

Film Studies

The Five College Film Studies major and the minor in film studies are administered by the Film Studies Steering Committee: Professors Sinha (art), Staiti (art), Wartenberg (philosophy), Young (English); Associate Professors Blaetz (film studies, *chair*), Crumbaugh (Spanish); Assistant Professor Rundle (Theatre Arts); Visiting Instructor Eisenstein; Visiting Artist Mellis (Five Colleges).

Contact Persons

Bridget Barrett, *secretary*
Rose Ryan, *senior administrative assistant*
Robin Blaetz, *chair*

Film studies at Mount Holyoke introduces students to the academic study of film from a variety of critical and disciplinary perspectives. Courses combine cultural, historical, formal, and theoretical analyses of films from a range of world cinematic traditions. In addition, some possibilities for the study of film/video production are available to students at the College and at the other Five College institutions.

Requirements for the Five College Film Studies Major

The major is comprised of ten courses (40 credits), one of which may be a component course (a course that is at least one-third film intensive). Of these ten courses, at least two (but no more than five) must be taken outside the College.

Courses

1. One introduction to film course (normally taken on the home campus)
2. One film history course (either a general, one-semester survey or a course covering approximately 50 years of international film history)
3. One film theory course
4. One film genre or authorship course
5. One national or transnational cinema course
6. One special topics course (may be a component course)
7. One advanced seminar in a special topic
8. One film, video, or digital production course, but no more than two such courses may be used toward the major.
9. Two electives from any of the above categories

In the course of fulfilling the program of study, at least one course must focus on non-narrative film (documentary or experimental), and at least four courses should be at the advanced level. Courses can fit into more than one category, but a single course may not be used to satisfy two of the numbered requirements.

Other

- A thesis is optional.

Requirements for the Minor

Credits

- A minimum of 16 credits above the 100 level

Courses

- Film Studies 201 (Introduction to Film), Film Studies 202 (Talking Pictures: An Introduction to Film), or Film Studies 203 (Introduction to Spanish and Latin American Film)
- Three courses (12 credits) at either the 200 or 300 level. The three courses beyond the introductory course should be core courses, but one may be a component course (a course that is at least one-third film intensive and marked as such in the course catalogue) if necessary.

Course Offerings

101fs First Year Seminar

Fall 2011

101f(1) African Cinema

(First-year seminar; speaking-intensive course; taught in English; Same as French 120) This seminar will explore the genesis, evolution, and different themes of African cinema. We will also discuss the current issues and challenges facing the production, distribution, and critique of films made by Africans in Africa and about Africa. Lectures will be coupled with screening of films.

Meets Humanities I-A requirement

S. Gadjigo

Prereq. fy; 4 credits

Spring 2012

101s(1) History and Bollywood

(First-year seminar; speaking- and writing-intensive course; Same as History 101) This course will concentrate on the relationship between Bollywood (or the Bombay Film Industry) and history. How do Bollywood films produce the past? What historical moments are they interested in capturing? How do these images and narratives compare to those produced by historians? The purpose of this course is to introduce students to South Asian history, to challenge them to think critically about film production, and to test and strengthen their writing skills.

Meets multicultural requirement; meets

Humanities I-B requirement

K. S. Datla

Prereq. fy; 4 credits

201fs Introduction to Film

This course teaches the basic concepts and critical skills involved in interpreting film. Through lecture, reading, discussion, and screening of films both in and outside of class, the student will become a more informed and sophisticated observer of the cinema. During the first half of the semester, the class will study form and style in narrative film as well as in nonnarrative practices such as avant-garde and documentary filmmaking. For the remainder of the course, the class will

examine some of the major critical approaches in the field.

Meets Humanities I-A requirement

K. Eisenstein, R. Blaetz

2 meetings (75 minutes), 1 screening (2 1/2 hours); 4 credits

*202s Talking Pictures: An Introduction to Film

(Same as Art History 202) Some of the best feature-length films of the past century have commanded our attention because of their compelling artistry and the imaginative ways they tell stories visually and verbally. This course closely studies narrative films from around the world, from the silent era to the present, and in the process it introduces students to the basic elements of film form, style, and narration. Some of the films to be considered are: *Broken Blossoms*, *Battleship Potemkin*, *Citizen Kane*, *Contempt*, *The Bicycle Thief*, *Ugetsu*, *Rear Window*, *Woman in the Dunes*, *The Marriage of Maria Braun*, *Days of Heaven*, and *Moulin Rouge*.

Meets Humanities I-A requirement

P. Staiti

2 meetings, (1 75 minute and 1 2-hour screening); 4 credits

203f Introduction to Spanish and Latin American Cinema

(Speaking- and writing-intensive course; Same as Spanish 240-01) This course offers a broad introduction to the history, politics, and aesthetics of Latin American and Spanish cinema in the context of, and in contrast with, cinemas from other regions, especially hegemonic Hollywood aesthetics. This course will also focus specifically on introducing students to the basic terminology and methodologies of film analysis, thus preparing them for the department's film seminar (Spanish 320) and other advanced courses in film studies.

Meets Humanities I-A requirement

J. Crumbaugh

Prereq. Spanish 212 or permission of instructor; Taught in Spanish; 4 credits

210f Production Seminar in the Moving Image: The Personal and the Political in Documentary: Beginning Video Production
In this introductory video production course we will study and make documentaries that

highlight connections between the private and the public, the local and the global, the personal and the political. We may use our own stories as a jumping off point to explore larger historical, economic, environmental, or social forces. Conversely, we might begin by looking at events on the world map and then trace a path back to our own coordinates. Through screenings, readings, and discussion, as well as video projects, students will develop their own points of view while learning the vocabulary of moving images and gaining production and postproduction technical training.

Meets Humanities I-A requirement

B. Mellis

Prereq. Introduction to Film Studies.

Application and permission of instructor.

Application available through FS website.; 1 meeting (3 hours), 1 screening (2 hours); a lab fee may be charged; 4 credits

220fs Special Topics in Film Studies

Fall 2011

220f(1) American Gothic

(Same as English 243f (01)) (Film Studies Component Course.) An examination of the gothic—a world of fear, haunting, claustrophobia, paranoia, and monstrosity—in American literature and culture, with an emphasis upon issues of race and gender. Topics include: the gothic; gothic sexuality; Southern, Northern, and national gothic; freakishness and grotesquerie; and visual gothic. Focus on fiction, with some film and photography. Authors and artists may include Alcott, Arbus, Browning, Crafts, Crane, Dunbar, Dunn, Faulkner, Gilman, Hawthorne, McCullers, Morrison, O'Connor, Oates, Parks, Poe, and Romero.

Meets Humanities I-A requirement

E. Young

Prereq. so, jr, sr, English 240 or 241 recommended; 4 credits

220f(2) Music and Film

(Same as Music 220) For all who stay to the end of the credits, purchase soundtracks, and argue over who should have won the Oscar for Best Score, along with anyone else interested in the undervalued importance of music to the general effect of a motion pic-

ture, this course will explore and discuss the myriad ways in which these two media interact. The course will focus on classic scores by Herrmann, Morricone, and Williams, as well as the uses of existing music in films of Bergman and Kubrick.

Meets Humanities I-A requirement

D. Sanford

Prereq. See Music 220; permission of instructor required for registration in Film Studies 220.; 4 credits

220f(3) Sound for Theatre and Film

(Same as Theatre Arts 220) This course examines the theory, practice, and history of theatrical sound design. The course will make use of classroom projects and the current Rooke Theatre productions to develop the students' sound designs. While sound and music for theatre will be the focus, students of film, TV, and music composition are encouraged to apply.

Meets Humanities I-A requirement

B. Connelly

Prereq. one theatre arts course or permission of instructor; 4 credits

Spring 2012

220s(1) The Seventh Art

At its earliest presentations, comparisons were drawn between the cinema and other arts (e.g., Lumière and Pre-Raphaelite painters); soon afterward, the new medium was christened the seventh. The youngest and its elders have consistently energized each other, and this course will trace key points along that circuit. Beginning on recently turned ground (Moving Pictures: American Art and Early Film and Picasso and Braque Go to the Movies) we will track movements, figures, and technologies (German Expressionism and Soviet Constructivism, Duchamp and Warhol, 16mm film and video) that have bridged the visual arts and the cinema, harvesting what grows out of such cross-fertilization.

Meets either language requirement or

Humanities I-A requirement

K. Eisenstein

4 credits

220s(2) Reel America: History and Film

(See History 283s(01)) This course is an introduction to the social and cultural history of the American film industry since the 1890s. The course surveys the evolution of Hollywood cinema from the silent era through the so-called classical period and through the post-World War II breakup of the studio system.

Meets Humanities I-B requirement

D. Czitrom

Component course for Film Studies Minor; 4 credits

220s(3) Advanced Russian Film and Literature

(Same as Russian and Eurasian Studies 252) Students will view films, read excerpts from Soviet and Russian prose about childhood and coming of age, and study the sociocultural aspects of becoming an adult in Russia. Films will include: *Ivan's Childhood*, *The Scarecrow*, *The Thief*, *The Return*. Readings will include literary texts and film reviews. We will continue to work on oral and writing skills, and vocabulary. Russian 252 prepares students to express opinions, ideas, points of view and critiques on films, social issues, and cultural phenomena using more complex and rich language

Meets Humanities I-A requirement

E. Dengub

Prereq. Russian and Eurasian Studies 251 or the equivalent, or permission of the instructor; Taught in Russian. Component Course for Film Studies.; 4 credits

220s(4) What's So Funny?: Humor and Comedy in Contemporary German Film, TV, and Song

(Speaking- and writing-intensive course; Same as German Studies 223s(01)) Germans have no sense of humor, right? Yet preeminent cultural critic Marcel Reich-Ranicki claims that, next to England, no other country demonstrates a cultural tradition as deeply steeped in humor and comedy. Who is right? Are Germans humorless robots or born with funny bones? We will challenge the notion of humor as a universal concept and examine the comic as a cultural phenomenon. Based on selections from works by Freud et al, we will explore diverse forms of the comic in a range of media: from Goethe's

erotic poetry to film classics like *The Blue Angel*, and recent films about popular humorist successes of the 1920s such as the Comedian Harmonists, the first Boy Band.

Meets Humanities I-A requirement

G. WittigDavis

Prereq. Previous study of German; Component course for Film Studies.; 4 credits

**220s(5) The Remembrance of the Holocaust in Film*

(Speaking- and writing-intensive course; Same as German Studies 223) (In German) This seminar explores the remembrance of the Holocaust as represented primarily, but not solely, in German and European films from the immediate postwar era to the present, including documentary and feature film, as well as in other forms of visual media, such as television, photographs, and art. Themes include the working through of the past, expressions of guilt, remorse and sorrow, and the relationship between art and politics as exemplified in attempts to understand the causes, motives, and consequences of the Holocaust. Films include *Night and Fog*, *Shoah*, *Schindler's List*, *Gebürtig*, *The Night Porter*, *Life is Beautiful*, *The Nasty Girl*, *Wannsee Conference* and others.

Meets either language requirement or Humanities I-A requirement

K. Remmler

Prereq. Same as German Studies 223. Previous study of German; Students enrolled in 223 are expected to enroll in the complementary two-credit tutorial (German Studies 224).; 4 credits

***230f Documentary Film**

This course examines the principles, methods, and styles of nonfiction film. Beginning with the "actualités" of film history's first practitioners and ending with contemporary self-reflexive films, such as Errol Morris's *The Thin Blue Line*, the class studies films that strive to represent some aspect of the real world as opposed to the fictional worlds of narrative cinema.

Meets Humanities I-A requirement

K. Eisenstein

Prereq. Film Studies 201 or 202; 4 credits

250s History of World Cinema: The Second 100 Years (1932-2032)

This historical survey will chart the cinema's life from the arrival of sound on. We will cover the triumph and collapse of the Hollywood studio system, the prewar French cinema, the postwar Italian Neo-Realists, New Waves, Independents, and contemporary world cinema, all with an eye toward shifting aesthetics and exhibition/distribution practices (especially in terms of the digital).

Meets Humanities I-A requirement

K. Eisenstein

Prereq. Film Studies 201,202 or 203; 4 credits

260fs Film Genre

This course offers a critical, historical, and theoretical approach to a specific film genre. Some examples of genres that might be studied are: the science fiction, horror, melodrama, musical, Western, detective, or gangster film.

Fall 2011

260f(1) Film Genre and Gender

(Same as Gender Studies 204f (01)) This course examines the development of Hollywood film genres largely in the post-studio era, particularly the Western, the Melodrama, the Science Fiction and Horror film, and film noir. We will consider the evolution of these four genres in relation to changes in the film industry and in American society, especially in relation to gender.

Meets Humanities I-A requirement

R. Blaetz

Prereq. Film Studies 201 or 202; 2 meetings (75 minutes) and 1 screening (2 hours, 30 minutes); 4 credits

Spring 2012

**260s(1) The Musical Film*

This course explores the American musical film from its first appearance in the early 1930s in the films of Busby Berkeley to its recent revival in films such as Baz Luhrmann's *Moulin Rouge*. The course also examines musical films from other national cinemas that either comment self-reflexively on the genre and its American context and/or expand common definitions of the genre.

Meets Humanities I-A requirement

R. Blaetz

Prereq. Film Studies 201 or 202; 2 meetings (75 minutes) and 1 screening (2 hours, 30 minutes); 4 credits

270fs National and Transnational Cinema

This course offers a critical, historical, and theoretical approach to the cinema of a single country or group of countries. Some examples that might be studied are: French cinema, Francophone cinema, Indian cinema, Eastern European cinema, or Latin American cinema. Fall 2011

**270f(1) Silent Cinema*

This course is an introduction to silent cinema in the U.S. and the contexts of its reception. We will consider issues of gender, age, race, and ethnicity in the making of the cinematic audience. Contemporary forms of live entertainment, such as vaudeville, minstrelsy, burlesque, pugilism, and ethnic theatre, will be discussed in order to illuminate the broader cultural origins of American film.

Meets Humanities I-A requirement

The department

Prereq. Film Studies 201 or 202; 2 meetings (75 minutes) and 1 screening (2 1/2 hours); 4 credits

Spring 2012

270s(1) Literature and Film on Trial

(Taught in English; Same as Russian and Eurasian Studies 211) Art and artists in twentieth-century Russian society were especially challenged by cataclysmic violence—revolutions, wars, and totalitarian oppression. We will study major works of literature and film and place them in the aesthetic and political contexts that influenced their creation and their reception in Russia. Artists to be studied include Chekhov, Vertov, Babel, Eisenstein, Kupreyanova, Zamyatin (*We*), Solzhenitsyn, Tarkovsky, Erofeev, Brodsky.

Meets Humanities I-A requirement

E. Cruise

Component course for Film Studies.; 4 credits

***280s Film Authorship**

This course offers a critical, historical, and theoretical approach to a specific cinematic author. While most courses focus on a director or group of directors, courses may also

focus on designers, technicians, performers, producers, or some combination of these personnel.

280(s) Cinephilia and the Auteur—Forests and Trees

In his review of *Bitter Victory* (1958), Jean-Luc Godard declared: “the cinema is Nicholas Ray.” In his study *The American Cinema: Directors and Directions 1929-1968*, Andrew Sarris placed Ray just beneath the “Pantheon Directors” in a lovely named but secondary grouping he called “The Far Side of Paradise.” This course will dive into this fascinating period of film criticism and cinephilia (the 1950s and 1960s). By examining the French response (Andre Bazin and Cahiers) to the American cinema (mainly of the 1940s and 1950s), and by looking at the films of directors like Ray, Howard Hawks, and Fritz Lang, we will explore the French influence on American and British critics.

Meets Humanities I-A requirement

K. Eisenstein

4 credits

290s Film Theory

This course offers a consideration of one or more of the methods through which the medium of film is understood aesthetically and/or culturally.

Spring 2012

290s(1) Feminist and Queer Theory through Film

(Same as Gender Studies 221) We will be reading a number of key feminist texts that theorize the construction of sexual difference, and challenge the oppression of women. We will then address queer theory, an offshoot and expansion of feminist theory, and study how it is both embedded in, and redefines, the feminist paradigms. This redefinition occurs roughly at the same time (1980s/90s) when race emerges as one of feminism’s prominent blind spots. We will study these shifts through the analysis of a few moving pictures, or, to put it differently: all you always wanted to know about feminism, but didn’t think to ask filmmakers such as Almodóvar, Hitchcock, Jarman, Pasolini, Varda, and others.

Meets Humanities I-A requirement

C. Gundermann

Prereq. soph, jr, sr; 4 credits

**290s(2) Philosophy and Film Theory*

(Same as Philosophy 275-01) An exploration of philosophical issues encountered in the study of film. Why do we need a theory of film? What is a film anyway? Do films have “authors”? How do films engage our emotions? Can films be socially critical? What can we learn from films? These are examples of the topics to be discussed in this course as we investigate the nature of film and its relation to philosophy. There will be weekly required film screenings.

Meets Humanities I-B requirement

T. Wartenberg

Prereq. 4 credits in department or in film

studies, or permission of instructor; 2 meetings (75 minutes), 1 screening (1.5 hours); 4 credits

295fs Independent Study

Does not meet a distribution requirement

The department

Prereq. soph, jr, sr, and permission of program; 1-4 credits

310s Production Seminar: Advanced Documentary Production Workshop

An advanced course in the theory and practice of film/video production as an art form. Topics for the seminar will vary from year to year.

In this class, we will take skills and insights gained in introductory production courses and develop them over the length of the semester through the creation of one short documentary project, 10 minutes long. We will explore the ethical questions and ambivalences inherent in this medium, seeking complex answers to difficult questions about representation and the often blurry lines between fiction and non-fiction. We will watch documentaries each week, films that introduce us to new ideas and information both in their content and in their form. Come with your idea; we will hit the ground running with proposal writing the first week.

Meets Humanities I-A requirement

B. Mellis

Prereq. Beginning video production or its equivalent. Application and permission of instructor required. Application available through FS Web site.; 1 meeting (3 hours), 1

screening (2 hours); a lab fee may be charged.;
4 credits

320fs Seminar in Film Studies

Fall 2011

320f(1) *Montage: Millimeters or Miles*
Hollis Frampton claimed that it was “from [Eisenstein’s] montage that we, all of us, measure our distances, in millimeters or in miles.” Frampton’s “all” extends beyond those directly involved with the cinema, echoing Eisenstein who stated that he was “interested in everything besides…the cinema,” and who once began an essay with this epigraph from Goethe: “In nature we never see anything isolated, but everything in connection with something else which is before it, beside it, under it, and over it.” This seminar will focus on Eisenstein’s films and writings, pursuing their reverberations in Hollywood (e.g., Lang, Sirk) and the avant-garde (e.g., Brakhage, Sonbert, Child).

Meets multicultural requirement; meets Humanities I-A requirement

K. Eisenstein

Prereq. 8 credits in film studies including 201 or 202 or permission of instructor; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

Spring 2012

320s(1) *Notable Novels in Film*
(Same as French 311-01) Focusing on late eighteenth- and nineteenth-century French novels, we will explore the historical and cultural background of a decadent French aristocracy and witness the triumph of the bourgeoisie. As visual resources we will use paintings by Boucher, Fragonard, Ingres, Delacroix, Courbet, Manet, Degas, as well as cinematic interpretations of Laclos’ *Les Liaisons dangereuses*, Diderot’s *La Religieuse*, and literary works by George Sand, Stendhal, Balzac, Flaubert, Zola, and Maupassant. Literacy in technology is an integral part of this course, and students will learn to produce a digital narration in iMovie as a term project.

Meets Humanities I-A requirement

N. Vaget

Prereq. permission of instructor; Component course for Film Studies.; 4 credits

320s(2) *Hitchcock and After*

See English 374f.

Meets Humanities I-A requirement

E. Young

Prereq. You must apply for admission to this course by completing the application; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

*320s(3) *Theatre on Film/Film on Theatre*
(Same as Theatre Arts 350s(01)) For over a century, the relationship between stage and screen has been mutually defining. From the early influence of melodrama on cinematic form to contemporary experimental performance practices, theatre and film have sustained a rich, ongoing dialogue. With this in mind, we will study films that engage with theatricality as well as stage work that embraces cinematic sensibilities. Course materials include a broad selection of films in various genres as well as theoretical readings and a selection of plays. A special section of the course will be devoted to Shakespeare on film. Required weekly screenings will be complemented by attendance at live theatre performances.

Meets Humanities I-A requirement

E. Rundle

Prereq. Film Studies 201; 4 credits

***340fs Topics in Experimental Film**

This topics course provides advanced instruction in an aspect of film history, theory, or criticism. Students are expected to bring substantial background in the study of film to this course; enrollment may be limited.

Fall 2011

*340f(3) *Home Movies*

(Writing-intensive course) This course examines that strain of the American Avant-Garde that finds its raw material in the domestic and quotidian world of everyday life, which it shapes through various, often highly complex editing practices. The theoretical work for the course is centered on the notion of duration; some of the filmmakers to be considered include: Stan Brakhage, Marie Menken, Marjorie Keller, and Peggy Ahwesh.

Meets Humanities I-A requirement

R. Blaetz

Prereq. 8 credits in department including Film

Studies 201 or 202 or permission of instructor; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

Spring 2012

***340s(1) Women Experimental Filmmakers**
(Same as Gender Studies 333-10) This seminar examines experimental cinema made by women from the early 1950s, during the earliest years of the movement known as the American Avant-Garde, through the 1990s. While the class will read feminist film theory and see the work of such well-known filmmakers as Yvonne Rainer, Sally Potter, and Chantal Akerman, we will also examine the less familiar but highly influential films of women working in the home movie or diary mode, with particular emphasis on the work of Marie Menken.

Meets Humanities I-A requirement

R. Blaetz

Prereq. Film Studies 201,202,or 203; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

***370fs Topics in National/Transnational Cinemas**

Film Studies 370 offers a critical, historical, and theoretical approach to the cinema of a single country or group of countries. Some examples of national cinemas that might be studied are: French cinema, Francophone cinema, Indian cinema, Eastern European cinema, or Latin American cinema.

Fall 2011

***370f(1) The French New Wave: Its Origins and Its Influence**

(Same as French 331f (02)) The New Wave was a series of films made in the 1960s by a group of pioneers, who had seen almost every film ever made and particularly admired American and Russian cinema. This creative explosion, a reaction to “cinéma de Papa,” won an aesthetic and political victory against an increasingly affluent, self-satisfied society, and brought about a revolution in the film industry.

Meets Humanities I-A requirement

C. LeGouis

Prereq. Two of the following courses: French 215, 219, 225, or 230, or permission of department chair and course instructor.;

Taught in French; 4 credits

***370f(2) Seminar in American Film: Art of the Hollywood Film**

(Same as Art History 350-02) This is a course on American feature-length film from the silent era to the present. After reading theories of classical narration, Hollywood style, and cultural significance, we will develop interpretive strategies for ten films, among them *The Grapes of Wrath*, *Touch of Evil*, *Sunset Boulevard*, *Vertigo*, *Blade Runner*, and *Unforgiven*.

Meets Humanities I-A requirement

P. Staiti

Prereq. jr., sr., 8 credits in film studies, or permission of instructor; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

***370f(3) Courses in Francophone Studies:**

Ousmane Sembene

(Same as French 341) Born in 1923 in Senegal, the writer/filmmaker Ousmane Sembène is one of the rare witnesses of the three key periods of contemporary African history: the colonial period; the period of struggle for political and economic independence; and the period of effort to eliminate neocolonialism through the rehabilitation of African cultures. This course is entirely devoted to the works of Ousmane Sembène and will explore the key moments of his life, his activism in European leftist organizations, his discovery of writing, and most of all the dominant features of his film work.

Meets Humanities I-A requirement

S. Gadjiogo

Prereq. two of the following courses: French 215, 219, 225, or 230, or permission of department chair and course instructor; Component course for Film Studies Minor; 4 credits

Spring 2012

***370s(1) Bollywood : A Cinema of Interruptions**

(Same as Art History 360) How are we to respond to Indian popular film, which is notorious for its distracting song and dance numbers, meandering story line, and visually overblown spectacles? This seminar will develop historical and theoretical approaches to

Indian films as what scholar Lalitha Gopalan calls a “constellation of interruptions.” Students will examine feature films in class, write critical papers on scholarly essays, and pursue independent research projects on various aspects of Indian film.

Meets Humanities I-A requirement

A. Sinha

Prereq. jr, sr, 8 credits in art history or film studies, or permission of instructor; 1 meeting (3 hours), 1 screening (3 hours); 4 credits

**370s(2) States of Terror: From Kaspar Hauser to 9/11 in Film and Text*

(Speaking- and writing-intensive course; Same as German Studies 325) Case studies in terror/ism, starting with the case of the mysterious 1828 foundling Kaspar Hauser, rumored even during his lifetime to have been the prince of Baden. Surviving the terror of solitary imprisonment for 12 years, was he the victim of political terrorism at the time? The course investigates parallels and differences between Kaspar’s case and the terrorism of the leftist Red Army Faction (RAF) that shook Germany as of the 1970s, as well as their relation to the trauma of 9/11 and present-day international conflict. Multidisciplinary text selection on topos. Films range from New German Cinema (Herzog, von Trotta) to Ulrike Meinhof (2006) and Der Baader-Meinhof Komplex (2008).

Meets either language requirement or Humanities I-A requirement

G. Davis

Prereq. sr; others by permission of instructor; Taught in German; Component course for Film Studies; 4 credits

**370s(3) Advanced Studies in Visual Culture: Memory (of) War*

(Speaking- and writing-intensive course; Same as Spanish 340) The Spanish Civil War (1936-1939) and the repressive, right-wing military regime of Francisco Franco (1939-1975) have shaped contemporary thought and cultural production in Spain. Cinema in particular shows a persistent concern with war and memory. The films studied in this course raise a number of philosophical and political questions to this effect. How does the devastation of war register through the medium of film? How do censorship and

propaganda condition memory, and how does the past return in a postdictatorship? What and why do people choose to remember or to forget? Films to be studied include both mainstream commercial features and experimental works, and range in genre.

Meets Humanities I-A requirement

J. Crumbaugh

Prereq. Spanish 221 or Spanish 240, or permission of instructor; taught in Spanish; 4 credits

**370s(4) Global Europe?: Immigration and Representations of Im/migrants in Film and Text*

(Speaking- and writing-intensive course; taught in English; Same as German Studies 315 and European Studies 316) The course focuses on key issues facing contemporary Europe as it attempts to integrate large im/migrant populations: such legal issues as the development of asylum, immigration, citizenship, and anti-discrimination/hate laws and such cultural issues as the meanings of integration vs. assimilation; multicultural vs. pluralistic societies; the roles of Christianity, Judaism, and Islam in the construction of European societies and cultural identities; perceptions of (Post-)Colonialism and the interceptions of gender, race, class, and nationality; and the (dis)integrative role of language. Focus on the emergence of European Union rules vs. representative national policies in Germany, France, and Great Britain.

Meets multicultural requirement; meets Humanities I-A requirement

G. Davis

Prereq. Film Studies 201, 202; Component course for Film Studies Minor; 4 credits

**370s(5) Queer Kinship in Asian North American Literature, and Film*

(Same as English 334s(01)) This course examines alternative kinship formations in Asian North American cultural production. It will focus on the gender and sexual management of racial bodies since the nineteenth century—from the U.S. Page Law of 1875 that restricted Chinese women on the basis of their presumed sexual immorality to various forms of “racial castration” that mediate Asian masculinities. We will consider how alternative kinship arrangements and queer

cultural projects expose and/or upset the narrative assumptions embedded in heteronormative scripts of nationalism.

Meets multicultural requirement; meets Humanities I-A requirement
I. Day

Prereq. jr, sr, 8 credits in English or film studies, or permission of instructor; 1 meeting (3 hours), 1 screening (3 hours); 4 credits

380fs Topics in Film Authorship

This course offers a critical, historical, and theoretical approach to a specific cinematic author. While most courses focus on a director or group of directors, courses may also focus on designers, technicians, performers, producers, or some combination of these personnel.

Fall 2011

380f(1) Henry James on Film

(Writing-intensive course; Same as English 345f-(01)) This seminar will examine the various screen adaptations of assorted novels by Henry James. We will read the novels against the films, exploring how James's texts translate—or do not translate—into film.

Meets Humanities I-A requirement
D. Weber

Prereq. jr, sr, 8 credits in English beyond 101, or permission of instructor; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

Spring 2012

380s(1) *Natural's Not in It: Pedro Almodóvar* (Speaking- and writing-intensive course; Same as Spanish 340f-01) This course studies the films of Pedro Almodóvar, European cinema's favorite bad boy turned acclaimed auteur. On the one hand, students learn to situate films within the context of contemporary Spanish history (the transition to democracy, the advent of globalization, etc.) in order to consider the local contours of postmodern aesthetics. On the other hand, the films provide a springboard to reflect on larger theoretical and ethical debates. For instance, what can a weeping transvestite teach us about desire? What happens when plastic surgery and organ transplants become metaphors? Under what circumstances, if

any, can spectators find child prostitution cute?

Meets Humanities I-A requirement

J. Crumbaugh

Prereq. Film Studies 201, 202, or Spanish 221 or permission of instructor; Weekly evening screenings; taught in Spanish; 4 credits

*380s(2) Jane Austen: Fiction and Film

(Writing-intensive course; Same as English 320) Offers a critical, historical, and theoretical approach to a specific cinematic author. While most courses focus on a director or group of directors, courses may also focus on designers, technicians, performers, producers, or some combination of these personnel.

Meets Humanities I-A requirement

J. Lemly

Prereq. jr, sr, 8 credits in English/Film studies beyond 101; prior work in eighteenth- to nineteenth-century literature, history, or film recommended; students should have read at least two Austen novels; 1 meeting (3 hours) plus screenings; 4 credits

*390s Topics in Film Theory

Offers a consideration of one or more of the methods through which the medium of film is understood aesthetically and/or culturally.

Spring 2012

*390s(1) Feminist Theory and Film

(Writing-intensive course; See English 385; Gender Studies 333)

Meets Humanities I-A requirement

E. Young

Prereq. jr, sr, 8 credits in English and/or gender studies beyond 101, and permission of instructor; Film Studies 201 and/or other background in film strongly recommended. You must apply for admission to this course by completing the application.; 1 meeting (3 hours) plus evening screening; 4 credits; satisfies English department seminar requirement; satisfies Gender Studies department feminist theory requirement; 4 credits

*390s(2) Philosophy of Film

(Writing-intensive course; See Philosophy 375s (01))

Meets Humanities I-A requirement

T. Wartenberg

Prereq. 8 credits in department including Film Studies 201 or 202 or permission of instructor; 1 meeting (2 hours), 1 screening (2 hours); 4 credits

**390s(3) Queer Theory and Recent Queer Film in Latin America*

(Writing-intensive course; Same as Spanish 320-08) In the 1990s GLBT liberation entered the public sphere as a major political force. Simultaneously, American academia produced and exported a new academic discipline: queer studies. As a consequence, the North American liberational model displaced cultural and theoretical models of sexuality of other countries. We will consider some of the key U.S. texts that have consecrated queer studies as a discipline and juxtapose them with theories and cinematic texts from Argentina, Brazil, Chile, Cuba, and Mexico in order to recuperate cultural models under erasure in the wake of the U.S. model's identity-focused and consumer-driven triumphalism.

Meets Humanities I-A requirement

C. Gundermann

Prereq. Spanish 221 and one of the following: 235,237,244,246; or permission of instructor; 4 credits

**390(5) Philosophy and Film Theory*

(Writing-intensive course; See Philosophy 375f (01))

Meets Humanities I-A requirement

T. Wartenberg

Prereq. 8 credits in department including Film Studies 201 or 202 or permission of instructor; 1 meeting (3 hours), 1 screening (2 hours); 4 credits

395fs Independent Study

Does not meet a distribution requirement

The department

Prereq. soph, jr, sr, and permission of program; a lab fee may be charged; 1-8 credits