mammal population densities, winter flocking behavior in birds). Students learn to identify local winter flora and fauna, evaluate readings from the primary literature, analyze data from field research projects, and present their results each week in a research seminar. Field trip to the Bowdoin Scientific Station on Kent Island. (Same as Biology 397.)

Prerequisite: Biology 215 (same as Environmental Studies 215) or 258, or permission of the instructor.

401–404. Advanced Independent Study and Honors in Environmental Studies. THE PROGRAM.

The following courses count toward the requirements of the Interdisciplinary Science Concentration, in addition to ES courses designated with an “a”:
Chemistry 210a - MCSR, INS. Chemical Analysis. Every fall. Elizabeth A. Stemmler.

The art department invites Art/Environmental Studies independent studies. Contact art department faculty or the environmental studies program director. Students may also choose from the following list of courses to satisfy requirements for the major in environmental studies. These courses will receive environmental studies credit with the approval of the director after consultation with the student and the instructor. It is expected that a substantial portion of the student’s research efforts will focus on the environment. In addition to the courses listed below, students may discuss other possibilities with the Environmental Studies Program. For full course descriptions and prerequisites, see the appropriate department listings.

Social Sciences
[Anthropology 221b - ESD. The Rise of Civilization.]

Humanities

Film Studies

Tricia Welsch, Department Chair
Emily C. Briley, Department Coordinator

Associate Professor: Tricia Welsch

Film has emerged as one of the most important art forms of the twentieth century. Film studies at Bowdoin introduces students to the grammar, history, and literature of film in order to cultivate an understanding of both the vision and craft of film artists and the views of society and culture expressed in cinema. Bowdoin College does not offer a major in film studies.
Requirements for the Minor in Film Studies

The minor consists of five courses, four of which must be courses offered by the Department of Film Studies. One course must come from another department’s offerings, and at least one course must be at the 300 level or be an independent study. No more than two courses below the 200 level (including Film Studies 101) will count toward the minor. Courses in which D grades are received will not count toward the minor. Courses taken on a non-graded basis (Credit/D/Fail) will not count toward the minor.

Required Courses:

Film Studies 101
Film Studies 201 or Film Studies 202 (both 201 and 202 may be counted toward the minor)

Pre-approved Courses Outside the Film Studies Department:

A wide variety of courses available at Bowdoin may count toward a minor in film studies. Such courses must concentrate on film for the major part of their curriculum. Students wishing to have a particular course considered toward the minor should submit supporting materials from the course (such as syllabus, reading list, and assignments) to the chair of the Department of Film Studies. The Asian Studies Program, Gender and Women’s Studies Program, and Department of Romance Languages frequently offer courses that qualify.

First-Year Seminar

For a full description of first-year seminars, see pages 149–60.

[10c. Cultural Difference and the Crime Film.]

29c. Historians, Comediennes, Storytellers: Women Filmmakers in the German-Speaking Countries. Spring 2010. Birgit Tautz. (Same as Gay and Lesbian Studies 29, Gender and Women’s Studies 29, and German 29.)

Introductory, Intermediate, and Advanced Courses

101c - VPA. Film Narrative. Fall 2010. The Department.

An introduction to a variety of methods used to study motion pictures, with consideration given to films from different countries and time periods. Examines techniques and strategies used to construct films, including mise-en-scène, editing, sound, and the orchestration of film techniques in larger formal systems. Surveys some of the contextual factors shaping individual films and our experiences of them (including mode of production, genre, authorship, and ideology). No previous experience with film studies is required. Attendance at weekly evening screenings is required.

201c - VPA. History of Film I, 1895 to 1935. Every other fall. Fall 2009. Tricia Welsch.

Examines the development of film from its origins to the American studio era. Includes early work by the Lumière, Méliès, and Porter, and continues with Griffith, Murnau, Eisenstein, Chaplin, Keaton, Stroheim, Pudovkin, Lang, Renoir, and von Sternberg. Special attention is paid to the practical and theoretical concerns over the coming of sound. Attendance at weekly evening screenings is required.
202c - VPA. History of Film II, 1935 to 1975. Every other spring. Spring 2010. TRICIA WELSCH.

A consideration of the diverse production contexts and political circumstances influencing cinema history in the sound era. National film movements to be studied include Neorealism, the French New Wave, and the New German Cinema, as well as the coming of age of Asian and Australian film. Also explores the shift away from studio production in the United States, the major regulatory systems, and the changes in popular film genres. Attendance at weekly evening screenings is required.

252c - VPA. British Film. Spring 2010. TRICIA WELSCH.

Surveys the first hundred years of British cinema from the silent period to contemporary films. Topics covered: invention of cinema and patterns of movie-going in the United Kingdom; work of important directors and producers (Alfred Hitchcock, Carol Reed, Alexander Korda); changes brought by World War II; the Angry Young Men of the '50s and '60s; and recent developments (“heritage” films, postcolonial perspectives, Scottish film). Attendance at weekly evening screenings is required.

Prerequisite: Film Studies 101, 201, or 202.

261c - ESD. Gender, Film, and Consumer Culture. Fall 2009. JENNIFER SCANLON.

How do we spend money, and why? Examines the relationship between gender and consumer culture over the course of the twentieth century. Explores women’s and men’s relationships to consumer culture in a variety of contexts: the heterosexual household, the bachelor pad, the gay-friendly urban cafeteria, the advertising agency, and the department store. Also explores the ways in which Hollywood films, from the 1930s to the present, have both furthered and complicated gendered notions about the consumption of goods. (Same as Gender and Women’s Studies 261.)

291c–294c. Intermediate Independent Study in Film Studies. THE DEPARTMENT.

[310c. Gay and Lesbian Cinema. (Same as Gay and Lesbian Studies 310 and Gender and Women’s Studies 310.)]

321c. German Expressionism and Its Legacy. Fall 2009. TRICIA WELSCH.

Considers the flowering of German cinema during the Weimar Republic and its enormous impact on American film. Examines work produced in Germany from 1919 to 1933, the films made by German expatriates in Hollywood after Hitler’s rise to power, and the wide influence of the expressionist tradition in the following decades. Attendance at weekly evening screenings is required.

Prerequisite: Film Studies 101, 201, or 202.

[333c. The Films of John Ford.]

401c–404c. Advanced Independent Study in Film Studies. THE DEPARTMENT.

First-Year Seminars

The purpose of the first-year seminar program is to introduce college-level disciplines and to contribute to students’ understanding of the ways in which a specific discipline may relate to other areas in the humanities, social sciences, and sciences. A major emphasis of each seminar is placed upon the improvement of students’ skills—their ability to read texts effectively and to write prose that is carefully organized, concise, and firmly based upon evidence.

Each year a number of departments offer first-year seminars. Enrollment in each is limited to sixteen students. Sufficient seminars are offered to ensure that every first-year student has