Lehigh’s Film and Documentary Studies Program offers interdisciplinary training in the diverse fields of visual culture, storytelling, and documentary studies. Students explore film traditions from various nations and historical eras, learn to interpret visual narratives, and produce their own filmic projects. Our course offerings help students learn to appreciate the complexities of communicating in different mediums. Faculty emphasize the importance of learning to convey effective messages visually, audibly, and through written texts, and the study of film helps us appreciate the power of synthesizing these mediums.

Film and Documentary Studies prepares students for careers in the film, television, and visual culture industries. Several of our students have also gone on to graduate study in film. Lehigh’s students have enjoyed success in innovative film and television companies, and many of them have become active filmmakers, documentarians, or creative storytellers.

Film and Documentary Studies also readies individuals to convey stories and meanings in various ways. Our courses teach students to message visually as well as audibly, providing multiple avenues to reach potential audiences and clients. This training has become extremely valuable for today’s careers in business, including jobs in advertising and marketing, where professionals must communicate to clients in diverse manners and with various tools.

Training in Film and Documentary Studies, moreover, prepares students to analyze numerous visual and audible scenarios, helping us to read our increasingly multimodal culture in our day-to-day lives. Our students become conscious of complex meanings within visual and auditory situations and stories, and this skill translates extremely well into careers in journalism, education, engineering, politics, and various health care professions.

The program includes three degree offerings: (1) a minor in Film Studies, (2) an LVAIC minor in Documentary Storymaking, and (3) a Graduate Certificate in Documentary Filmmaking. As the different components of the program suggest, Film and Documentary Studies privileges both the critical study of film and visual culture as well as the practice of producing film and storymaking. We specifically encourage all our students to build professional portfolios of their filmic projects. Students from across the University enroll in our programs, benefiting from an interdisciplinary and international faculty.

**FILM STUDIES MINOR**

Lehigh’s Film Studies minor offers students opportunities to think critically and creatively about film, television, and other forms of visual culture. Courses examine different film genres, movements, and national traditions, as well as recent television series that draw on the sophisticated visual and narrative strategies of cinema. Film Studies minors learn to appreciate and analyze the power and function of visual media. Students may take film production courses as their electives, giving them the opportunity to build a professional portfolio.

The minor will consist of four courses (15-16 credits) and will include FILM 001 Introduction to Film, a course on non-English-language film, and two electives, one of which may be a course in the production of visual images or film.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILM 001 Introduction to Film</td>
<td>4</td>
</tr>
<tr>
<td>Elective</td>
<td>12 credits</td>
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</table>

**ELECTIVES**

<table>
<thead>
<tr>
<th>Elective</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILM 001 Introduction to Film</td>
<td>4</td>
</tr>
<tr>
<td>Enacted: a course in the production of visual images or film.</td>
<td>4</td>
</tr>
</tbody>
</table>

**Total Credits: 15-16**

1. Students must take FILM 001 Introduction to Film prior to completing 300-level coursework.
2. At least 4 elective credits must be at the 300 level.
3. Courses taken during study abroad may fulfill elective requirement with Program Director approval.

**DOCUMENTARY STORYMAKING MINOR (LVAIC)**

The Documentary Storymaking minor is a collaborative effort between Lehigh University, Lafayette College and Muhlenberg College, and is open to students pursuing any major across the University. The Documentary Storymaking minor offers students the opportunity to produce their own documentaries while learning about documentary research, ethics and practices. It emphasizes hands-on experience and engagement with the diverse communities of the Lehigh Valley. Students can take courses in documentary filmmaking offered by any of the participating institutions for credit towards the
The LVAIC minor in Documentary Storymaking is a multcampus, multidisciplinary program that provides students an opportunity to integrate documentary making into their undergraduate studies. The study of documentary histories, theories, and practices is a way for students with diverse academic interests to develop digital literacies that complement the research and writing skills they are developing in their majors. It is designed to provide a foundation in the theory, ethics, and practice of documentary storymaking.

Courses in the minor provide students hands-on experience in documentary storymaking methods, tools and practices that will develop their capacity to communicate to broad audiences. While it develops students' individual capacities for creative and artistic expression, it is also deeply community-based and therefore connects students' learning to the issues, concerns, and stories of broader community life within the Lehigh Valley.

A minimum of five courses are required, including a sequence of three core courses and a minimum of two electives.

<table>
<thead>
<tr>
<th>Core course sequence</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>DOC/FILM 150</td>
<td>3</td>
</tr>
<tr>
<td>DOC/FILM 250</td>
<td>3</td>
</tr>
<tr>
<td>DOC/FILM 370</td>
<td>3</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Electives (choose two)</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOC/FILM/COMM 102</td>
<td>3</td>
</tr>
<tr>
<td>HIST 337</td>
<td>3</td>
</tr>
<tr>
<td>JOUR 024</td>
<td>2</td>
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<tr>
<td>JOUR 141</td>
<td>2</td>
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<tr>
<td>JOUR 230</td>
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<tr>
<td>COM 231</td>
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<tr>
<td>COM 344</td>
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<td>COM 389</td>
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</tr>
<tr>
<td>FAMS 202</td>
<td>3</td>
</tr>
<tr>
<td>FAMS 340</td>
<td>3</td>
</tr>
</tbody>
</table>

Total Credits 18-20

### Documentary Storymaking Courses

**DOC 102 (COMM 102, FILM 102) The Sports Documentary 4 Credits**

The sports documentary has become an increasingly important form of media. Through the sports documentary, some of society's most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to online, from the multi-volume work of Ken Burns to ESPN's "30 for 30." This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.

Attribute/Distribution: HU

**DOC 150 (FILM 150) Introduction to Documentary Storymaking 4 Credits**

An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.

Attribute/Distribution: HU

**DOC 250 (FILM 250) Legal and Ethical Issues in Documentary Practice 4 Credits**

Explores the legal and ethical issues associated with documenting people, places, events, and situations. In so doing, we will consider how documentary films construct and represent truth, the nature of documentarians' relationships with, and ethical obligations towards, their subjects, and how these questions inform other documentary practices. Topics discussed will include the impact of copyright law on documentary practice and best practices in fair use for documentary filmmakers.

Prerequisites: DOC 150 or FILM 150

Attribute/Distribution: HU

**DOC 370 (FILM 370) Capstone in Documentary Storymaking 4 Credits**

Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.

**DOC 425 Documentary Film Seminar 3 Credits**

This course examines documentary film and its power to interpret and represent our contemporary world and its past. An exploration of the genre's origins and its development into a powerful medium for public history and protest, this course will focus on documentary filmmaking's social justice tradition. Through assigned readings, film screenings, and postings, we will explore the forms, strategies and conventions of documentary film.

**DOC 433 (AMST 433) Documentary Film Production 3 Credits**

An independent study mode of course awarding credit for the production of a 30-minute documentary film that meets two standards: 1) high production value, and 2) scholarly content based on detailed research and driven by critical analysis.
Film Studies Courses

FILM 001 Introduction to Film 4 Credits
Introduction to historical, technical, aesthetic, and cultural elements of film. We will consider issues of filmic production and film history and devote specific attention to different filmic techniques and critical approaches to mise-en-scène, cinematography, editing, and film sound. Students should develop a critical vocabulary for talking about film and various critical tools/strategies for analyzing film. Our primary goal is to enhance our enjoyment of film by learning to think about the filmic industry and its aesthetic productions more critically.
Attribute/Distribution: HU

FILM 007 (ART 007) Digital Photography I 4 Credits
Intensive work in photography as fine art using digital input and output. Lectures, demonstrations, critiques.
Attribute/Distribution: HU

FILM 052 (ART 052) Introduction to Video Recording and Editing 4 Credits
We will consider the interaction of image, sequence, motion, time and audio with video to create associative, abstract, documentary and narrative videos. Workshops in camera use, editing, concept development, lighting, sound and DVD authoring.
Attribute/Distribution: HU

FILM 100 (MLL 100) Introduction to International Film 4 Credits
An introduction to international film traditions and theory. We look at the importance of cinema as both art and entertainment and consider the social, political, and economic role of film in national and global contexts.
Attribute/Distribution: HU

FILM 102 (COMM 102, DOC 102) The Sports Documentary 4 Credits
The sports documentary has become an increasingly important form of media. Through the sports documentary, some of society’s most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to online, from the multi-volume work of Ken Burns to ESPN’s “30 for 30.” This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.
Attribute/Distribution: HU

FILM 119 (ENGL 119) Introduction to the Horror Film 4 Credits
Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self-reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called torture porn to the return of the “possession” film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.
Repeat Status: Course may be repeated.
Attribute/Distribution: HU

FILM 120 (PHIL 120) Philosophy and Film 4 Credits
This seminar course will explore a variety of themes, genres, and movements within cinema from a philosophical perspective. Regular screenings of films from silent era to present. Content may vary depending upon instructor.
Attribute/Distribution: HU

FILM 150 (DOC 150) Introduction to Documentary Storymaking 4 Credits
An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and effective storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.
Attribute/Distribution: HU

FILM 163 (ENGL 163) Topics in Film Studies 4 Credits
History and aesthetics of narrative film. May be repeated for credit as subject varies.
Repeat Status: Course may be repeated.
Attribute/Distribution: HU

FILM 213 (LAS 213, SPAN 213) Introduction to Hispanic Literature and Film 4 Credits
An introduction to the analysis of Latin American and Spanish cultural productions.
Prerequisites: SPAN 141
Attribute/Distribution: HU

FILM 231 (GERM 231, MLL 231) New German Cinema 4 Credits
Viewing, discussion, and written analysis of selected German films.
Attribute/Distribution: HU

FILM 242 The Harem in French and Francophone Literature and Film 4 Credits
Explore representations of this forbidden and secret feminine space, the harem, starting with French theater from the 17th century all the way to 20th-21st century Francophone North African novels and film. We will attempt a comparative study between the French and Francophone traditions and will be looking at the harem as a visual as well as textual feminine space from which narratives emerge and the extent to which they constitute a counter-discourse that questions dominant power structures.
Attribute/Distribution: HU

FILM 250 (DOC 250) Legal and Ethical Issues in Documentary Practice 4 Credits
Explores the legal and ethical issues associated with documenting people, places, events, and situations. In so doing, we will consider how documentary films construct and represent truth, the nature of documentarians’ relationships with, and ethical obligations towards, their subjects, and how these questions inform other documentary practices. Topics discussed will include the impact of copyright law on documentary practice and best practices in fair use for documentary filmmakers.
Prerequisites: FILM 150 or DOC 150
Attribute/Distribution: HU

FILM 265 (LAS 265, SPAN 265) Spanish and Latin American Cinema 4 Credits
Prerequisites: SPAN 141
Attribute/Distribution: HU

FILM 277 (ART 277) Digital Photography II 4 Credits
An opportunity to produce a unified body of work and to explore digital photography on a deeper level with an emphasis on conceptually driven images. Experimental process encouraged.
Repeat Status: Course may be repeated.
Prerequisites: ART 007 or FILM 007
Attribute/Distribution: HU

FILM 319 (ENGL 319) Advanced Studies in the Horror Film 3-4 Credits
Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self-reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called “torture porn” to the return of the “possession” film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.
Repeat Status: Course may be repeated.

FILM 322 (FREN 322) Contemporary French Films 4 Credits
French Films from the late 1950s to the present. Introduction to cinematographic language and exploration of the issues of gender, power, and madness. Films by Truffaut, J-L Godard, C. Denis, A. Varda, J-J Beineix, E. Rohmer, and others.
Attribute/Distribution: HU
FILM 325 (FREN 325) Illegal immigration in Francophone Literature and Film 4 Credits
This course examines representations of illegal immigrants in postcolonial francophone literature and film. We will be looking at visual and textual narratives from and about those who decided to leave their African homeland to seek a better future in Europe despite the very restrictive policies adopted by most of the European Union on illegal immigration. The course will explore issues of postcolonial identity, the notions of borders, displacement, exile, trauma and how they relate to the act of writing.
Attribute/Distribution: HU

FILM 370 (DOC 370) Capstone in Documentary Storymaking 4 Credits
Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.

FILM 387 (ENGL 387) Film History, Theory, and Criticism 3-4 Credits
Study of film with the focus on particular genres, directors, theories, periods, or topics. Weekly film screenings. Cannot be taken pass/fail.
Repeat Status: Course may be repeated.
Attribute/Distribution: HU