnold Schoenberg. She teaches language courses on all levels, as well as seminars on various aspects of German and European culture. Her course offerings include "Rebellion, Regression, Rebirth: German Literature from the *Vormärz* to the *Fin-de-*

Siècle," "Vienna 1900," "What Dreams May Come: Explorations of the Psyche in Viennese Modernism," and "Reading Radio: The Sounds of German History and Culture." She was a faculty fellow at the Center for the Humanities here at Washington University in spring 2018. ckita@wustl.edu

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

Professor **Ignacio M. Sánchez Prado** 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. In addition to editing or co-editing several book collections, 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

Associate Professor **Julia A. Walker** has a joint appointment in the departments of English and Performing Arts. She received her PhD from Duke University and is a specialist in modern drama and performance theory, she is the author of *Expressionism and Modernism in the American Theatre: Bodies, Voices, Words* (Cambridge, 2005). Her work in film studies focuses on performance in early cinema, and includes an article on Delsartean acting and conflicting models of the self in Robert Wiene's *The Cabinet of Dr. Caligari*. She is currently at work on a history of performance entitled *Modernity & Performance: Enacting Socio-Cultural Change on the Modern Stage*. jwalker28@wustl.edu

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

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

Professor **Jeffrey Zacks** (PhD Stanford) has a dual appointment in the Departments of Psychological & Brain Sciences and Radiology. He is the author of *Flicker: Your Brain on Movies* (Oxford, 2014). Serving as Associate Chair for Psychological & Brain Sciences, he also studies perception and cognition using behavioral experiments, functional MRI, computational modeling, and testing of neurological patients. One line of research examines how people parse the continuous stream of behavior into meaningful events, and how this affects memory and cognition. Another line examines how mental imagery contributes to reasoning about spatial relations, especially how mental representations of one's body are updated during imagery and reasoning. jzacks@wustl.edu

Emeritus Faculty

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

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