

FILM AND VISUAL STUDIES

Useful Information

for

Graduate Students

****This guide is intended for general information and orientation. Updated information about program requirements is available on the Film and Visual Studies website, as well as from the graduate programs administrator, Emily Amendola, or the Director of Graduate Studies.****

COLLOQUIA, LECTURES AND SPECIAL SEMINARS

Throughout the year, the Carpenter Center for the Visual Arts, the Film and Visual Studies Colloquium, and the Harvard Film Archive host distinguished guests who speak at colloquia, lectures, and special seminars. *All graduate students are expected to attend these events and to participate fully in the cultural and intellectual life of the program.* Information regarding these events can be found on the Visual and Environmental Studies website at <http://www.ves.fas.harvard.edu/>

COMPUTERS

The Graduate School of Arts and Sciences Handbook includes information about non-departmental computers and computing resources available to graduate students. Additionally there is a computer lab featuring PCs and Macs as well as a printer in the basement of the Dudley House. The door code can be obtained from the staff at the Housing Office in room B2.

IMPORTANT CONTACTS

Chair, Film and Visual Studies Standing Committee	Eric Rentschler	erentsch@fas.harvard.edu	496-4930
Director of Graduate Studies	Eric Rentschler	erentsch@fas.harvard.edu	496-4930
Director of Administration	Denise Oberdan	oberdan@fas.harvard.edu	496-8420
Financial Administrator	Mary Park	mpark@fas.harvard.edu	495-3252
Graduate Studies Programs Administrator	Emily Amendola	amendola@fas.harvard.edu	495-9720
Program Manager for Undergraduate Students	Paula Soares	soares@fas.harvard.edu	496-4469
Assistant to the Director of Administration, Faculty Support	Jason Steeves	steeves@fas.harvard.edu	496-3251

COURSES, HALF AND FULL

You will find that at Harvard course requirements are defined not in terms of “credits,” “credit hours,” or “units,” but in terms of “full courses.” A course that meets for a single term typically counts as a “half course.” Courses that extend over an entire year (e.g., French A: Elementary French, which runs two terms) are full courses. Full-time students normally register each term for at least four half-courses, taking eight half-courses (or four full courses) during the course of each academic year. Students who have done graduate work in relevant disciplines at other universities are sometimes able to take fewer classes each semester, though typically not in the fall semester of their first year. Students who wish to receive transfer credit for graduate work done at other universities should consult the Director of Graduate Studies and submit an application for transfer credit.

BUILDING ACCESS

After-regular-business-hours access to the Carpenter Center and Sever Hall are restricted by card readers which can be activated with your University ID card. If your ID card does not operate the card readers to these buildings, please see Jason Steeves. For security purposes after-hours access is monitored.

E-MAIL

Prior to the start of the school year, the Graduate School of Arts and Sciences will email you about establishing your Harvard email account. Please be sure to set up your Harvard email as soon as possible and begin checking it regularly; you will also find hard-copy correspondence in your mailbox in the Carpenter Center.

FILM STUDIES LIBRARY

All graduate students will receive key card access with their Harvard ID to the Film Studies Library on the 4th floor of Sever Hall. Please contact Heidi Bliss (495-3254, hbliss@fas.harvard.edu) for more information as well as for an orientation of the library.

FILM AND VISUAL STUDIES STANDING COMMITTEE

Eric Rentschler, *Arthur Kingsley Porter Professor of Germanic Languages and Literatures*. Chair of the Standing Committee on Film and Visual Studies. He received his academic training in German literature and intellectual history, studying in Stuttgart, Bonn, and Prague, before taking his doctoral degree at the University of Washington in 1977. He has been awarded Guggenheim, Humboldt, ACLS, DAAD, and Fulbright grants as well as the Joseph R. Levenson Memorial Teaching Prize for Senior Faculty at Harvard (2001) and the Walter Channing Cabot Fellowship (2003). He is Director of Graduate Studies in the Film and Visual Studies Program, the convener of the monthly Film and Visual Studies Colloquium as well as the FVS Graduate Student Workshop, and the director of the annual Berlin Film Program offered by the Harvard Summer School (in cooperation with the Deutsche Film- und Fernsehakademie Berlin). He is also an editor of *New German Critique*, and, with Anton Kaes, co-director of the German Film Institute held every second summer at the University of Michigan. His books include *West German Film in the Course of Time* (Redgrave, 1984), *German Film and Literature* (Methuen, 1986), *West German Filmmakers on Film* (Holmes & Meier, 1988), *Augenzeugen* (Verlag der Autoren, 1988; second updated edition 2001, with Hans Helmut Prinzler), *The Films of G.W. Pabst* (Rutgers University Press, 1990), *The Ministry of Illusion* (Harvard University Press, 1996), *Neuer Deutscher Film 1962-1985* (Reclam, 2012, with Hans Helmut Prinzler) and *The Use and Abuse of Cinema: German Legacies from the Weimar Era to the Present* (Columbia University Press, 2015). His current book project is *The Cinema of Consensus: Zeitgeist Szenarios in the Kohl Era*.

Carrie Lambert-Beatty, *Professor of Visual and Environmental Studies, and of History of Art and Architecture*. (on leave 2014-15). Carrie Lambert-Beatty is an art historian with a focus on art from the 1960s to the present, and a special interest in performance in an expanded sense. Her 2008 book *Being Watched: Yvonne Rainer and the 1960s* brought together aspects of her research on minimalism, dance, performance documentation, theories of spectatorship, and the American avant-garde's response, often at the level of the political unconscious, to the period's burgeoning media culture. Published by MIT Press, *Being Watched* was awarded the de la Torre prize for dance studies. Lambert-Beatty's writing on recent art appears in journals such as *Artforum* and *October*, of which she is an editor. Lambert-Beatty has been especially concerned with the potential and limits of the idea of political art for contemporary practice, and has written on the topic in relation to hybrids of art and activism such as *Women on Waves* and *The Yes Men*. Her essay on recuperation--both neurological and ideological--in the work of the art team Allora + Calzadilla accompanied their representation of the United States at the 2011 Venice Biennale. Lambert-Beatty is at work on a book for University of Chicago Press that will expand on her 2009 essay "Make-Believe: Parafiction and Plausibility" (*October* 129), exploring deception, confusion, and states of doubt in contemporary art and culture.

Giuliana Bruno, *Professor of Visual and Environmental Studies* (on leave 2014-2015). Professor Bruno explores the intersections of the visual arts, architecture and the moving image. Her seminal work *Atlas of Emotion: Journeys in Art, Architecture, and Film* (Verso, 2002) won the 2004 Kraszna-Krausz Book Award in Culture and History – a prize awarded to “the world's best book on the moving image” – and has provided new directions for visual studies. *Atlas* was also honored as Outstanding Academic Title by the American Library Association, and named a Book of the Year in 2003 by the *Guardian*. Her forthcoming book, *Surface: Matters of Aesthetics, Materiality, and Media*, will be published by the University of Chicago Press in 2014. Her recent book *Public Intimacy: Architecture and the Visual Arts* (MIT Press, 2007) has been translated in Europe and Asia. Bruno has published four other books. *Jane and Louise Wilson: A Free and Anonymous Monument* (Film and Video Umbrella and BALTIC Centre for Contemporary Art, 2004) examines the multi-screen art installation of the Turner Prize nominees. *Streetwalking on a Ruined Map* (Princeton University Press, 2002), a journey through modernity

and cultural memory, won the 1995 Society for Cinema and Media Studies award for best book in film studies. *Off Screen* was devoted to women and film in Italy (Routledge, 1988), and *Immagini allo schermo* (Rosenberg & Sellier, 1991) was named one of the 50 Best Books of the First 100 Years of Film History. She writes frequently on contemporary art for international publications, including books on *Isaac Julien*, forthcoming by the Museum of Modern Art, *Jesper Just* (MAC/VAL, 2012), *Chantal Akerman* (MHKA, 2012), *Automatic Cities: The Architectural Imaginary in Contemporary Art* (Museum of Contemporary Art, San Diego, 2009), *Space* (MAXXI Museum for 21st Century Arts, Rome 2010), and exhibition catalogs of the Museo Reina Sofia and the Solomon R. Guggenheim Museum. Bruno lectures at universities and museums internationally, including, recently, the Shanghai Academy of Social Sciences, the Jewish Museum in Berlin, the Dia Center for the Arts in New York, the Tate Modern, and the Louvre Museum. She is featured in *Visual Culture Studies: Interviews with Key Thinkers* (Sage, 2008) as one of the most influential intellectuals working today in visual studies.

Tom Conley, *Abbot Lawrence Lowell Professor of Visual and Environmental Studies and of Romance Languages and Literatures*. Conley studies relations of space and writing in literature, cartography, and cinema. His work moves to and from early modern France and issues in theory and interpretation in visual media. Books include *Film Hieroglyphs* (1991, new edition 2006), *The Graphic Unconscious in Early Modern Writing* (1992), *The Self-Made Map: Cartographic Writing in Early Modern France* (1996, new edition 2010), *L'Inconscient graphique: Essai sur la lettre à la Renaissance* (2000), *Cartographic Cinema* (2007); *An Errant Eye: Topography and Poetry in Early Modern France* (2011) and *À fleur de page: Voir et lire le texte de la Renaissance* (2014). He has published *Su realismo* (Valencia, 1988), a critical study of *Las Hurdas* (Luis Buñuel, 1932). With T. Jefferson Kline he co-edited the *Wylie-Blackwell Companion to Jean-Luc Godard* (2014). His translations include Michel de Certeau, *The Writing of History* (1988 and 1992), and the same author's *Capture of Speech* (1997) and *Culture in the Plural* (1997); Marc Augé, *In the Metro* (2003) and *Casablanca: Movies and Memory* (2009); Gilles Deleuze, *The Fold: Leibniz and the Baroque* (1993); Christian Jacob, *The Sovereign Map* (2006); and other authors. Among his 250 articles and book-chapters are contributions to *The History of Cartography 3: The European Renaissance, Cinema and Modernity*, *Michael Haneke, The Epic Film, Film Analysis, Opening André Bazin, Burning Darkness: A Half-Century of Spanish Cinema*, *Film, Theory and Philosophy*, *European Film Theory*, etc. He has held visiting appointments at the University of California-Berkeley, UCLA, the Graduate Center of the City University of New York, L'École de Chartres, L'École en Hautes Etudes en Sciences Sociales, and other institutions. In 2003 he was a seminar leader at the School for Critical Theory (Cornell). Awards include fellowships from the American Council for Learned Societies, the National Endowment for the Humanities, and the Guggenheim Foundation. He is a member of the Modern Language Association, The International Association for the History of Cartography, the Society of Cinema and Media Studies, and the United States Handball Association. Since 2000 he and his spouse, Verena Conley, have been co-masters of Kirkland House. In 2011-12 he was the Walter Jackson Bate Fellow at the Radcliffe Institute at work on a project titled "Engineering, Poetry, Mapping: Baroque Literature and Cartography in Early Modern France." In December of 2011 the Université Blaise-Pascal (Clermont-Ferrand, France) awarded him an honorary doctorate. In 2014 former students Bernd Renner and Phillip Usher co-edited and published a book of 30 essays, *Illustrations conscientes: Mélanges en honneur de Tom Conley* (Paris: Éditions Classiques Garnier).

Laura Frahm, *Assistant Professor of Visual and Environmental Studies (on leave 2014-2015)*. Frahm's work explores cinema through the lens of architecture, music, and process philosophy. She has published numerous articles as well as three books: *Beyond Space: Cinematic Topologies of the Urban* (2010), *Moving Spaces: Spatial Configurations in Music Videos* by Jonathan Glazer, Chris Cunningham, Mark Romanek, and Michel Gondry (2007) and *Introduction to Media Cultural Studies* (co-edited, 2005). From 2008–2012 she was postdoctoral researcher and lecturer at the International Research Institute for Cultural Technologies and Media Philosophy (IKKM) at the Bauhaus University Weimar. She received her PhD from Humboldt University Berlin in 2008. From 2005–2007 she was doctoral fellow at the Transatlantic Graduate Research Program Berlin New York "History and Culture of the Metropolis in the 20th Century," including fellowships at Columbia University and New York University. Frahm received her academic training in Theater, Film, and Television Studies, History of Art, and Romance Languages/Spanish in Cologne and Málaga. Currently, she is preparing a book on the cultural history of water (across cinema and the arts), a monograph on German film director and art collector Ottomar

Domnick as well as a co-edited volume on the intersections between media theory and the history of science.

Peter Galison, *Pellegrino University Professor of the History of Science and of Physics*. In 1997 Galison was awarded a John D. and Catherine T. MacArthur Foundation Fellowship; won a 1998 Pfizer Award (for *Image and Logic*) as the best book that year in the History of Science; and in 1999 received the Max Planck and Humboldt Stiftung Prize. His books include *How Experiments End* (1987), *Einstein's Clocks*, *Poincaré's Maps* (2003), and most recently *Objectivity* (with L. Daston, 2007). He has worked extensively with de-classified material in his studies of physics in the Cold War. His film on the moral-political debates over the H-bomb, *Ultimate Weapon: The H-Bomb Dilemma* (44 minutes, with Pamela Hogan) has been shown frequently on the History Channel and is widely used in courses. With Robb Moss, he co-directed *Secrecy* (81 minutes) which premiered at Sundance, and, also with Moss, is co-directing *Containment* (about the need to guard radioactive materials for the 10,000 year future). Recently, Galison has collaborated with South African artist, William Kentridge, on a multi-screen installation, "The Refusal of Time."

Haden Guest, *Lecturer of Visual and Environmental Studies*. A film historian, curator and archivist, Guest is Director of the [Harvard Film Archive](#), overseeing the HFA's cinematheque, preservation program, research initiatives and its renowned collections. Guest's research focuses principally upon studio-era Hollywood cinema, postwar American experimental film, and contemporary Argentine, Latin American and French cinema. Guest received a PhD in 2005 from the University of California, Los Angeles and is currently expanding his dissertation, a critical history of the Hollywood police procedural film between 1930-60, into a book. A frequent contributor to *Film Comment*, Guest is also completing an anthology of unpublished and uncollected writings by maverick American director Sam Fuller.

Jie Li, *Assistant Professor of East Asian Languages and Civilizations*. Her first book, *Shanghai Homes: Palimpsests of Private Life* (Columbia University Press, 2014) excavates a century of memories embedded in two alleyway neighborhoods destined for demolition. Her second book project, *Utopian Ruins: A Memory Museum of the Mao Era*, explores contemporary cultural memories of the 1950s to the 1970s through textual, audiovisual, and material artifacts, including police files, photographs, documentary films, and museums. She has also co-edited a volume entitled *Red Legacies: Cultural Afterlives of the Communist Revolution* (Harvard Asia Center, forthcoming). Two ongoing research projects deal with the transnational cinematic history of Manchuria and mobile movie projection units from the 1930s to the 1990s. Her recent publications in journals and edited volumes include: "Discolored Vestiges of History: Black-and-White in the Age of Color Cinema" (*Journal of Chinese Cinemas*), "A National Cinema for a Puppet State: The Manchurian Motion Picture Association (*Oxford Handbook of Chinese Cinemas*), "Phantasmagoric Manchukuo: Documentaries Produced by the South Manchurian Railway Company, 1932-1940" (*positions: east asia cultures critique*), and "Filming Power and the Powerless" (*China Perspectives*). Her ethnographic film *The Al-Hadji and His Wives* is distributed by Documentary Educational Resources. In the spring of 2015, she will teach an undergraduate course on East Asian Cinema and a graduate seminar on Chinese media cultures.

Justin Weir, *Chair of Slavic Languages and Literatures, Professor of Slavic Languages and Literatures and Comparative Literature*. Weir received his BA in 1991 from the University of Minnesota and his PhD in 1997 from Northwestern University. He has worked on nineteenth- and twentieth-century Russian prose, film, Russian philosophy and literary theory. His publications include: *Eight Twentieth-Century Russian Plays*, ed. and trans. with Timothy Langen (Northwestern University Press, 2000), *The Author as Hero* (Northwestern University Press, 2002), *Leo Tolstoy and the Alibi of Narrative* (Yale University Press, 2010).

Alexander Zahlten, *Assistant Professor, Department of East Asian Languages and Civilizations*. Alexander Zahlten received his Ph.D. in Film Studies at Johannes Gutenberg University of Mainz, Germany. He conducted research for his dissertation at Nihon University (2003-2005) and received a JSPS scholarship for postdoctoral research at Meiji Gakuin University (2009-2011). In 2011-2012 he was Assistant Professor at the Department of Film & Digital Media of Dongguk University in Seoul, South Korea. His research focuses on film and audiovisual culture in East Asia and especially Japan from the

1960s onward. He is especially interested in the increasing interconnections between media, and his recent work explores topics such as various modes of reflexivity, 'amateur' production, and transmedia practices. Recent publications have examined the role of postcolonial fantasy in Korean "remakes" of Japanese films, the question of categories in a media mix environment, and the history of German sexploitation cinema. He has curated film programs for institutions such as the German Film Museum and the Athenée Français Cultural Center, Tokyo, and was Program Director for the Nippon Connection Film Festival from 2002 to 2010.

CONTACT INFORMATION FOR FILM AND VISUAL STUDIES STANDING COMMITTEE

Eric Rentschler	erentsch@fas.harvard.edu	496-4930
Tom Conley	tconley@fas.harvard.edu	496-6090
Peter Galison	galison@fas.harvard.edu	495-3544
Haden Guest	guest@fas.harvard.edu	495-4700
Jie Li	jjeli@fas.harvard.edu	Not Available
Robb Moss	robbmoss@fas.harvard.edu	617-495-4456
Justin Weir	weir@fas.harvard.edu	496-4466
Alexander Zahlten	azahlten@fas.harvard.edu	496-1391

ADVISING

In the first year of graduate study, students will be advised primarily by the DGS. After the first year, working with the DGS, the student will identify a faculty member as his/her advisor. The student will then consult that faculty member and the graduate coordinator to confirm this agreement. If a student is unable to identify an advisor by the end of the first year, the DGS will remain his/her default advisor. By the end of their second year, however, students will be expected to have found an advisor. When considering an advisor, students should select a faculty member who would be a likely dissertation director. The dissertation director will take primary charge of advising the thesis, with a second and third reader involved to a greater or lesser degree according to the wishes of the student and the primary advisor. The dissertation director and advisers will also help students choose and prepare field topics for the general examination.

GENERAL EXAM

General exams normally take place after spring break in the third year of study. There are two components, a written and an oral exam. The written exam is tentatively slated to take place the week after spring break and the oral exam takes place one week after the written exam.

Prior to the general exam students must fulfill the following requirements:

- Residence and academic standing requirement (completion of two years of enrollment for full-time study, with a minimum of at least fourteen courses completed with no grade lower than B).
- Language requirement.
- Successful completion and submission of qualifying paper.

More information regarding the exam will be given to students spring semester of their second year of study.

FILM AND VISUAL STUDIES GRADUATE STUDENT CONFERENCE FUNDING

The Film and Visual Studies (FVS) PhD program offers each graduate student conference support in the amount of \$500 per academic year. To be eligible for this funding students must:

- Be in good academic standing.
- Be enrolled full time in the PhD program in Film and Visual Studies.
- Be presenting a paper at the conference for which funding is being requested.
- Submit the completed FVS Request for Graduate Student Conference Funding Form four weeks before the conference start date. Applications received after the conference will not be considered.

Only approved accountable expenses can be reimbursed, these include:

- Transportation (by the most economical means available), lodging (excluding food), registration fees, and expenses related to presenting a paper (photocopying, etc.).

Support funds will not be provided in advance of the conference. Funds will be disbursed after the student has submitted a reimbursement form with all appropriate receipts. All receipts must be submitted within 30 days of the expense

GRANTS AND FELLOWSHIPS

Cynthia Verba, Director of Fellowships in the Graduate School of Arts and Sciences compiles an annual *Graduate Guide to Grants* as well as *Fellowships for Harvard GSAS Students*, which includes information and application forms for Harvard fellowship competitions. Copies are available from the Fellowships Office, Holyoke Center 350.

In addition, Emily Amendola compiles a list of financial aid opportunities. If you have not received a copy of this list, please email her for a copy.

GSAS HANDBOOK

Consult the Graduate School of Arts and Sciences Handbook regarding GSAS regulations and requirements.

HEALTH INSURANCE

The Graduate School of Arts and Sciences requires students to have health insurance. Unless you choose another source of insurance (for example the National Association of Graduate and Professional Students <http://www.nagps.org> offers student health insurance), Harvard University Student Health Plan is available for most graduate students in the doctoral program.

HEALTH SERVICES

Harvard University Health Services, located in Holyoke Center, will serve most of your health needs. You should choose a primary care team if one has not already been assigned to you. Information about individual clinicians is available online <http://huhs.harvard.edu/Home.aspx>. For more information about HUHS, please call Member Services at 617-495-2008.

Harvard University Health Services also provides mental health services. Information about these services can be found directly on their website at <<http://huhs.harvard.edu/HealthServices/MentalHealthServices.aspx>>.

IN COMMON **617-384-TALK**

In Common is the peer counseling support line for Harvard's graduate and professional schools. In Common offers support, and acts as a referral service for students who are dealing with a wide range of issues such as loneliness and alienation, uncertainty about careers, academic or financial problems, or difficulties in relationships. No issue is too big or too small.

In Common is staffed by current Harvard graduate and professional school students. The line is open throughout the academic year. Calls are anonymous and confidential; caller ID is not used. Student volunteers are trained and supervised by professionals from Harvard University Health Services (HUHS) and the Bureau of Study Counsel. Volunteers are recruited each fall; e-mail incommonhelpline@gmail.com or call 384-TALK for information.

Jacqueline Boyle, Director of Student Services at the Graduate School of Arts and Sciences, serves as the

go-to-person for GSAS students. She serves in an advisory role, provides ongoing support, and makes referrals to other sources of assistance, as necessary. Conversations are confidential. Jackie can be reached at (617)495-5005.

INCOMPLETES

No more than one Incomplete may be carried forward at any one time, and it must be made up before the end of the term following that in which the course was taken, even if the student's registration status during that term is leave of absence, unless she or he is given an earlier deadline by the instructor. This policy includes courses taken outside of Film and Visual Studies. Normally, any additional Incompletes will be considered "permanent" and may not be completed at a later date.

Additional courses will need to be taken in place of any permanent Incompletes, unless or until the required number of courses has been completed.

Delay in completing the required fourteen courses will necessitate the postponement of the student's general examination until the following year. A student who is still unprepared to take the examination at that time will not be allowed to continue in the program.

Students may not take an Incomplete in any course in the second term of the second year.

Students taking incompletes are considered making unsatisfactory progress toward their degree program, which may affect their eligibility for financial aid. If you are considering taking an incomplete, you need to meet with the director of graduate studies, as well as to contact the graduate programs administrator.

LANGUAGE REQUIREMENTS AND COURSES

Advanced reading knowledge of one foreign language is required. This language must be relevant to the student's program of study. Students must provide evidence of language skills comparable to two full years of university study in one of two ways: (1) a grade of B or better on a proficiency examination administered by the relevant language department or (2) successful completion (a grade of B or better) of a full second-year or higher course of study taught in a foreign language. Please note that first- and second-year language courses do not count towards the FVS course requirements. Incoming students should discuss their language background with the Director of Graduate Studies in the fall semester of their first year of study and determine a plan and timeline to complete the language requirement prior to the spring semester of their third year of study.

LIBRARY RESOURCES

Film Study Library (FSL) at Sever Hall

The Film Study Library, located on the fourth floor of Sever Hall, has viewing facilities and a large, non-circulating collection of videos and DVDs, including many rare titles. The collection's holdings are not listed in HOLLIS (the Harvard Libraries catalogue) but a catalogue can be accessed at the FSL.

Morse Music & Media Library

Located on the second floor of Lamont Library, Morse houses a large circulating collection of videos and DVDs with state-of-the-art viewing equipment. The collection is catalogued in HOLLIS.

[Reel Research](http://guides.hcl.harvard.edu/filmresearch)

An interactive research guide for film studies at Harvard created by the Harvard College Library is available online at <http://guides.hcl.harvard.edu/filmresearch>.

Harvard College Libraries Film and Visual Studies Contact:

Bob Sennett, rsennett@fas.harvard.edu, 617-49

Harvard Film Archive

Carpenter Center for the Visual Arts
24 Quincy Street
Harvard University
Cambridge, MA 02138
Fax: (617) 496-6750

<http://hcl.harvard.edu/hfa/>

The Harvard Film Archive presents films Friday through Monday nights year round. Open to the public, all screenings are held in the Archive's 200-seat theater featuring state-of-the-art film and digital projection located in the historic Carpenter Center for the Arts.

The HFA frequently invites filmmakers to discuss their work and engage with the vibrant community of students, professors, artists and cinephiles who regularly attend Archive screenings. Recent visitors include the legendary comedienne and director Elaine May (*The Heartbreak Kid*), American documentary pioneer Ed Pincus (*Diaries*), Korean filmmaker Hong Sangsoo (*Okki's Movie*), young independents Andrew Bujalski (*Funny Ha Ha*, *Mutual Appreciation*) and Nicolás Pereda (*Summer of Goliath*), Chilean documentarian Patricio Guzmán (*The Battle of Chile*), Iranian director Bahman Ghobadi (*Turtles Can Fly*), as well as avant-garde filmmakers Kenneth Anger, Phil Solomon, Bruce McClure and George Kuchar. Some of the HFA's recent programs include retrospectives of the work of Frederick Wiseman, Joseph L. Mankiewicz, Nelson Pereira dos Santos, Pier Paolo Pasolini, Jafar Panahi, Erich von Stroheim and Michaelangelo Antonioni, as well as surveys such as *100 Years of Paramount Pictures*, *Decadent Shadows: The Cinema of Weimar Germany*, and *Discovering Early Korean Cinema*. HFA programs dating back to 1999 are browsable on our [Past Film Series page](#), and many of the visiting filmmaker discussions are available as audio files located beneath the program descriptions.

The HFA's collection of 35 and 16mm material for approximately 25,000 titles, as well as its many posters, documents and ephemera are accessible to faculty and students at Harvard, as well as to outside researchers, through our [academic research services](#).

NON-RESIDENT STATUS

There are three categories in which students may register with non-resident status: Traveling Scholar status, for students outside the Boston area who are engaged primarily in their degree work; Leave of Absence status, for degree candidates whose time will be devoted primarily to activities other than degree work; and GSAS degree candidates who are registered and studying at another Harvard school. Any student who is teaching more than three-fifths averaged over the year must be a teaching assistant instead of a teaching fellow, and must register on leave of absence rather than in residence.

Please see the Graduate School of Arts and Sciences website for more information regarding non-resident status, including information on forms, deadlines and other important information, http://www.gsas.harvard.edu/current_students/non-resident_status.php.

PHOTOCOPYING

Photocopy and scanner services are available through the Harvard College Library. Please see the following link for information on which libraries offer which services <http://hcl.harvard.edu/info/equipment/index.html>. Additionally copy service stores are located in the Cambridge area.

RECOMMENDATIONS

Guidelines for Requests for Letters of Recommendation

Every academic year, faculty in the FAS write upwards of 30,000 letters for students and former students. Harvard professors take considerable time to write in detail and make every effort to present a candidate in the best possible light. Following are some suggestions to facilitate this process:

Be sure to provide at least three (preferable four or more) weeks' notice for any request. Even if you know that the instructor already has a letter on file, do not assume that it can easily be tweaked and sent out.

Letters may well require significant revision to fit a particular purpose. **Never** assume that a letter can be written at the last minute. This is not only impolite; it puts unacceptable pressure on the person writing on your behalf.

Include a written statement of the due date and indicate whether it is a postmark or a receipt date.

Describe the purpose of the letter and/or provide a copy of instructions intended for the person writing. If you need multiple letters for different purposes, provide a description of each (e.g., a fellowship, a summer grant, an application for an academic job). Be sure to include the due dates and a description of how letters are to be passed forward. In many cases, institutions and dossier services will send your recommenders email messages to facilitate electronic transmission. In others, recommenders will be required to submit letters by regular mail. In this latter case, please provide an addressed and stamped envelope for each recommendation.

Provide copies of class papers and of any other directly relevant papers, with instructor's original comments if possible. It is advisable to provide a copy of your transcript (an unofficial one is fine) and a CV.

Fill out any forms as completely as you can. Do not expect the person writing for you to provide information you yourself know.

Offer to have an individual conference about the reasons for your application(s). At the very least, explain those reasons by either a written statement or a draft of your project or statement of purpose to be submitted with your application.

Make certain to fill out any waiver request, either yes or no. Please know that confidential letters will carry more weight.

REIMBURSEMENT

PRE-APPROVED charges incurred for program expenses (e.g., taking prospective students to lunch) are reimbursed by Visual and Environmental Studies. See Yaneris Briggs, Financial Assistant, 617-496-0097, ybriggs@fas.harvard.edu, (Carpenter Center) for the appropriate forms and procedures.

RESEARCH AND TRAVEL FUNDS

In addition to the FVS Committee's Conference Funding, the Graduate Student Council (GSC) provides funding opportunities. For more information, please see the GSC web site <http://www.hcs.harvard.edu/~gsc/>.

RESEARCH AND WORKING GROUPS

VES 301 Film and Visual Studies Workshop

The Film and Visual Studies Workshop, in existence for more than fifteen years, is the site of monthly discussions about vanguard scholarship, theory, and criticism, presentations of student work in progress, meetings with prominent scholars, filmmakers, and artists. Its faculty advisor is Professor Eric Rentschler;

the student coordinator for 2014-15 will be appointed at the end of the summer.

SCREEN STUDIES

This workshop explores new interdisciplinary analyses and theorizations of the moving image in an expanded field. Screen cultures encompass a range of contexts in which the moving image is framed, distributed, received and interpreted. These range from the traditionally conceived sites of cinema, video and television to increasingly dispersed new media platforms. While Film Studies, in particular film theory, has historically privileged text-based approaches to the study of the moving image, this workshop aims to explore emerging scholarly practices that resituate these “texts” within visual culture at large. From locative media to public projections, new screen contexts require a varied set of methodologies for understanding the cultural, theoretical and historical implications of emergent moving image practices. The workshop will thus devote much attention to the study of different spatial practices relating to screens; from the proto-cinematic (e.g. magic lanterns) to contemporary forms (e.g. locative media, public projections), we are interested in tracing new genealogies of screen cultures and their relations to public life.

For more information regarding Screen Studies please contact the student coordinators:

Brandon Evans, Film and Visual Studies

tevens@fas.harvard.edu

Caufield Schnug, Film and Visual Studies

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Society for Cinema & Media Studies

The Society for Cinema and Media Studies (SCMS) is the professional organization that represents the discipline. Information on SCMS can be found on their website at <http://www.cmstudies.org/>.

Founded in 1959, SCMS is a professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the study of the moving image.

The college and university faculty and students who comprise this scholarly organization are involved in various fields of study, including (but not limited to): Film Studies, Cinema Studies, Television Studies, Media Studies, Visual Arts, Cultural Studies, Film and Media History, and Moving Image Studies.

The goals of SCMS are to promote all areas of media studies within universities and two-and four-year colleges; to encourage and reward excellence in scholarship and writing; to facilitate and improve the teaching of media studies as disciplines and to advance multi-cultural awareness and interaction. SCMS is dedicated to serving its members' professional needs and concerns; strengthening the ties between the academic community and those who interact with it, from the media industry to the government to the public at large; and to promoting the preservation of our film, television, video, and other media heritage.

Activities of the Society include an annual meeting and the publication of Cinema Journal. Anyone with an interest in film, television, video and/or new media teaching and/or publication is welcome to join.

Other relevant professional organizations include the College Art Association (www.collegeart.org), as well as the American Studies Association (www.theasa.net) and other area studies organizations.

TEACHING FELLOWSHIPS

Information about teaching is available from the Graduate Programs Administrator for Film and Visual Studies, Emily Amendola, 617-495-9720, amendola@fas.harvard.edu. Teaching normally begins in the third year. Before a student begins teaching, he or she must be eligible to take the general examination and all course work must be completed and graded (no “incomplete” grades). Please note that while students are encouraged to discuss ideas and preferences for teaching with the DGS, offers of teaching are made by the DGS in consultation with the VES Administration based on enrollment figures for undergraduate

courses in film studies and VES.

TIME - As a Course on Your Study Card

Advanced students (those who have completed their 16 half courses) sign up for half-courses of Time instead of graded courses. No more than three units of Time may be taken in a term without specific approval of the student's advisor and Director of Graduate Studies. The Department has two options for Time: Time-C (8899) and Time-T (8811). Time-C is the "course" option for research related to your graduate studies; Time-T is the "teaching" option that corresponds with a teaching appointment.

TRANSFER CREDIT

Students entering the Graduate School who have done graduate work elsewhere may apply for transfer of credit at the end one full term of satisfactory work at Harvard.

The amount and kind of credit shall be decided by the DGS with the advice and consent of the Film Studies Committee, but in no case will it exceed seven half-courses. The decision will be partially based on the nature of the student's work done elsewhere and on their record in their first year at Harvard.

Students interested in transferring credit should meet with the Director of Graduate Studies to discuss this option.