

Film Studies

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(Media and Film Studies)

Art, history, cultural studies, and technology come together in the interdisciplinary study of film: text meets sound and image, art meets science, economics meet aesthetics. Film studies addresses the inherently collaborative nature of a medium where directors, cinematographers, editors, actors, musicians, and set designers work together to create works of art. Films invite analysis and evaluation both as self-contained works of art, and as reflections of the historical and cultural circumstances in which they are created and consumed.

Overview of the Concentration

The film studies concentration equips students with basic skills of visual literacy (how to "read" the moving image), and the ability to understand the cultural, historical, and commercial contexts of films.

Intended Learning Outcomes for the Concentration (<http://wp.stolaf.edu/curriculum-committee/film-studies-concentration-ilos>)

Requirements

The film studies concentration consists of five courses, at least three at level II or III, including:

FILM 101	Introduction to Film Studies	1.00
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Studies in the history, theory or cultural meaning of film

Two elective courses that focus on the history, theory, or cultural expression of film within the United States or in a global context. These courses examine the production, critical evaluation, cultural history, and reception of film. Students take two courses to develop fluency with the critical and theoretical methods of the discipline (see list below).	2.00
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Practical film studies

One elective course that focuses on practical aspects of film creation or criticism. These courses emphasize modern film as professional practice, asking students to master at least one of the main creative or technical skill sets used in film-making (see list below).	1.00
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Integrative film studies

One more elective drawn from the above categories, or an integrative film topics course approved by the program (see list below), or a contract course worked out in consultation with the program director and the instructor. This course challenges students to synthesize their previous study of film in ways consistent with their own needs and interests, emphasizing the interdisciplinary nature of film studies. Students must present to the program director a brief explanation of how their work in this course synthesizes previous interests.	1.00
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Total Credits	5
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Note: no more than one course from another institution may count toward the concentration.

Courses that count toward the film studies concentration

The following courses are offered annually or biannually: Additional courses that count for film studies may be offered on a periodic or one-time basis. Students interested in having a course approved for film studies should consult the program director.

History, Theory, or Cultural Meaning of Film Courses

ENGL 275	Literature and Film	1.00
FILM 201	American Film History	1.00
FILM 310	Filmmakers/Film Theorists	1.00
GERM 249	German Cinema (in English)	1.00
NORW 130	Nordic Film Today	1.00
RUSSN 265	Introduction to Russian and Soviet Film (in English translation)	1.00

Practical Film Studies Courses

ART 104	Foundation New Media	1.00
ART 228	Animated Art	1.00
ART 229	Digital Filmmaking	1.00
DANCE 150	Movement, the Camera, and the Creative Process	1.00
ENGL 296	Screenwriting	1.00
THEAT 130	Introduction to Acting	1.00
THEAT 275	Writing for Performance	1.00

Integrative Film Studies Courses

ASIAN 156	Contemporary China Through Film (in English translation)	1.00
ASIAN 230	The Philosophy of Anime	1.00
FREN 250	Speaking (of) French	1.00
HIST 290	Reel America: U.S. History in Film	1.00
MEDIA 160	Mass Media	1.00
MEDIA 260	Media and Screen Cultures	1.00
PHIL 260	Kant's Moral Theory in Literature and Film	1.00

REL 121	Bible in Culture and Community (when the topic is "Bible as Screen Play")	1.00
WRIT 111	First-Year Writing (when the topic is "Writing about Film" or "Page, Stage, and Screen")	1.00

Courses

FILM 101: Introduction to Film Studies

This course provides an overview of film studies by focusing on three areas: history of film, production (the basic tools of film-making), and theory (the basic vocabulary of film analysis). Students develop visual literacy through engagement with the primary structures, methods, practitioners, history, ideas, and vocabularies of film studies. Counts toward media studies concentration.

FILM 201: American Film History

This course explores both classic and contemporary Hollywood cinema in its artistic, cultural, technological, and economic contexts. Students study films ranging from silent movie classics, screwball comedy, film noir, and the Hollywood musical through the work of Scorsese, Coppola, and Spielberg. In addition to assigned reading and writing, students are required to watch two films per week, one of them at a formal screening on Monday evenings. Offered periodically. Counts toward American studies major and media studies concentration.

FILM 215: American Film Realism

This course uses genre criticism and film theory to introduce students to the history of cinematic realism and to examine the works of contemporary American filmmakers who have returned to realism in an era dominated by special effects and computer generated images. Students learn about the historical antecedents of present-day realism, including neorealism, cinema vérité, and 1970s American independent film; they then explore the work of contemporary filmmakers such as David Greene, Sofia Coppola, and Kelly Reichardt. Offered periodically.

FILM 225: Documentary Film: The Challenge of Representing Reality

This course explores the relevance and influence of documentary films by closely examining their aesthetic concerns, ethical implications, and real-world impacts. The course offers a condensed historical overview along with an examination of recent works. It combines screenings, readings, and discussions with the goal of preparing students both to understand and to analyze documentary films. This course does not have a production component. Offered alternate years.

Prerequisite: FILM 101 or permission of the instructor.

FILM 240: Film History

This course provides a broad overview of the cinema from its beginnings to the present day, while introducing students to historically informed methods and arguments that have contributed to the shape and continuing development of film studies as a formal discipline. In addition to adopting a global perspective to explore the cinema's role as a powerful aesthetic, social, and cultural force, students examine key movements, conventions, practices, and periods that inform film history.

Prerequisite: FILM 101 or permission of instructor. Counts toward the film studies concentration. Offered during spring semester.

FILM 310: Filmmakers/Film Theorists

What is the relationship between film criticism and filmmaking? How is analysis a critical practice that informs the art and craft of filmmaking? In Filmmakers/Film Theorists we will consider these questions by focusing on film artists who also write film criticism or theory. Some case studies that may be explored include: the American, Soviet, and French avant-garde; the European New Waves; the Dogme '95 collective; and filmmakers Pier Paolo Pasolini, Agnes Varda, and Robert Bresson.

Prerequisite: FILM 101 or permission of instructor.

FILM 294: Academic Internship

FILM 298: Independent Study

FILM 394: Academic Internship

FILM 398: Independent Research

FILM 396: Directed Undergraduate Research

This course provides a comprehensive research opportunity, including an introduction to relevant background material, technical instruction, identification of a meaningful project, and data collection. The topic is determined by the faculty member in charge of the course and may relate to his/her research interests. Offered based on department decision. May be offered as a 1.00 credit course or .50 credit course.

Prerequisite: determined by individual instructor.

Faculty

Director, 2015-2016

William Sonnega

Associate Professor of Theater
theater; media studies

Karen R. Achberger

Professor of German
German cinema; 20th century German and Austrian literature; Ingeborg Bachmann; Green Germany; fin-de-siècle Vienna

Brian Bjorklund (on leave Interim and spring)

Professor of Theater
design and technical theater; scene painting

Kari Lie Dorer

Associate Professor of Norwegian
Norwegian language and culture; applied linguistics; Sami studies; Nordic film.

Dona Freeman

Artist in Residence in Theater
stage acting; acting Shakespeare; stage direction; period styles of acting

Carlos Gallego

Associate Professor of English
Chicano/a studies; 20th century American literature; comparative ethnic studies; philosophy and critical theory; cultural studies

Steven C. Hahn

Professor of History
colonial America; Native American history; piracy

Karil J. Kucera (on leave)

Associate Professor of Art and Art History and Asian Studies
Asian art history; text/image; sacred sites

Judy Kutulas

Professor of History
20th century US history; US women's history; popular and material culture

Justin W. Merritt

Associate Professor of Music
composition; theory; instrumentation; electronic music

Linda Y. Mokdad

Assistant Professor of English
film history; classical film theory; feminist film theory; art cinema; Arab cinemas

Diana O. Neal

Associate Professor of Nursing
pediatric nursing; neonatal intensive care nursing; complementary therapies

Bjorn Nordfjord

Visiting Associate Professor of English
American cinema; world cinema; crime fiction; adaptation and narrative theory

Thomas W. Pope

Adjunct Assistant Professor of English
screenwriting

Rebecca S. Richards

Assistant Professor of English
rhetoric and composition; feminist/gender studies; media studies

Anthony W. Roberts (on leave spring)

Artist in Residence in Dance
modern dance; dance technology; Companydance

Matthew Rohn

Associate Professor of Art and Art History and Environmental Studies
19th and 20th century art; American culture; gender and multi-cultural studies; social justice; visual ecocriticism

Mary E. Trull

Associate Professor of English
sixteenth- and seventeenth- century English literature

Karen Wilson

Professor of Theater
theater; ethics and theater; directing; voice/phonetics