Film Studies

The Five College Film Studies major and the minor in film studies are administered by the Film Studies Steering Committee: Professors Blaetz (film studies, chair), Sinha (art history), Staiti (art history), Wartenberg (philosophy), Young (English); Associate Professors Crumbaugh (Spanish); Rundle (theatre arts and gender studies); Assistant Professor Rodgers (english; on leave Spring 2016); Lecturer Mellis (Five Colleges); Guest Artist and Visiting Instructor Johnson.

Overview

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.

Contact Info

Bridget Barrett, senior administrative assistant
Robin Blaetz, chair

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

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

In the course of fulfilling the program of study, at least one course must focus on nonnarrative 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

- FLMST-395 must be approved by the Film Studies Steering Committee, through the Program’s Chair, in order to satisfy one of the major requirements.
- 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) or Film Studies 202 (Talking Pictures: An Introduction to Film), or Film Studies 203 (Introduction to Spanish and Latin American Cinema)
- 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

FLMST-201 Introduction to Film
Fall
This course teaches the basic concepts, vocabulary, and critical skills involved in interpreting film. Through readings and lectures, students will become more informed and sophisticated observers of the cinema, key examples of which will be screened weekly. While the focus will be on the form and style of narrative film, documentary and avant-garde practices will be introduced. The class will also touch upon some of the major theoretical approaches in the field.
Applies to requirement(s): Humanities
R. Blaetz
Notes: 2 meetings (75 minutes), 1 screening (2 1/2 hours)
Credits: 4

FLMST-202 Talking Pictures: An Introduction to Film
Spring
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 narrative. 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.
Crosslisted as: Art History 202
Applies to requirement(s): Humanities
P. Staiti
Notes: 2 meetings (one 75 minute and one 2-hour screening)
Credits: 4

FLMST-203 Introduction to Spanish and Latin American Cinema
Fall
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.
Crosslisted as: Spanish 240CN
Applies to requirement(s): Humanities; Language
Other Attribute(s): Speaking-Intensive; Writing-Intensive
J. Crumbaugh
Prereq: Spanish 212.
FLMST-220AG Special Topics in Film Studies: ‘American Gothic’
Not Scheduled for This Year
An examination of the gothic—a world of fear, haunting, claustrophobia, paranoia, and monstrosity—w 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, filmmakers, and artists may include Alcott, Arbus, Browning, Crane, Dunbar, Dunn, Elmer, Faulkner, Gilman, Hitchcock, Kubrick, McCullers, Morrison, O’Connor, Oates, Parks, Poe, Romero, Turner, and Wood.
Crosslisted as: English 243
Applies to requirement(s): Humanities
E. Young
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: English 240 or 241 recommended
Notes: Component course for Film Studies
Credits: 4

FLMST-220DF Special Topics in Film Studies: ‘Design for Film’
Not Scheduled for This Year
The class will study the development of Art Direction and Costume Design for Film and Television from their beginnings in the Twentieth Century to the present. Students will engage in an investigation of the field through written work, visual presentations and practical projects.
Crosslisted as: Theatre Arts 220DF
Applies to requirement(s): Humanities
V. James
Credits: 4

FLMST-220FC Special Topics in Film Studies: ‘Curing the Woes of Integration?: Culturally Diverse Film Comedy as Medicine’
Not Scheduled for This Year
Early on, German cinema was embroiled in heated debates about its value: Is it, like the theater, both entertainment and education? Does it, like the novel, tell a narrative that makes us laugh and cry? Can it help us discern the constructions of our individual, national, and transnational identities? In recent decades, Germany, and Western Europe, have grappled with integrating large migrant groups. Politicians are frantically searching for a nostrum to cure the ills purportedly caused by integration failure; anti-immigrant rightist parties are growing in the EU. Yet a vibrant corpus of comedic films and literature about and by migrants has arisen. Will laughter prove the ‘best medicine’?
Crosslisted as: German Studies 223FC
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive; Topics Course
G. Wittig Davis
Prereq: Previous study of German, normally equivalent to 4 or more semesters of college German, or 4-5 years of high school German; or extended exchange study in a German-speaking country.
Notes: All students new to the German Studies department should complete the online placement exam. Final placement will be determined at the beginning of the semester.
Credits: 4

FLMST-220MU Special Topics in Film Studies: ‘Music and Film’
Fall
This course is 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 picture. We 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 pre-existing music in films of Kubrick and Tarantino.
Crosslisted as: Music 220
Applies to requirement(s): Humanities
D. Sanford
Instructor permission required.
Prereq: Music 100, 102, 103, or 131.
Credits: 4

FLMST-220PS Special Topics in Film Studies: ‘Adaptation from Page to Screen’
Not Scheduled for This Year
The Oxford English Dictionary lists as its primary definition for ‘adaptation’: ‘the bringing of two things together so as to effect a change in the nature of the objects.’ Our course considers the complex relationship between a source and its retellings, including the way in which such retellings permanently alter the source material and how each incarnation of a given narrative offers us a window of insight into a particular historical moment. Readings/films will include Macbeth, Frankenstein, The Silence of the Lambs, and No Country for Old Men.
Crosslisted as: English 284
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive; Writing-Intensive; Topics Course
A. Rodgers
Prereq: English 200 or Film Studies 201.
Credits: 4

FLMST-220RA Special Topics in Film Studies: ‘Reel America: History and Film’
Spring
Description to follow.
Crosslisted as: History 283RA
Applies to requirement(s): Humanities
D. Czitrom
Prereq: English 200 or Film Studies 201.
Notes: Component course for Film Studies
Credits: 4

Notes: Taught in Spanish
Credits: 4
FLMST-220RF Special Topics in Film Studies: 'Religion and Film'
Not Scheduled for This Year
This course is an investigation of the intersections between film and religion. In it, we will examine how the cultural phenomenon of religion is represented in film and how religion, understood critically and theoretically, can be a useful means to interpret film. We will learn the basic issues inherent in the interpretation of this art form (e.g., How do the visual, aural, and narrative components of film work together to create meaning?), and we will critically investigate the concept of religion as a means to better understanding the significance of cultural practice (e.g., What is religion? What are the myriad ways it is made manifest in culture?).
Crosslisted as: Religion 213
Applies to requirement(s): Humanities
Prereq: English 200 or Film Studies 201.
Notes: 2 meetings (75 minutes), 1 screening 1 hour and 50 minutes
Credits: 4

FLMST-220RH Special Topics in Film Studies: 'Representing the Holocaust in Film'
Fall
To mark the seventieth anniversary of the end of World War II, this seminar explores the impact of films depicting the European Holocaust from the first encounter between the liberators and the survivors up to the present day. We analyze the global contexts in which the films came into being and the changing reception of the films with the advent of digital distribution. With a focus on less well-known films from newly distributed archival footage and more recent documentaries made by second- and third-generation children of survivors and perpetrators, we examine issues such as the precarious relationship between memory and history and the ethics of filming the dead and individuals in pain.
Crosslisted as: German Studies 231RH
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive; Speaking-Intensive; Topics Course
K. Remmler
Notes: Taught in English. Students may consult with the instructor about taking this course for 300-level credit. Students wishing to receive credit in German Studies also must sign up for GRMST-295-02 Independent Study for 2 credits with Karen Remmler. This 2-credit addition will serve as the German discussion section for this course, time to be arranged. Contact Professor Remmler for permission.
Credits: 4

FLMST-220SW Special Topics in Film Studies: 'Screenwriting: The Shape of Stories'
Fall
The screenplay is a unique and ephemeral form that exists as a blueprint for something else: a finished film. How do you convey on the page a story that will be made manifest in culture? We will study the components of film work together to create meaning. We will analyze the language of narrative film as well as the general shape and mechanics of film stories. This course will analyze both the language of film and the shape of film stories by looking at two modes of writing that are often at odds with each other: the three-act screenwriting as exemplified by Hollywood and the more elastic possibilities of the so-called 'art film.'
Applies to requirement(s): Humanities
C. Johnson
Restrictions: Course limited to sophomores, juniors and seniors
Instructor permission required.
Advisory: Preference will be given to Five College Film Majors. Please complete this questionnaire: https://www.mtholyoke.edu/acad/film/screenwriting-shape -stories-questionnaire.
Credits: 4

FLMST-220TV Special Topics in Film Studies: 'Transforming Visions: Homage to German Women Filmmakers'
Not Scheduled for This Year
Focus on the discussion and analysis of films by German women directors from Lotte Reiniger, pioneer of animation films, and Leni Riefenstahl, controversial director and mythmaker of the Third Reich, to such trailblazing women directors of the New German Cinema as Margarethe von Trotta, Jutta Brückner, and Helma Sanders-Brahms. Moreover, we will attempt to determine whether more recent women directors like Doris Dörrie or Caroline Link, including those of migration background like Yasemin Samdereli, developed special (trans)gendered and transnational gazes that led them to focus so frequently on variations of (tragi)comedy in film.
Crosslisted as: German Studies 231WF
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive; Topics Course
G. Wittig Davis
Prereq: English 200 or Film Studies 201.
Notes: Taught in English. Students with previous knowledge of German are encouraged to enroll in German Studies 223 instead
Credits: 4

FLMST-230 Documentary Film
Not Scheduled for This Year
This course examines the principles, methods, and styles of nonfiction film. Beginning with the ‘actualities’ 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.
Applies to requirement(s): Humanities
R. Blaetz
Prereq: Film Studies 201 or 202.
Credits: 4

FLMST-250 History of World Cinema Through 1960
Not Scheduled for This Year
This course offers a survey of the development of global cinema from the 1960s to the present, examining institutional and aesthetic shifts in the film industry, as well as significant international movements and genres such as the rise of New American Cinema, Latin American Third Cinema, Hong Kong action genres, African film, and the implementation of digital technologies. The course will consider the historical, political, aesthetic, and cultural contexts of these cinematic trends, and will present an overview of the development of film criticism and theory during this period.
Applies to requirement(s): Humanities
R. Blaetz
Prereq: Film Studies 201, 202, 203 or Art History 202.
Credits: 4

FLMST-251 World Cinema: 1932-2032
Spring
This course offers an historical survey of the cinema as a developing art form and a means of communication. We will examine the history of this international medium from its 19th-century beginnings through the mid-20th century. The national and thematic focus of the course shifts through the semester. For example, we will focus on U.S. film in studying the earliest developments in film technology and narrative, and on Soviet and French films to study the formal and social experimentation of the 1920s. The course provides a background for understanding film history and pursuing further studies in the field.
Applies to requirement(s): Humanities
R. Blaetz
Prereq: Film Studies 201, 202, 203 or Art History 202.
Credits: 4

FLMST-251FS History of Global Cinema from 1960
Spring
This course provides a survey of the development of global cinema from the 1960s to the present, examining institutional and aesthetic shifts in the film industry, as well as significant international movements and genres such as the rise of New American Cinema, Latin American Third Cinema, Hong Kong action genres, African film, and the implementation of digital technologies. The course will consider the historical, political, aesthetic, and cultural contexts of these cinematic trends, and will present an overview of the development of film criticism and theory during this period.
Applies to requirement(s): Humanities
R. Blaetz
FLMST-260 Film Genres

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.

FLMST-260MU Film Genre: "The Musical Film"

Not Scheduled for This Year

This course explores the American Musical Film from its first appearance in the late 1920s in early experiments with sound, through the films of Busby Berkeley and the MCM Musicals to its more 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.

Applies to requirement(s): Humanities

Prereq: Film Studies 201 or 202 or by permission of instructor.

Notes: 2 meetings (75 minutes) and 1 screening (2 hours, 30 minutes)

Credits: 4

FLMST-270 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.


Not Scheduled for This Year

New Description to Come

Crosslisted as: Art History 290BC

Applies to requirement(s): Humanities; Multicultural Perspectives

A. Sinha

Credits: 4

FLMST-270HG National and Transnational Cinema: 'Humorless Germans? Comedy and Romance in German Film and other Media'

Spring

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, tracing its changes from Goethe’s erotic poetry to Lubitsch’s “Jewish gender-confirming” Weimar film comedies to today’s “immigrant” film comedies like Fatih Akin’s Soul Kitchen or Rebel Comedy TV and Susanna Salonen’s 2014 Filmpreis movie Patong Girl, a favorite at the North German Film Festival 2015.

Crosslisted as: German Studies 231HG

Applies to requirement(s): Humanities; Multicultural Perspectives

Other Attribute(s): Speaking-Intensive; Writing-Intensive

G. Wittig Davis

Notes: No knowledge of German necessary. Counts as a film studies component course. Contact instructor if conflict with announced screening time. For German Studies credit and language, see German Studies 231HG.

Credits: 4

FLMST-280 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

FLMST-290 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.

FLMST-290MD Film Theory: 'Cinema and the City'

Fall

This course offers an historical survey of film theory, from the work of its earliest authors and practitioners at the birth of the 20th century (who first struggled to define the medium), to those who are working still to elucidate the place of the cinema in relation to new media in its ever-evolving and ever more complex place in culture. As a way of focusing the discussion of the various theoretical positions, we will watch and discuss films that represent that most modern of phenomena—the city.

Applies to requirement(s): Humanities

Prereq: Film Studies 201, Film Studies 202, or Film Studies 203.

Notes: 2 meetings (75 minutes), 1 screening (1.5 hours)

Credits: 4

FLMST-290PT Film Theory: 'Philosophy and Film Theory'

Not Scheduled for This Year

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.

Crosslisted as: Philosophy 275

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive; Topics Course

T. Wartenberg

Prereq: Film Studies 201 or Film Studies 202.

Notes: 2 meetings (75 minutes), 1 screening (1.5 hours)

Credits: 4

FLMST-295 Independent Study

Fall and Spring

The department

Instructor permission required.

Credits: 1-4

Course can be repeated for credit.

FLMST-310 Production Seminar

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.

Instructor permission required.

FLMST-310CP Production Seminar: 'Advanced Projects in Video Production'

Spring

We will learn by making work as well as by researching, reading, and watching films related to our projects. We will begin with brainstorming, research, script or documentary proposal writing, and pre-production. Each student will develop a script or in-depth proposal to begin. As we move into production, we will review and deepen our knowledge of camera, lighting, sound, and editing principles and techniques. We will move between production and post-production in the second half of the semester, first developing sequences, then rough cuts and fine cuts, before ultimately completing our final cut.

Applies to requirement(s): Humanities
B. Mellis  
Instructor permission required.  
Prereq: Film Studies 210 or its equivalent.  
Notes: 1 meeting (3 hours), 1 screening (2 hours); a lab fee may be charged.  
Credits: 4  

**FLMST-320 Seminar in Film Studies**  
**FLMST-320BG Seminar in Film Studies: 'Beyond Geishas and Kung Fu Masters: Asian American Film and Visual Culture'**  
(Not Scheduled for This Year)  
(Component Course in Film Studies) This course examines contemporary Asian American film and visual culture through the lens of cultural recovery, self-invention, and experimentation. Focusing primarily on film and photography, we will explore issues of race and visuality, Hollywood orientalism, memory and postmemory, and racial impersonation and parody. Students will engage with a variety of theoretical and critical approaches. Artists may include Nikki S. Lee, Margaret Cho, Tseng Kwong Chi, Jin-me Yoon, Justin Lin, Binh Dahn, Richard Fung, Mira Nair, Deepa Mehta, and Alice Wu.  
Crosslisted as: English 334VG  
Applies to requirement(s): Humanities; Multicultural Perspectives  
Other Attribute(s): Speaking-Intensive; Topics Course  
I. Day  
Restrictions: This course is open to Juniors and Seniors.  
Prereq: 8 credits in English.  
Notes: meets English department seminar requirement  
Credits: 4  

**FLMST-320HA Seminar in Film Studies: 'Hitchcock and After'**  
(Not Scheduled for This Year)  
This course will examine the films of Alfred Hitchcock and the afterlife of Hitchcock in contemporary U.S. culture. We will interpret Hitchcock films in a variety of theoretical frames, including feminist and queer theories, and in historical contexts including the Cold War. We will also devote substantial attention to the legacy of Hitchcock in remakes, imitations, and parodies. Hitchcock films may include Spellbound, Strangers on a Train, Rear Window, Vertigo, North by Northwest, Psycho, The Man Who Knew Too Much, Mamie, and The Birds; additional works by Brooks, Craven, De Palma, and Sherman. Readings in film and cultural theory; screenings at least weekly.  
Crosslisted as: English 374  
Applies to requirement(s): Humanities  
E. Young  
Instructor permission required.  
Advisory: Online application required:  
[http://www.mtholyoke.edu/acad/english/300_course_application.html](http://www.mtholyoke.edu/acad/english/300_course_application.html)  
Application Notes: meets English Department seminar requirement; film screenings Mondays, 7:00-10:00 pm  
Credits: 4  

**FLMST-320MH Seminar in Film Studies: 'Film Melodrama and Horror'**  
(Spring)  
An examination of classic and contemporary works in two important film genres, melodrama and horror. Topics of particular interest: affinities as well as contrasts between genres; feminist analyses and uses of genre; normative and alternative representations of sexualities; genre and the representations of race; spectatorship and the production of affect - tears and screams - by these genres. Extensive readings in film studies and cultural theory. Directors may include Almodóvar, Cronenberg, Curtiz, DePalma, Hitchcock, Kent, Lee, On wurah, Polanski, Ray, Romero, Sirk, Vidor, and Whale.  
Crosslisted as: English 381  
Applies to requirement(s): Humanities  
E. Young  

**FLMST-320MW Seminar in Film Studies: 'Visual Anthropology in the Material World'**  
(Spring)  
Component course for Film Studies. In this course we go behind the scenes and behind the screens of anthropological films, museum exhibitions, 'small media' events such as television, and publications such as National Geographic Magazine, to explore the social contexts of image production, distribution, and interpretation. Focusing on visual activism and ethics, we consider how popular portrayals of our own society and of others' both shape and are shaped by hierarchies of value in the material world. Finally, we leave the walls of the classroom to produce home movies of places which others call home - workplaces, temporary shelters, artistic environments, and so forth.  
Crosslisted as: Anthropology 310  
Applies to requirement(s): Social Sciences; Multicultural Perspectives  
Other Attribute(s): Community-Based Learning; Topics Course  
D. Battaglia  
Prereq: Anthropology 105 and 4 additional credits in department.  
Notes: Component course for Film Studies  
Credits: 4  

**FLMST-320PF Seminar in Film Studies: 'Philosophy of Film: Dangerous Movies'**  
(Not Scheduled for This Year)  
Many critics considered Kathryn Bigelow's Zero Dark Thirty to be the best film of 2012, but it was also widely criticized for seeming to promote torture. Movies can be morally dangerous, seemingly endorsing or even promoting immoral or discriminatory ideals, or romanticizing immoral characters and behavior, as in Hannibal Lecter from Silence of the Lambs (Thomas Harris, 1991). In this course, we evaluate the arguments given for treating certain movies as immoral, and we examine whether and how our moral evaluations of movies should affect us. When, if ever, are movies immoral? Should certain movies be censored? Should we withhold praise from morally objectionable movies?  
Crosslisted as: Philosophy 375PF  
Applies to requirement(s): Humanities  
J. Harold  
Prereq: 8 credits in Philosophy or Film Studies or permission of instructor.  
Notes: There will be film screenings in addition to the regular class meeting times  
Credits: 4  

**FLMST-340 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.  

**FLMST-340EX Topics in Experimental Film: 'Women Experimental Filmmakers'**  
(Not Scheduled for This Year)  
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.  
Crosslisted as: Gender Studies 333VV  
Applies to requirement(s): Humanities  
R. Blaetz  
Prereq: Film Studies 201, 202 or 203.
FLMST-340MD  Modernism and the Cinema
Spring
This seminar examines modernism and its relation to the cinema, beginning with the early cinema of attractions and including Surrealist cinema, Soviet cinema, filmmakers such as Carl Dreyer, Robert Bresson, and Ingmar Bergman, and concluding with the work of such American avant-garde filmmakers as Stan Brakhage and Hollis Frampton.
Applies to requirement(s): Humanities
R. Blaetz
Prereq: 8 credits in Film Studies including 201, 202 or 203.
Credits: 4

FLMST-360  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.

FLMST-360HR  Film Genre: 'Expired Horror?'
Not Scheduled for This Year
The horror film stands at the core of the body genres; however, in 2013 it may be hard for us to experience visceral impact from films made at a time that, in some ways, looked so different from our own. This course will survey the genre from 1896 to 1968, the year that the rating system was introduced in the United States. Yet our scope will be international, tackling not only Hollywood's Universal Horror, but the UK's Hammer Horror, Mexican Horror, Les yeux sans visage (1960), Italy's Mario Bava, and precursors to J-Horror.
Applies to requirement(s): Humanities
K. Eisenstein
Prereq: Film Studies 201 or 202.
Notes: 1 meeting (3 hours) and 1 screening (2 hours, 30 minutes)
Credits: 4

FLMST-370  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.
Instructor permission required.

FLMST-370BC  Topics in National/Transnational Cinemas: 'Bollywood: A Cinema of Interruptions'
Fall
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.
Crosslisted as: Art History 360BC, Asian Studies 360BC
Applies to requirement(s): Humanities
A. Sinha
Restrictions: This course is open to Juniors and Seniors.
Prereq: 8 credits from Art History or Film Studies.
Notes: 1 meeting (3 hours), 1 screening (3 hours)
Credits: 4

FLMST-370BK  Topics in National/Transnational Cinemas: 'Taboo-Breakers: Censors and the Filming of Brecht, Kafka, Hesse, the Manns'
Not Scheduled for This Year
This course studies selected filmmakers from Weimar to the present who have filmed literary texts and evoked the wrath of the censors: Sternberg's Blue Angel, H. Mann's Professor Unrat with Dietrich as the New Woman; Dudow/Brecht's Proletarian film, Kahle Wampe, censored for including an abortion; Szabós 1981 film of Klaus Mann's 1936 novel Mephisto, banned to protect actor Gustav Gründgens from a questionable Third-Reich past. Also, works by Kleist, Storm, Fontane, Hesse, Kafka, and Thomas Mann inspired filmmakers like Fassbinder, Huntegburth, and Haneke, not only because they broke existing taboos but also by foregrounding current issues such as globalization, alienation, terrorism, and homophobia.
Crosslisted as: German Studies 315BK
Applies to requirement(s): Humanities
G. Wittig Davis
Prereq: 8 credits from Film Studies.
Notes: Film studies students interested in studying the material in English should contact the instructor for permission to enroll in 395 independent studies.
Credits: 4

FLMST-370RR  Topics in National/Transnational Cinemas: 'Race and Representation in Latina/o Film'
Not Scheduled for This Year
This seminar offers an interrogation of the ways in which Latinas and Latinos are represented in the cinema. We will explore early portrayals of Latinas and Latinos in film history and then explore contemporary cinema with a focus on race, class, gender and sexuality in these representations. Employing multiple aesthetic and disciplinary approaches we will analyze commercial films alongside independent films with particular attention to the market-driven and political mandates of these projects. We will focus on films by both Latina/o filmmakers and non-Latina/o filmmakers interrogating the multifarious points of entry of these artists.
Crosslisted as: Latina/o Studies 335
Applies to requirement(s): Humanities; Multicultural Perspectives
M. Díaz-Sánchez
Prereq: 8 credits from Film Studies.
Credits: 4

FLMST-380  Topics in Film Authorship
Film Studies 380 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.

FLMST-380HJ  Topics in Film Authorship: 'Henry James on Film'
Not Scheduled for This Year
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.
Crosslisted as: English 345HG
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive; Topics Course
D. Weber
Restrictions: This course is open to Juniors and Seniors.
Prereq: 8 credits in English.
Notes: 1 meeting (3 hours), 1 screening (2 hours)
Credits: 4

FLMST-380PA  Topics in Film Authorship: 'Natural's Not in It: Pedro Almodovar'
Spring
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?

Crosslisted as: Spanish 340PA
Other Attribute(s): Writing-Intensive; Topics Course
J. Crumbaugh
Prereq: Film Studies 201, 202, or Spanish 221.
Notes: Weekly evening screenings; taught in Spanish
Credits: 4

FLMST-390 Topics in 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.
Instructor permission required.

FLMST-395 Independent Study
Fall and Spring
The department
Instructor permission required.
Notes: a lab fee may be charged
Credits: 1-8
Course can be repeated for credit.