

# FILM STUDIES

## Overview and Contact Information

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 Information

Elizabeth Young, Chair (Fall 2017)

Robin Blaetz, Chair (Spring 2018)

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, Professor of Film Studies

Ajay Sinha, Professor of Art History

Paul Staiti, Professor of Fine Arts on the Alumnae Foundation, Teaching Fall Only

Elizabeth Young, Carl M. and Elsie A. Small Professor of English, Teaching Fall Only

Amy Rodgers, Assistant Professor of English

Bernadine Mellis, Five College Senior Lecturer in Film and Video Production

Nora Gortcheva, Visiting Lecturer in German Studies

## Requirements for the Five College Film Studies Major

A minimum of 40 credits:

One introduction to film studies course, such as FLMST-201 or FLMST-202 <sup>1</sup> 4

One film history course, such as FLMST-212 or FLMST-213 <sup>2</sup> 4

One film theory course, such as FLMST-215CC, FLMST-215 <sup>3</sup> 4

One film, video, or digital production and/or screenwriting course, such as FLMST-210, FLMST-210VP, or FLMST-310 4

Three courses in a focus designed by the student in consultation with the advisor <sup>4</sup> 12

At least one course in the focus must be at the advanced level (e.g. 300-level or the equivalent)

Three additional electives 12

In the course of fulfilling the requirements above, the student must complete:

No more than three production courses

A total of at least four courses at the advanced level (e.g. 300-level courses or equivalent)

Nine of the 10 courses required for the major must be core courses. Only 1 can be a component course. <sup>5</sup>

Total Credits 40

<sup>1</sup> The introduction course is normally taken on the student's home campus

<sup>2</sup> The film history course must be a survey course covering approximately 50 years of global film history

<sup>3</sup> The film theory course must be a survey course addressing the history and thematics of moving image theory

<sup>4</sup> 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

<sup>5</sup> 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

- These requirements are mandatory for the class of 2020 and after. Classes of 2018 and 2019 must follow either these requirements or a previous set of major requirements. Previous requirements are detailed on the Film Studies website (<https://www.mtholyoke.edu/acad/film/old-major-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:

Select one of the following:

FLMST-201	Introduction to Film	4
FLMST-202	Talking Pictures: An Introduction to Film	
FLMST-203	Introduction to Spanish and Latin American Cinema	
Three courses (12 credits) at the 200 or 300 level <sup>1</sup>		12
Total Credits		16

<sup>1</sup> 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 and Spring. 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*

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

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

*Not Scheduled for This Year. 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 Introduction to Spanish and Latin American Cinema

*Spring. Credits: 4*

This course offers a broad introduction to the history, politics and aesthetics of Latin American and Spanish cinema. The course also introduces students to the basic terminology and methodologies of film studies.

*Crosslisted as: SPAN-240CN*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive, Writing-Intensive*

*J. Crumbaugh*

*Prereq: SPAN-212.*

*Notes: Taught in Spanish*

### 4 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

*Spring. 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*

*N. Gortcheva*

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

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

*Not Scheduled for This Year. Credits: 4*

This course examines films and topics central to the study of global cinema since 1960. Special emphasis will be placed on the transnational organization of global film culture throughout this period. In addition to viewing films made in diverse national contexts (Thailand, France, Iran, the U.K., Japan), we will also analyze films and cultural formations that complicate cinema's relation to national boundaries, including works of exilic and diasporic cinema, international co-productions, and global film festivals.

*Applies to requirement(s): Humanities*

*The department*

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

### 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

*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'**

*Not Scheduled for This Year. 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'**

*Not Scheduled for This Year. Credits: 4*

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: THEAT-220DF*

*Applies to requirement(s): Humanities*

*V. James*

**FLMST-220MG Special Topics in Film Studies: 'Migration Through Film'**

*Spring. Credits: 4*

The dramatic increase in transnational migrations has prompted new debates over globalization, diversity, and human rights. In these debates, the fate of migrants is defined by competing visions of them as pawns or pioneers, as passive victims or driven agents. This course explores the key role played by film in such representations, comparing and contrasting film to ethnography as a way to relate migrant experiences and understand migration. We look at how documentaries, feature films in local and world cinema, and ethnographies represent decisions to go abroad and the effects of migration on home and host communities. We ask what can be gleaned from these sources, such as: What is it like to be an undocumented migrant or a member of a "second generation"? What we can learn about the conditions of trafficked women or refugees? How do the politics and policies of bordering work. We also explore how geography, citizenship, class, gender, age, ethnicity, race and religion feature in these representations. Students will critically analyze how migrants are represented in film through active class discussions and several written essays.

*Crosslisted as: ANTHR-216MG*

*Applies to requirement(s): Social Sciences; Multicultural Perspectives*

*L. Keough*

**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.*

**FLMST-220RA Special Topics in Film Studies: 'Reel America: History and Film'**

*Not Scheduled for This Year. 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*

*Notes: Component course for Film Studies*

**FLMST-220RH Special Topics in Film Studies: 'Representing the Holocaust in Film'**

*Not Scheduled for This Year. Credits: 4*

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: GRMST-231RH*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Writing-Intensive, Speaking-Intensive*

*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.*

**FLMST-220SC Special Topics in Film Studies: 'Stage to Screen'**

*Spring. Credits: 4*

A study of ten to twelve plays and their film adaptations. Plays are drawn from a range of periods and genres, and films are chosen to show the scope of adaptive approaches from filmed play to radical re-imagining. The course will include readings on the theory and history of theatre-to-film adaptations. Playwrights will likely include Oscar Wilde, Susan Glaspell, Tennessee Williams, Lorraine Hansberry, Edward Albee, David Mamet, and August Wilson.

*Crosslisted as: ENGL-217SC, THEAT-234ST*

*Applies to requirement(s): Humanities*

*S. Sutherland*

*Prereq: 4 credits in English or Film Studies or Theatre Arts.*

**FLMST-220SW Special Topics in Film Studies: 'Screenwriting: The Shape of Stories'**

*Not Scheduled for This Year. 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 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*

*The department*

*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.*

**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. 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****FLMST-270BC National/Transnational Cinema: 'Bollywood: A Cinema of Interruptions'**

*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-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-270WN National and Transnational Cinema: 'From Weimar to Nazi Germany: Film and Society'**

*Not Scheduled for This Year. Credits: 4*

Discussing both canonical and lesser-known films from the Weimar and Nazi period, we explore various artistic tendencies, movements and genres in order to define cinema's complex role in representing social and historical experience. We pay special attention to the modes of constructing cinematic spaces, and the social utopias and catastrophes which cinema came to represent.

*Crosslisted as: GRMST-231WN, ARCH-280WN*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Writing-Intensive*

*N. Gortcheva*

*Notes: This course includes a mandatory weekly film screening. Taught in English.*

**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 vérité, 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-310PB Production Seminar: 'The Prison Birth Project'**

*Not Scheduled for This Year. Credits: 4*

This course will study critical digital media production, using the Prison Birth Project's work at the intersection of the reproductive justice movement and the battle for incarcerated people's rights as the applied focus of course work. Assigned readings will focus on documentary ethics and questions of representation, reproductive justice and the carceral state, grassroots fundraising, alternative organizational structures, and the relationship between art and activism. Skills-based class sessions will introduce several modes of media production, including digital storytelling, video production and post-production, smartphone digital photography, and graphic design. This community-based learning course will culminate in a group project, collaborating to generate media content the Prison Birth Project may use for public education and advocacy.

*Applies to requirement(s): Humanities*

*Other Attribute(s): Community-Based Learning*

*B. Mellis*

*Instructor permission required.*

*Advisory: Application required. Should have FLMST-210 and either FLMST-201 or one course at the 100 level in Politics or Gender Studies.*

**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-320BG Seminar in Film Studies: 'Beyond Geishas and Kung Fu Masters: Asian American Film and Visual Culture'**

*Spring. Credits: 4*

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 visibility, Hollywood orientalism, memory and post memory, 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: ENGL-334BG*

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

*Other Attribute(s): Speaking-Intensive*

*I. Day*

*Restrictions: This course is open to Juniors and Seniors.*

*Prereq: 8 credits in English.*

*Notes: meets English department seminar requirement*

**FLMST-320CM Seminar in Film Studies: 'Cinematic Masculinities in Contemporary American Film, 1970-present'**

*Spring. Credits: 4*

Film critics Manohla Dargis and A.O. Scott contend that "movies may be male dominated, but images of men are surprisingly narrow." This course both explores various constructs of postmodern American masculinity as they are portrayed and disseminated through contemporary film, and seeks to understand some of what is at stake (culturally, ideologically, economically) in perpetuating certain cinematic archetypes. Of particular relevance to our investigation are the ways in which film yokes masculinity to race, gender, and class. Films include *The Deer Hunter*, *The Godfather*, *The Big Lebowski*, *Boyz in the Hood*, *Paris is Burning*, *Fight Club*, and *Moonlight*.

*Crosslisted as: ENGL-367CM*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Writing-Intensive*

*A. Rodgers*

*Restrictions: This course is open to Juniors and Seniors.*

*Prereq: ENGL-199 or FLMST-201.*

**FLMST-320MW Seminar in Film Studies: 'Visual Anthropology in the Material World'**

*Not Scheduled for This Year. Credits: 4*

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: ANTHR-310*

*Applies to requirement(s): Social Sciences; Multicultural Perspectives*

*Other Attribute(s): Community-Based Learning*

*D. Battaglia*

*Prereq: ANTHR-105 and 4 additional credits in Anthropology.*

*Notes: Component course for Film Studies*

**FLMST-320PF Seminar in Film Studies: 'Philosophy of Film'**

*Not Scheduled for This Year. Credits: 4*

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: PHIL-375PF*

*Applies to requirement(s): Humanities*

*J. Harold*

*Prereq: 8 credits in Philosophy or Film Studies.*

*Notes: There will be film screenings in addition to the regular class meeting times*

**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-360MH Genre: 'Film Melodrama and Horror'**

*Fall. Credits: 4*

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, Onwurah, Polanski, Ray, Romero, Sirk, Vidor, and Whale.

*Crosslisted as: ENGL-381*

*Applies to requirement(s): Humanities*

*E. Young*

*Prereq: 4 credits in Film Studies and 4 credits in English.*

*Notes: enrollment may be limited*

**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-370BC Topics in National/Transnational Cinemas: 'Bollywood: A Cinema of Interruptions'**

*Not Scheduled for This Year. Credits: 4*

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: ARTH-360BC, ASIAN-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)*

**FLMST-370CN Topics in National/Transnational Cinemas: 'Catastrophe and Rebirth in Italian Cinema: from Dolce Vita to Trumpusconi'**

*Fall. Credits: 4*

In this course, we will look at contemporary Italy through the cinema of, among others, Rossellini, De Sica, Visconti, Pasolini, Fellini, Antonioni, the Taviani Brothers and Sorrentino. We will discuss Italian cinema masters' interpretation of the social and political development of modern and contemporary Italy, focusing on the resistance against catastrophe and disempowerment: from post-war rebirth to the contemporary migration crisis and rise of political populism.

*Crosslisted as: ITAL-341CN*

*Applies to requirement(s): Humanities*

*M. Lovato*

*Notes: Taught in English*

**FLMST-370EF National/Transnational Cinema: 'Moving Europe: Film in Global Context'**

*Fall. Credits: 4*

This class explores major tendencies in European film from 1945 to the present. We approach the canon of European art cinema, discuss various genres (drama, youth film, comedy, sci-fi), movements such as Italian Neorealism, New Waves (French, Czech, German, Romanian), and migrant and accented cinemas. We pay special attention to movement as a repeating motif. As we investigate filmic representations of class, gender, and race across various national contexts, we challenge a vision of Europe – and of its cinema – as coherent and static. Instead, we uncover European film cultures on the move – in constant crisis and process of redefinition.

*Crosslisted as: GRMST-331EF*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive, Writing-Intensive*

*N. Gortcheva*

*Advisory: 4 credits in Film Studies or 4 credits in German Studies strongly recommended.*

*Notes: Evening screenings are mandatory. The course is taught in English and all films have English subtitles. Students may receive credit toward the German major/minor if they register for German Studies 331 and complete their work in German.*

**FLMST-370FC Topics in National/Transnational Cinema: 'Latin American Cinema: Beyond the Farm and the Factory'**

*Not Scheduled for This Year. Credits: 4*

How do labor relationships and the social construction of what work means affect our lives as well as our communities? How do they contribute to shape our identities? In which ways can our gender, sexual orientation, race, social class or migratory status define our working possibilities? How do the concepts of marginality and informality emerge to identify the precarious Latin American labor conditions? Through Latin American films, students will problematize the idea of service, worker, industry, classic and non-classic work, sexual and affective work, and child labor, among others.

*Crosslisted as: GNDST-333FC, LATAM-374*

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

*A. Pitetta*

**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*

*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'**

*Spring. 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-370VN Topics in National/Transnational Cinemas: 'Visualizing Immigrant Narratives: Migration in Film'**

*Not Scheduled for This Year. Credits: 4*

This course offers an interrogation of overt and embedded narratives of migrants and the migration process in popular and documentary film, paying specific attention to cinematic representations of non-citizen bodies confronting migration, deportation, labor, acculturation, and anti-immigrant hysteria. Film screenings and class discussions comprise the interpretative lens through which students will examine the aesthetic, cultural, economic, gendered, historical, political, racial, and sexual dimensions of cultural texts. The course is supplemented with readings about immigration policies and histories.

*Crosslisted as: LATST-350VN*

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

*D. Hernández*

*Notes: Component Course in Film Studies.*

**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*, *Mamie*, 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; film screenings*

*Mondays, 7:00-10:00 pm*

**FLMST-380HJ Topics in Film Authorship: 'Henry James on Film'**

*Not Scheduled for This Year. Credits: 4*

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: ENGL-345HG*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Writing-Intensive*

*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)*

**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. 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: SPAN-340PA, GNDST-333PA*

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive, Writing-Intensive*

*J. Crumbaugh*

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

*Notes: Weekly evening screenings; taught in English.*

**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*

*The department*

*Prereq: 8 credits in department including FLMST-201 or FLMST-202.*

**FLMST-385CA Topics in Experimental Film: 'Contemporary Art and Cinema'**

*Spring. Credits: 4*

This seminar will investigate the ever-expanding place of the cinema as a medium of exploration in contemporary art. It will investigate the presence of Hollywood cinema, 16mm film, and multi-screen installation in the museum and gallery world over the past century. Work to be studied includes the films of Joseph Cornell and Maya Deren in the context of Surrealism, the films of Andy Warhol and Yoko Ono in the 1960s, work that is comprised of fragments of Hollywood film such as Douglas Gordon's *24 Hour Psycho*, contemporary 16mm films such as those by Tacita Dean, as well as installations by Matthew Buckingham and more.

*Crosslisted as: ARTH-301CA*

*Applies to requirement(s): Humanities*

*R. Blaetz*

*Prereq: 8 credits in department including FLMST-201, FLMST-202, or FLMST-203.*

**FLMST-395 Independent Study**

*Fall and Spring. Credits: 1 - 8*

*The department*

*Instructor permission required.*

*Notes: a lab fee may be charged*