FILM STUDIES

Overview and Contact Information
Film studies at Mount Holyoke introduces students to the academic study of film and media 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 Information
Robin Blaetz, Chair
Bridget Barrett, Academic Department Coordinator
201 Art Building
413-538-3097
https://www.mtholyoke.edu/acad/film

Faculty
This area of study is administered by the Film Studies Steering Committee:
Robin Blaetz, Emily Dickinson Professor of Film Studies
Ajay Sinha, Professor of Art History
Paul Staiti, Professor of Fine Arts on the Alumnae Foundation
Elizabeth Young, Carl M. and Elsie A. Small Professor of English
Amy Rodgers, Associate Professor of English; Dean for the Senior Class
Hannah Goodwin, Assistant Professor of Film and Media Studies
Bernadine Mellis, Five College Senior Lecturer in Film and Video Production

Requirements for the Five College Film Studies Major
A minimum of 40 credits:

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<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>FLMST-201</td>
<td>Introduction to Film studies course, such as FLMST-201 or FLMST-202</td>
<td>4</td>
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<tr>
<td>FLMST-212</td>
<td>One film history course, such as FLMST-212 or FLMST-213</td>
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<tr>
<td>FLMST-215CC</td>
<td>One film theory course, such as FLMST-215CC</td>
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<tr>
<td>FLMST-210, FLMST-210VP, or FLMST-310</td>
<td>One film, video, or digital production and/or screenwriting course,</td>
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<tr>
<td>FLMST-301</td>
<td>Three courses in a focus designed by the student in consultation with the advisor</td>
<td>12</td>
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<td>At least one course in the focus must be at the advanced level (e.g. 300-level or the equivalent)</td>
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<td>Three additional electives</td>
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<td>In the course of fulfilling the requirements above, the student must complete:</td>
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<td>No more than three production courses</td>
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<td>A total of at least four courses at the advanced level (e.g. 300-level courses or equivalent)</td>
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Total Credits 40

1. The introduction course is normally taken on the student’s home campus
2. The film history course must be a survey course covering approximately 50 years of global film and/or media history
3. The film theory course must be a survey course addressing the history and thematics of moving image theory
4. The three-course focus allows the major to concentrate in a particular area, as designed by the major in consultation with the advisor. Normally, the focus should be chosen by the second semester of the junior year. Focus areas include, but are not limited to:
   - Theories of film and other media
   - Production
   - National/transnational cinemas
   - Intersectionality (emphasizing some meaningful conceptual combination of gender/sexuality, race/ethnicity, class, ability, age, and more)
   - Moving image audiences and cultures
   - Comparative genres
   - Avant-garde/experimental
   - Documentary/non-fiction
   - Media histories

5. A core course is one in which the moving image is the primary object of study. A component course is one in which the moving image is significant but not the focus of the course.

Other Requirements
- The major should include courses in film history, theory, genre or authorship, production, national or transnational cinema, and documentary or experimental film.
- It is recommended that Introduction to Film Studies, Film History, and Film Theory be taken in sequence.
- It is recommend that normally no fewer than two, and normally no more than five, courses will be taken on another campus.

Additional Specifications
- This is a Five College Major, so students may count film studies courses offered at any of the colleges or the University of Massachusetts, as long as approved by the Five College Film Studies Major Steering Committee. The list of approved courses (https://www.fivecolleges.edu/academics/courses/film), by requirement they complete, and including component courses is published each semester on the Five College website.
- 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
A minimum of 16 credits:

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<tr>
<th>Code</th>
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<th>Credits</th>
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<tr>
<td>FLMST-201</td>
<td>Introduction to Film</td>
<td>4</td>
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<tr>
<td>FLMST-202</td>
<td>Talking Pictures: An Introduction to Film</td>
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FLMST-203 Latin American Cinema
Three courses (12 credits) at the 200 or 300 level \(^1\) 12
Total Credits 16

\(^1\) These three courses should be core courses, but one may be a component course (a course that is at least one-third film-intensive and approved as such). Each semester a list of the courses (https://www.fivecolleges.edu/academics/courses/film) approved as component courses is published on the Five College website for the Film Studies major.

**Course Offerings**

**FLMST-201 Introduction to Film**

*Fall. Credits: 4*

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

*Restrictions: This course is limited to first-years and sophomores.*

**FLMST-202 Talking Pictures: An Introduction to Film**

*Spring. Credits: 4*

Some of the best feature-length films of the past century have commanded our attention and imagination 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.

*Crosslisted as: ARTH-202*

*Applies to requirement(s): Humanities*

P. Staiti

**FLMST-203 Latin American Cinema**

*Fall. Credits: 4*

This course offers a broad introduction to the history, politics and aesthetics of Latin American cinema through some of its most influential films. We address the revolutionary styles of agit-prop, Neo-Realism and Third Cinema, as well as Hollywood-style melodrama. The course also familiarizes students with the basic terminology, concepts and approaches of film studies.

*Crosslisted as: SPAN-240CN*

*Applies to requirement(s): Humanities; Language; Multicultural Perspectives*

J. Crumbaugh

*Prereq: SPAN-212 or native fluency in Spanish.*

*Notes: Taught in Spanish.*

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**FLMST-210 Production Seminar in the Moving Image**

**FLMST-210VP Production Seminar in the Moving Image: 'Introduction to Video Production'**

*Fall. Credits: 4*

This course provides a foundation in the principles, techniques, and equipment involved in video production. Students will make several short videos over the course of the term as well as one final piece. We will develop our own voices while learning the vocabulary of moving images and gaining production and post-production skills. In addition to technical training, classes will include critiques, screenings, readings, and discussion.

*Applies to requirement(s): Humanities*

B. Mellis

*Instructor permission required.*

*Prereq: FLMST-201.*

*Advisory: Application and permission of instructor required. Application found here: https://www.mtholyoke.edu/acad/film/course-application*

*Notes: A lab fee may be charged*

**FLMST-212 History of World Cinema Through 1960**

*Not Scheduled for This Year. Credits: 4*

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

**FLMST-213 Global Film and Media After 1960**

*Spring. Credits: 4*

This course examines films and topics central to the study of global cinema since 1960. We will begin with the New Waves of France, Italy, England, and Japan, and Direct Cinema of the ‘60s and ‘70s in the U.S. We will explore films of Third Cinema in Latin America, Asia and Africa in the late ‘60s and ‘70s, and examine films of New Zealand and Australia from the ‘70s to the current moment, with an emphasis on stories that center indigenous peoples. We also will focus on significant film movements of the last three decades, such as New Queer Cinema in the U.S. and New Cinema of East and Southeast Asia. Analysis will focus on formal and stylistic techniques within a political and social context.

*Applies to requirement(s): Humanities; Multicultural Perspectives*

E. Montague

*Prereq: FLMST-201, FLMST-202, or FLMST-203.*

*Notes: There are film screenings for this course.*
FLMST-214 History of World Media
Not Scheduled for This Year. Credits: 4
This course looks at the history of global broadcast media from 1945 to 2010. We will focus on radio and television, with consideration of the role digital technologies have played in increasing global connectivity and the convergence of previously separate media formats. Students will learn how global media infrastructures came into existence over the airwaves, via undersea cables and via satellite networks. We will study the circulation of television shows and formats across national boundaries. We will also trace and analyze evolving representations of race, gender, and sexuality on television and in the creative responses of audiences and fan communities.
Applies to requirement(s): Humanities
H. Goodwin

FLMST-215 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-215CC Film Theory: ‘Cinema and the City’
Fall. Credits: 4
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
R. Blaetz
Prereq: FLMST-201, FLMST-202, or FLMST-203.

FLMST-220 Special Topics in Film Studies

FLMST-220AG Special Topics in Film Studies: ‘American Gothic’
Fall. Credits: 4
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 slavery and 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: ENGL-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

FLMST-220DF Special Topics in Film Studies: ‘Design for Film’
Fall. Credits: 4
The development of production design, art direction and costume design for film from its theatrical beginnings in the early twentieth century to the present. Students will engage in an investigation of the field through research projects that will include written work, story board design and visual presentations.
Crosslisted as: THEAT-220DF
Applies to requirement(s): Humanities
V. James

FLMST-220MD Special Topics in Film Studies: ‘Introduction to Media Studies’
Spring. Credits: 4
This course introduces students to the critical study of media, focusing on electronic media, digital technologies, and network cultures. We will analyze the aesthetics, politics, protocols, history, and theory of media, paying attention to the ways they create and erase borders; affect how we form and articulate identities; invade privacy while providing a platform for exploration; foster hate speech and progressive movements alike; and participate in capitalist economies and the acceleration of climate change. While tracing the global flows of media creation, distribution, and consumption, we will also consider the different issues that arise in diverse national and local contexts.
Crosslisted as: CST-249MD
Applies to requirement(s): Humanities; Multicultural Perspectives
T. Sutton

FLMST-220MU Special Topics in Film Studies: ‘Music and Film’
Fall. Credits: 4
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
Prereq: MUSIC-100, MUSIC-102, MUSIC-103 or MUSIC-131, or one Film Studies course.

FLMST-220NC Special Topics in Film Studies: ‘Social Media: Networked Cultures’
Not Scheduled for This Year. Credits: 4
Social media connect communities, inform us about friends’ lives, and give us a platform on which to share ideas and form identities. Beyond that, social media play an increasingly conspicuous role in national and transnational politics, from Arab Spring to the viral spread of fake news around the 2016 US election. While social media connect people across the globe to an unprecedented degree, this course will explore how they also reveal divisions and borders, as well as alarming transgressions of borders, that complicate any utopian visions of a “global village.” Throughout, we will be attuned to how corporate and governmental interests shape and are shaped by social media communities.
Applies to requirement(s): Humanities; Multicultural Perspectives
H. Goodwin

FLMST-220RA Special Topics in Film Studies: ‘Reel America: History and Film’
Spring. Credits: 4
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.
Crosslisted as: HIST-283RA
Applies to requirement(s): Humanities
D. Czitrom
Restrictions: Course limited to sophomores, juniors and seniors
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'
Spring. Credits: 4
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
R. Blaetz
Prereq: FLMST-201 or FLMST-202.
Notes: 2 meetings (75 minutes) and 1 screening (2 hours, 30 minutes)

FLMST-270 National and Transnational Cinema
Spring. Credits: 4
Indian popular film, known commonly as Bollywood, is usually understood to have weak storylines interrupted with overblown cinematic spectacles and distracting dance numbers. The course explores the narrative and visual structure of Bollywood for what scholar Lalitha Gopalan has called a "constellation of interruptions." We will analyze a selection of films closely, read scholarly articles, participate in debates, write guided assignments, and pursue independent research papers. We will learn to develop provocative historical and theoretical approaches to Indian films both, as a vibrant cultural form as well as intelligent filmmaking that challenges us and contributes to our understanding of world cinema.

Crosslisted as: ARTH-290BC
Applies to requirement(s): Humanities; Multicultural Perspectives
A. Sinha

FLMST-270FA National/Transnational Cinema: 'Fascism in Plain Sight'
Not Scheduled for This Year. Credits: 4
This course examines fascism from a visual perspective. Students learn about the history of the phenomenon through the lenses of cinema, television, and performance. The course begins with an overview of fascism that spans from 1920s Europe to the present. What exactly is fascism? What is its relationship to newly emergent populisms (often called "fascist") and their own emphasis on spectacle? How does fascism visualize race, immigration, gender, sexuality, and violence? The course focuses mainly on fascism’s manifestations throughout the Spanish-speaking world. That is, what do Latin America and Spain teach us about its malleability and adaptability?

Crosslisted as: SPAN-240FA, CST-249FA
Applies to requirement(s): Humanities; Language; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive, Writing-Intensive
J. Crumbaugh
Prereq: SPAN-212 or fluency in Spanish with permission.
Notes: Taught in Spanish.

FLMST-270FM National/Transnational Cinema: 'American Films That Matter'
Not Scheduled for This Year. Credits: 4
Certain American films stand out as works of art by combining strong narrative structure with striking visual presence. Ten of those films, from the silent era to the present, will be studied. In addition to weekly discussion, students will be responsible for analyzing opening sequences. Among the films to be considered are: The Grapes of Wrath, It’s a Wonderful Life, Sunset Boulevard, Touch of Evil, Vertigo, Chinatown, Blade Runner, Do the Right Thing, and Beasts of the Southern Wild.

Crosslisted as: ARTH-290FM
Applies to requirement(s): Humanities
P. Staiti
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: A previous Film Studies course.

FLMST-270ME National and Transnational Cinema: 'Introduction to the Mediterranean'
Not Scheduled for This Year. Credits: 4
This course is an introduction to the interdisciplinary study of African, Asian, and European regions of the Mediterranean. Setting sail from classics such as the Bible and the Koran, we will explore the connected histories and geographies of Arab, French, and Italian societies, to focus on colonial and postcolonial classics in literature and cinema such as Pabst's L'Atlantide, Pontecorvo's The Battle of Algiers, and Abdel Salem's The Mummy.

Crosslisted as: ITAL-241ME, HIST-255ME, GEOG-241ME, CST-249ME
Applies to requirement(s): Humanities
M. Lovato

FLMST-275 Documentary Film
Not Scheduled for This Year. Credits: 4
This course examines the history, theory, and practice of the genre called Documentary Film. Between studying the "actualités" of the cinema's first practitioners and the self-reflexive postmodern works of contemporary filmmakers such as Errol Morris, we will investigate ethnographic film, cinema verité, direct cinema, activist media, personal essay films, docudramas, and "mockumentaries." We will examine the formal structures through which these films make meaning and explore theoretical questions concerning notions of truth, ethics, and politics.

Applies to requirement(s): Humanities
R. Blaetz
Prereq: FLMST-201 or FLMST-202.

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-285 Experimental Film
Not Scheduled for This Year. Credits: 4
This course examines some aspect of the history and aesthetics of cinema made outside of the narrative practice of the classical Hollywood model. Some areas of focus include: surrealism and the cinema, American avant-garde cinema, or women's experimental cinema.

Applies to requirement(s): Humanities
R. Blaetz
Prereq: FLMST-201 or FLMST-202.
Notes: 2 meetings (75 minutes), 1 screening (2 hours)

FLMST-295 Independent Study
Fall and Spring. Credits: 1 - 4
The department
Instructor permission required.
FLMST-310 Special Topics in Media Production
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.

FLMST-310CP Special Topics in Media Production: 'Advanced Projects in Video Production'
Spring. Credits: 4
In this class, we will take the skills and insights gained in introductory production courses and develop them over the length of the semester through the creation of one short project, 10 minutes long. You may work individually or in pairs. We will learn by making work as well as by researching, reading, and watching films related to our projects. We may take this opportunity to delve into and learn the conventions of our chosen form. Or we may decide that our content demands formal experimentation and risk-taking. The course will be structured by the projects each student brings to it.
Applies to requirement(s): Humanities
B. Mellis
Instructor permission required.
Prereq: FLMST-210 or its equivalent.
Advisory: Application and permission of instructor required. Application available through Film Studies Web site.
Notes: A lab fee may be charged.

FLMST-315 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.

FLMST-320 Seminar in Film Studies

FLMST-320CM Seminar in Film Studies: 'Contemporary Masculinities on Stage and Screen'
Not Scheduled for This Year. Credits: 4
This course explores postmodern American masculinity as it is constructed and disseminated through contemporary film and theater. Students will study contemporary theories of masculinity as well as portrayals of masculinity, in its various forms, for both stage and screen. In addition, we will explore what is at stake (culturally, ideologically, and economically) in perpetuating certain masculine archetypes, and what "new" representations have arisen in the past few decades. Finally, we will consider the ways in which film and theater imagines masculinity to intersect with race, gender, and class, and the limitations of that representational archive.
Crosslisted as: THEAT-350CM
Applies to requirement(s): Humanities
E. Montague
Instructor permission required.
Prereq: FLMST-201 or FLMST-202, or FLMST-203.

FLMST-320EA Seminar in Film Studies: 'Envisioning Apocalypse'
Fall. Credits: 4
With ever more dire news about our planetary future hitting the headlines regularly, what better time to look at how human beings past and present have envisioned the demise of the earth or our species? In this course we will study representations of apocalyptic futures from illuminated manuscripts, from illustrated poetry, and from science fiction films that waver between hope for escape and doomsday scenarios. Along the way we will also take seriously nonfiction representations of global crisis, analyzing how phenomena like climate change and galactic collision are represented across media forms, including infographics, visual models, digital memes, and documentary films.
Applies to requirement(s): Humanities
H. Goodwin
Restrictions: This course is open to juniors and seniors
Prereq: FLMST-201 or FLMST-220MD.

FLMST-320ME Seminar in Film Studies: 'Media and Surveillance'
Not Scheduled for This Year. Credits: 4
With corporaions using our data to anticipate our desires and counterterrorism units tapping into our communications, we are increasingly embedded in a surveillance society. This course considers practices of surveillance across media platforms, from smartphones, fitness trackers, and baby monitors to the biometric technologies that determine who may cross borders. We will explore how different governments, corporations, and individuals use new media to surveil others, as well as how the ways racism and transphobia are inscribed in surveillance practices. We will also discuss and try out protective measures and various subversive practices of *sousveillance.
Applies to requirement(s): Humanities
H. Goodwin
Prereq: FLMST-201, or FLMST-202, or FLMST-203.

FLMST-320RC Seminar in Film Studies: 'Reflexivity in the Cinema'
Not Scheduled for This Year. Credits: 4
Some of the most compelling films in the history of the moving image have been those that make the viewer aware of the processes of their own production. Breaking away from the tradition of what Robert Stam calls the "art of enchantment," they call attention to themselves for reasons that range from the playful to the philosophical to the political. Some of the directors whom we will consider include: Chantal Akerman, Wes Anderson, Julie Dash, Rainer Werner Fassbinder, Federico Fellini, Jean-Luc Godard, William Greaves, Buster Keaton, Spike Lee, David Lynch, Fanta Régina Nacro, and Preston Sturges.
Applies to requirement(s): Humanities
R. Blaetz
Prereq: 8 credits in Film Studies including FLMST-201, FLMST-202, or FLMST-203.

FLMST-320SW Seminar in Film Studies: 'Screenwriting'
Spring. Credits: 4
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 take shape within an audio-visual medium? The screenwriter must have an understanding of both the language of narrative film as well as the general shape and mechanics of film stories. This advanced course will cover dialogue, characterization, plot, story arc, genre, and cinematic structure. We will analyze scenes from fictional narrative films -- both short and feature length -- and read the scripts that accompany these films. By the end of this course, each student will have written two original short films. In workshop style, the class will serve as practice audience for table readings of drafts and writing exercises.
Crosslisted as: ENGL-361SW, THEAT-352
Applies to requirement(s): Humanities
E. Montague
Restrictions: Course limited to sophomores, juniors and seniors
Instructor permission required.
Prereq: 8 credits in Film Studies.
Advisory: Preference will be given to Five College Film Majors. Application and permission of instructor required.
FLMST-340EX Topics in Experimental Film: 'Women Experimental Filmmakers'

Prereq: FLMST-201, FLMST-202, or FLMST-203.
Notes: 1 meeting (3 hours), 1 screening (2 hours)

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-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.

FLMST-370MW Topics in National/Transnational Cinemas: 'Memory (of) War'

Not Scheduled for This Year. Credits: 4

The medium of cinema has shown persistent concern with war and memory, and has constituted a heated battleground for remembrance and erasure of the past. Through cinema, in other words, we most clearly see both memories of war and subsequent wars among competing memories. The Spanish Civil War (1936-1939), the repressive military regime of Francisco Franco (1939-1975), and recent attempts to "recuperate" memory all dramatize these dynamics and raise a number of larger questions. How do destruction and devastation register through the visual? What happens when we attempt to police memory (through censorship, propaganda, etc.)? What and why do people choose to remember or forget?

Crosslisted as: SPAN-340MW, CST-349MW
Applies to requirement(s): Humanities, Language
Other Attribute(s): Speaking-Intensive, Writing-Intensive
J. Crumbaugh
Prereq: Two 200-level Spanish courses above SPAN-212.
Notes: Taught in Spanish. Component course for Film Studies.

FLMST-370SE Topics in National/Transnational Cinemas: 'A Rebel with a Camera: the Cinema of Ousmane Sembène'

Not Scheduled for This Year. Credits: 4

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.

Crosslisted as: FREN-341SE
Applies to requirement(s): Humanities
S. Gadjigo
Prereq: Two of the following courses: FREN-215, FREN-219, FREN-225.
Notes: Taught in French.

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 of these personnel.

FLMST-380HA Topics in Film Authorship: 'Hitchcock and After'

Not Scheduled for This Year. Credits: 4

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 shifting 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, Marnie, and The Birds; additional works by Brooks, Craven, and De Palma. Readings in film and cultural theory; screenings at least weekly.

Crosslisted as: ENGL-374
Applies to requirement(s): Humanities
E. Young
Prereq: 4 credits in Film Studies and 4 credits in English.
Notes: meets English Department seminar requirement

FLMST-380PA Topics in Film Authorship: 'Natural's Not in It: Pedro Almodóvar'

Spring. Credits: 4

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 related to gender, sexuality, consumer culture, authenticity, and authorship.

Crosslisted as: SPAN-340PA, GNDST-333PA, CST-349PA
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
J. Crumbaugh
Prereq: 8 credits in Spanish, Film Studies, Critical Social Thought, and/or Gender Studies
Notes: Taught in English.
FLMST-380SF Topics in Film Authorship: 'Shakespeare and Film'
Not Scheduled for This Year. Credits: 4
We will read plays by Shakespeare, watch films based on those plays, and study the plays, the films, and the plays-as-films. "Shakespeare" comes first, of course, both historically and as the source/inspiration for the films. Yet each film has its own existence, to be understood not just as an "adaptation," but also as the product of linked artistic, technical, and economic choices. Considering Shakespeare's plays as pre-texts (rather than pre-scriptions), we will look at early and recent films, both those that follow closely conventionalized conceptualizations of "Shakespeare," and those that tend to erase or emend their Shakespearean sources.
Crosslisted as: ENGL-312SF
Applies to requirement(s): Humanities
H. Holder
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from English beyond the 100 level, including ENGL-211.

FLMST-385 Topics in Experimental Film
Film Studies 385 topics offer a critical, historical, and theoretical approach to some aspect of non-narrative film.

FLMST-385AV Topics in Experimental Film: 'American Avant-Garde Cinema'
Not Scheduled for This Year. Credits: 4
This course examines the history of American avant-garde film, paying special attention to the alternative cultural institutions that have facilitated experimental cinema's emergence and longevity in the U.S. since the 1940s. We will consider how the avant-garde's interest in creating an alternative cinema necessitated a dramatic reorganization of existing modes of filmic production, distribution, exhibition, reception, and preservation. Students will analyze the major artistic tendencies that have defined the postwar American avant-garde, as well as the broader institutional practices involved in the production and maintenance of experimental film culture.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
R. Blaetz
Prereq: 8 credits in department including FLMST-201 or FLMST-202.

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