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.**

**Chemistry 240a - MCSR, INS. Inorganic Chemistry.** Every spring. **Jeffrey K. Nagle.**

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 102b.d. Introduction to World Prehistory.** Fall 2008. **Scott Maceachern.**

**Anthropology 221b - ESD. The Rise of Civilization.** Fall 2008. **Scott Maceachern.**

**Humanities**

**Visual Arts 190c - VPA. Architectural Design I.** Fall 2008. **Wiebke Theodore.**

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**Film Studies**

*Associate Professor:* Tricia Welsch, *Chair*
*Department Coordinator:* Emily C. Briley

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:

Students may choose from the following list of courses to satisfy the requirement for a course outside the film studies department. A student may also petition the department to gain approval for a course not on this list. 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 film studies department.

- **Asian Studies 254c.d - IP, VPA. Transnational Chinese Cinema**
- **Gender and Women’s Studies 261c - ESD. Gender, Film, and Consumer Culture**
- **German 151c - ESD. The Literary Imagination and the Holocaust**  
  [German 154c - IP, VPA. Laugh and Cry! Post World War II German Film]
- **German 321c - IP. Before and After the Wall: East German Traditions in Literature, Culture, and Film**
- **German 394c - IP. Contested Discourse: German Popular Film since Unification**
- **Russian 221c - IP. Soviet Worker Bees, Revolution, and Red Love in Russian Film** (same as Gender and Women’s Studies 220)

First-Year Seminar

For a full description of first-year seminars, see pages 147–57.

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

Introductory, Intermediate, and Advanced Courses

**101c - VPA. Film Narrative.** Fall 2008. **Tricia Welsch.**

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.

[222c - VPA. Images of America in Film.]


Considers the films of Alfred Hitchcock from his career in British silent cinema to the Hollywood productions of the 1970s. Examines his working methods and style of visual composition, as well as consistent themes and characterizations. Of particular interest is his adaptation of Daphne du Maurier’s Rebecca as a way of exploring the tensions between literary sources and film, and between British and American production contexts. Ends with a brief look at Hitchcock’s television career and his influence on recent film. Attendance at weekly evening screenings is required.

Prerequisite: Film Studies 101, 201, or 202.


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.

262c - VPA. Film and Literature. Spring 2010. Tricia Welsch.

Considers the adaptation of short stories, novels, and plays into films, as well as work by major writers directly for the screen. Examines the differing needs and priorities of writers working in different formats, and the relation of readers to screen adaptations. Writers may include Shelley, Brontë, Fowles, Pinter, McEwen, Hardy, Woolf, Forster, Shakespeare, Austen, Dickens. Attendance at weekly evening screenings is required.

Prerequisite: Film Studies 101, 201, or 202.

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.])


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.

[322c. Film and Biography.]


Examines the films of John Ford, from the silent period to the 1960s. Considers his working methods and visual composition, as well as consistent themes and characterizations. Investigates Ford’s reputation in light of shifting American cultural values. Attendance at weekly evening screenings is required.

Prerequisite: Film Studies 101, 201, or 202.

401c–404c. Advanced Independent Study in Film Studies. The Department.