FILM AND MEDIA STUDIES

Film and Media Studies is a vibrant interdisciplinary field. It studies traditional visual and audio-only forms, such as film, television and radio, as well as new media such as podcasts, video installations, interactive video projects, video games, augmented reality, animation, streaming video and other forms that will undoubtedly emerge in the future. Given the explosive growth in the variety of moving-image media, and their penetration into entertainment, art, science and public discourse, the study of film and related media must encompass a variety of theoretical approaches and must cultivate a number of specific skills in production and analysis. Production and analysis feed into each other, together providing the necessary tools for understanding why and how the moving image generates meaning in the world. The field of film and media studies thus unites numerous aspects of production, theoretical lenses of analysis and interpretation, and critical understanding of the complex relations between media and larger social and cultural forces.

Students interested in Film and Media Studies will naturally take different paths through the numerous relevant courses offered at Williams. It is however strongly recommended that they seek a balance between production courses (most of which are offered by Art Studio, Computer Science, and Theatre) and theoretical courses (offered by numerous departments in Divisions I and II). This will help students to think critically both about and with moving images, in the same way that they think with and about words.

Currently, students interested in film and media can major in the field only through contract major. Guidance on course selection (with or without the aim of completing the contract major in film and media studies) can be sought from the faculty with whom students take the first couple of film and media courses. In addition, professors Morgan McGuire (Computer Science), Bojana Mladenovic (Philosophy) and Shawn Rosenheim (English) have volunteered to serve as advisors to students interested in this field.

Core Courses

AFR 300/AMST 300/SOC 306: Lessons of ‘The Game’: The Wire and American Culture
AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies
AFR 316 Sacred Cinema: Black Religion and the Movies
AFR 325/REL 265/AMST 316/WGSS 325 Television, Social Media, and Black Women ‘Unscripted’
AFR 321 Trending Black: Race and Social Media in 21st Century
AFR 329/GBST 329 The Digital Caribbean
AMST 257/REL 265/AMST 316 Beyond Tonto: American Indians in Film
AMST 304/ENGL 388/COMP 307 Asian American Writing and the Visual Arts
AMST 333/ARTH 310/WGSS 312/COMP 316 An American Family and "Reality" Television
ANTH 225 Visible Culture: Documentary and Nonfiction
ARAB 401/COMP 403 Topics in Advanced Arabic I: Contemporary Arab Cinema
ARTS 101/AMST 102 Artists Respond to Dangerous Times
ARTS 284/THEA 284 Writing for Film, Video, and Performance
ARTS 288 Video
ARTS 315 Realisms: Courbet to Mumblecore
ARTS 350 Subjective Documentary
COMP 246/ENGL 287 Bloody Vampires: From Fiction to Film and Fashion
COMP 308/WGSS 309 Everyday Life in Literature and Film
COMP 341 Cinematic Representations of Work and Migration after the Wall
CSCI 107/ARTS 107 Creating Games
CSCI 371 Computational Graphics
CSCI 372 Visual Media Revolution
ENGL 203/CSCI 205/ARTH 205 Cinematography in the Digital Age
ENGL 204/COMP 221 Hollywood Film
ENGL 274/COMP 258 Film and Media Studies: An Introduction
ENGL 213 Making Radio
ENGL 367/AMST 231 Documentary Fictions
JAPN 153 Japanese Film
LATS 203/ARTH 203/AMST 205/WGSS 232 Approaches to Media Studies: Analyzing Mediated Difference
LATS 346/AMST 346 Latinas/os and the Media: From Production to Consumption
MUS 149 The Language of Film Music
PHIL 294/COMP294 Philosophy and Narrative Fiction
PHIL 295/COMP 295 Philosophy of Film and Film Theory
REL 229/AMST 229 Reel Jesus: Reading the Christian Bible and Film in the USA
RLFR 206 Outsiders in French and Francophone Film: Cinematic Adaptations of Literary Texts
RLFR 261/AFR 261/COMP 283 Haitian and French Caribbean Literatures and Film
RLFR 240/AFR 241/COMP 281 The Banlieue in Literature, Music and Film
RLSP 208 The Spanish Civil War in Literature and Film

Related Courses

ARTH 221 History of Photography
ARTH 222/ARAB 222 Photography in/of the Middle East
ARTS 106 Photography: Drawing with Light
ARTS 108 Introduction to Photography
ARTS 206 Color Digital Photography
ARTS 211T Photographic Montage and Collage
ARTS 252/INTR 252 The Human Image: Photographing People and Their Stories
ARTS 253 Film Photography
ARTS 254 Digital Photography
ARTS 324/INTR 324 The Documentary Photography Project
ARTS 326 Advanced Photography
CHIN 421 Slides, Stage, and Cinema: Modern Writers "Looking at" China
COMP 209 Dolls, Puppets and Automatons
COMP 212 Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia
CSCI 109 The Art and Science of Computer Graphics
ENGL 120/COMP 111 The Nature of Narrative
ENGL 368 Ireland in Film
HIST 201/AMST 202 History Behind the Headlines
LATS 346/AMST 346/WGSS 346/AFR 326 Gender, Race and the Power of Personal Aesthetics
PHIL 301 Textual Meaning and Interpretation
PSCI 337/ARTH 337 Visual Politics
PSYC 318/INTR 223/NSCI 318 Image, Imaging, and Imagining: The Brain and Visual Arts
REL 271/ASST 271/COMP 279/WGSS 279 Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture
SOC 219 Images and Society
SOC 368/ENVI 368 Technology and Modern Society
THEA 104/COMP 104 Critical Approaches to Theatre and Performance
THEA 214/ENGL 214 Playwriting
THEA 308 Directing
THEA 330/AMST 331/COMP 330 New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
WGSS 240/AMST 241/LATS 241/THEA 241/SOC 240 Performing Masculinity in Global Popular Culture
WGSS 330/COMP 339/AMST 332/LATS 335/THEA 322 Race, Gender, and Performance from Literature to Social Media