

Film Studies



EMORY
LANEY
GRADUATE
SCHOOL



The Film Studies program at Emory University trains astute and discriminating critics and analysts of film art; it strengthens their critical thinking through an awareness of the philosophical and aesthetic debates in film theory; and it provides thorough knowledge of the cinema's history as a dynamic form of cultural expression. Students in Film Studies benefit from a small program that is closely tailored to their individual interests.

We offer two degrees: a free-standing master's degree, and a graduate certificate for doctoral students based in other programs.

Resources and Facilities

With four full-time energetic faculty and only six new students admitted each year, students in Film Studies benefit from a small program closely tailored to their individual interests.

Our faculty's research and teaching interests span the globe, ranging from Hollywood through Western Europe, former Soviet cinemas and East Asian cinemas. Faculty in other graduate programs teach courses on Latin American cinemas, Middle Eastern and African cinemas, and we encourage our graduate students to formulate an interdisciplinary approach to the study of film.

Film studies benefits from extensive library collections of films and related materials.

- The Woodruff Library holds several large archival collections on microfilm—the Will Hays papers, the Motion Picture Producer and Distributors' Association Production Code Administration files, and Pressbooks from the classical studio era—and every major trade paper published by the American film industry, as well as a selection of foreign language film journals.
- The Manuscripts and Rare Books Library includes a wide ranging collection of posters and lobby cards for American films about race and race relations.
- The Heilbrun Music and Media Library includes over 11,000 films on dvd (all regions) and 9,400 films on vhs tape.

DISCOVER

the unexpected

Class screenings feature high-quality video projection and 16mm projection. The department presents weekly 35mm series on campus (the 2008-2009 program focused on International Movie Classics), and we also host mini-series (Salman Rushdie on great adaptations in Spring 2009) and special screenings of rare and important films, silent (with musical accompaniment) and sound, from around the world. Off campus, the city of Atlanta has several screens devoted to alternative films, as well as alternative film series at the High Museum of Art, the Atlanta Film and Video Festival and many other festivals held in town. Space permitting, students may also intern at film festivals around town and at Turner Classic Movies, which is based in Atlanta.

Emory's Film Studies Program hosts prominent scholars and filmmakers in the field. Recent speakers have included David Bordwell, Donald Bogle, Molly Haskell, Richard Maltby, Patrick McGilligan, John McKay, Charles Musser, Richard Neupert, R. Barton Palmer, Murray Pomerance, A.O. Scott, Jacqueline Stewart and Michael Sragow. Recent filmmakers have included Todd Field, Dariush Mahjuri and Ross McElwee.

Curriculum

Master's Degree

Students typically take two years to complete an MA, though it is possible to do it in three semesters.

COURSEWORK

Eight courses are required. Five must be taken in our core seminars—Authorship, Genre/Criticism, History/National Cinemas, Theory, and Historiography. The subject matter for each of these seminars depends on the instructors' and students' interests — the Seminar in Authorship, for example, has recently focused on Jean-Luc Godard,

Alfred Hitchcock and Akira Kurosawa. Students may also require some leveling coursework (in, for example, Classical and Contemporary Film Theory).

EXAM/THESIS

Students have the option of completing their degree by writing a thesis of original research or by taking comprehensive exams, based on their coursework, in their fourth semester.

Graduate Certificate

The certificate requires a minimum of four seminars on theory, history/criticism and genres/national cinemas (as outlined above for MA candidate preparation).

The precise coursework will be determined by the student in consultation with the Director of Graduate Studies; requirements for Film Studies Graduate Certificate students follow the requirements of their home program (which include but are not limited to Art History, Comparative Literature, English, French, the Graduate Institute of the Liberal Arts, Religion, Sociology, Spanish and Portuguese, and Women's Studies).

In addition, Film Studies will be considered one area of the student's Qualifying Examination in their home program, as well as a significant component of the dissertation.

Training in Teaching

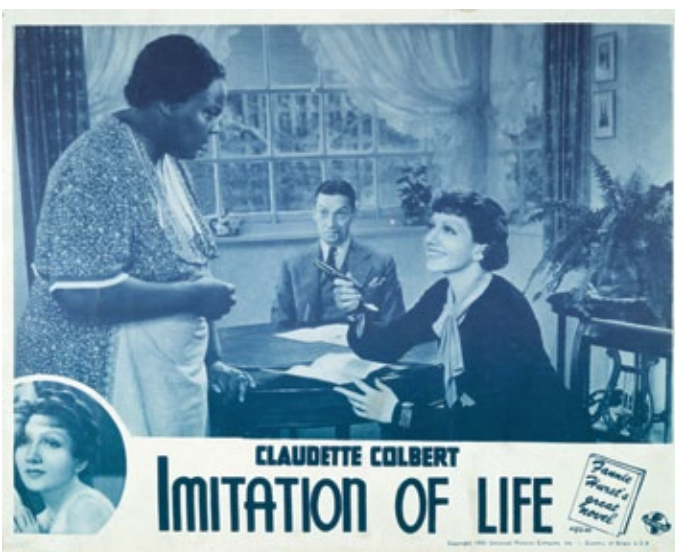
At Emory, all doctoral students receive training in pedagogy and other elements of teaching, through the Teaching Assistant Training and Teaching Opportunity Program (TATTO) administered by the Graduate School. The program includes a summer workshop that covers broadly applicable issues and skills, a course on pedagogical issues, and teaching opportunities that provide a mentored and progressive development of teaching skills and experience.

MA students enroll in this program just prior to the start of their second year at Emory. As teaching assistants, our students work closely with faculty to develop guest lectures and grading techniques.

Students

Film Studies admits six students per year into its MA program; all of them receive tuition waivers. These students are often but not always undergraduate Film Studies majors—we also welcome students who have majored in Art History, Comparative Literature, Economics, English, History, area studies (e.g., French, Italian, Spanish, Russian), Sociology and Women's Studies.

There is no set number of Graduate Certificate students who join the program, but typically we are a community of fifteen to twenty graduate students in any given year.



African American Cinema collection, Manuscript, Archives, and Rare Book Library, Emory University

MA student theses and Ph.D. dissertations have ranged across the fields of film criticism, film theory and film history.

- Sample topics of MA theses in recent years have included the films of Ang Lee; the onscreen and offscreen careers of Lucille Ball and Desi Arnaz; a history of Atlanta's Better Films Committee; Steven Soderbergh as a contemporary auteur; the human form in the age of CGI; Cinema, Trauma and Temporality in Deleuze, Tarkovsky, Godard; The Call of Conscience: Shakespeare's Hamlet in the Collaborative Adaptation of Kozintsev, Shostakovich, and Pasternak; Distance and Absorption: The Split Screen as Functional Paradox; Jim Brown: Cinematic Integration and Re-Segregation, 1967-1972; and Forging Divinity: Warner Bros.' Role in the Creation of the James Dean Icon.

Ph.D. dissertation topics have included the depiction of cultural hybridity in American and New Zealand films, the experimental documentaries of French Left Bank filmmakers, the animation aesthetic in contemporary CGI films, the "German invasion" of the American market in the early 1920s, female comedy stars of Hollywood's 1930s, African-American film stars of the 1930s, Cinematic Aesthetics of Time and Love, and Nationality and Aesthetics in the Films of Sergei Parajanov.



Our MA alumni have gone on to careers in publishing, film criticism, film programming (film festivals), film advertising, and many have entered Ph.D. programs. Our Graduate Certificate students have been placed in tenure track teaching positions at major research universities around the country and in Canada.

Faculty

Our program features, in addition to our four full-time faculty, the teaching of film by ten faculty members in English, French, German and Italian, the Graduate Institute of the Liberal Arts, Russian and East Asian Languages and Cultures, Sociology, Spanish, and Portuguese.

MATTHEW H. BERNSTEIN

Chair and Director of Graduate Studies

Professor Bernstein regularly teaches courses in American film history, documentary film, African-Americans in American film, as well as Introduction to Film and the the graduate seminar in research methods. Recent course offerings have included Billy Wilder, The Hollywood Studio System, Alfred Hitchcock, Post-War European Cinema, Contemporary American Documentary Film (Michael Moore, Ross McElwee, Errol Morris), Segregated Cinema in a Southern City and Film Censorship and American Culture. A two-time recipient of research grants from the National Endowment for the Humanities (in 1989 and 1997-2000), and winner of the Society for Cinema Studies' prestigious Katherine Kovacs Singer essay award (in 2005), Professor Bernstein is the author of *Walter Wanger, Hollywood Independent* (1994, 2000) and *Screening a Lynching: The Leo Frank Case on Film and TV* (2009). He is also the editor of *Controlling Hollywood: Censorship and Regulation In the Studio Era* (1999), and co-editor of *Visions of the East: Orientalism in Film* (1997) and *John Ford Made Westerns: Filming the Legend in the Sound Era* (2001). He also serves as Book Review Editor for *Film Quarterly*, and is a member of the Editorial Boards of *Cinema Journal* and *The Journal of Film and Video*. He is currently co-researching a history of segregated film culture in Atlanta, 1896-1996 and editing an anthology on the career of filmmaker Michael Moore.



KARLA OELER

Associate Professor of Film Studies

Professor Oeler teaches courses in film history, theory, criticism, and aesthetics. Course offerings include Poetic Cinema, Masculinity and Violence in American Cinema, Silent Cinema, Jean-Luc Godard, Soviet and Post-Soviet Film, and History and Poetics of Cinematography. She is the author of *A Grammar of Murder: Violent Scenes and Film Form* (2009) as well as articles on Jean-Luc Godard, Jean Renoir, Andre Bazin, Sergei Parajanov, and Fyodor Dostoevsky. She is a member of the editorial board of *The Velvet Light Trap* and is currently working on a book called *The Surface of Things: Cinema and the Fate of Interiority*.

MICHELE SCHREIBER

Assistant Professor of Film Studies

Professor Schreiber teaches courses in feminist film and media theory, popular culture, and film genres. Previous course offerings include Women in Film and Popular Culture, The Films of Quentin Tarantino, American Independent Cinema, and American Film 1967-1980. She is the author of “Misty Water-colored Memories of the Way We Were: Nostalgia and Post-feminism in Contemporary Romance Narratives,” in *Reclaiming the Archive: Feminism and Film History*, ed. Vicki Callahan (forthcoming) and the “Spectatorship and Audiences” entry in the *Schirmer Encyclopedia of Film*, ed. Barry Keith-Grant (Thompson Gale, 2006). She is currently working on three projects, including *These Fish Want a Bicycle: Romance in the Post-Feminist Media*, which examines the perseverance and increasing ubiquity of the traditional romance narrative in the post-feminist political and cultural landscape, *Movies That Scar: The Cinema of David Fincher* (under contract, Wallflower Press), and another on the role of gossip in the formation of historical discourses in and around the Hollywood film industry.

EDDY VON MUELLER

Lecturer in Film Studies

Eddy Von Mueller teaches courses in film and television history, Asian national cinemas, film criticism and fiction film production. Recent course offerings include narrative filmmaking, animation, the history of the American entertainment business, Korean cinema, Film Noir, and the cinemas of Hong Kong, Taiwan, and the PRC. He has published scholarly articles on the samurai films of Akira Kurosawa, early silent film adaptations of Shakespeare science in films, and police procedurals on American television. He has also published extensively in the popular press as a critic and commentator, and his most recent feature film has appeared at over 30 festivals around the world. His current project is “Synthetic Cinema: Visual Effects, Violence, and the Impact of Animation on Contemporary Filmmaking.”

Contact Information

For more information, please visit our website (www.filmstudies.emory.edu), where you can find detailed information about the graduate program, the requirements for the MA and Ph.D. Certificate programs, and the application process. You may also contact the Academic Department Administrator, Ms. Annie Hall (ahallo3@emory.edu) for answers to specific questions.



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Requests for Additional Information:

RECRUITMENT AND ADMISSIONS

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