Film Studies Program Courses

Fall 2015

Core Classes

**Film Studies/Art History 205 | History of Film: Development of an Art**
Jocelyn Szczepaniak-Gillece  
Section 401 | TR, 11:00 am – 12:50 pm  
Discussion Section 601 | R, 1:00 pm – 1:50 pm | Elaine Basa  
Discussion Section 602 | R, 2:00 pm – 2:50 pm | Elaine Basa

This course is an introduction to film history covering the period 1895-1941. Students will study the major industrial, technological, aesthetic, and cultural developments in motion picture history. Topics will include the invention of motion pictures, the establishment of a film industry and audience, the narrativization of film, developments in the use of cinematic technique, the history of theatrical film exhibition, the establishment of national cinemas, the idea of film as art, changing notions of cinematic realism and its alternatives, and technological innovation (especially the widespread adoption of synchronized sound). Films will include shorts by the Lumière brothers, Méliès, Smith, and Porter, one-reel films by Griffith, and feature films such as *Broken Blossoms* (Griffith), *The Cabinet of Dr. Caligari* (Wiene), *Nosferatu* (Murnau), *Battleship Potemkin* (Eisenstein), *Un Chien Andalou* (Dali and Buñuel), *Sunrise* (Murnau), *Rules of the Game* (Renoir), and *Citizen Kane* (Welles).

**Film Studies/English 290 | Introduction to Film Studies**
Tasha Oren  
Section 201 | ONLINE

This course introduces students to the basics of film analysis, cinematic formal elements, genre, and narrative structure and helps students develop the skills to recognize, analyze, describe and enjoy film as an art and entertainment form. To understand how films are constructed to make meaning and engage audiences, students will be introduced to the basic "building blocks" and formal elements (narrative, mise-en-scene, cinematography, sound and editing) that make up the film as well as some fundamental principles of analysis, genre, style, performance and storytelling. The class includes weekly readings, screenings, and short writing assignments.

**Film Studies/English 390 | Classical Film Theory and Criticism**
Patrice Petro  
Section 001 | MW 2:00 pm – 3:50 pm

This course offers students an in-depth analysis of the history of film theory and criticism. Beginning with early debates about the cinema (in the light of wider debates about the significance of an emerging mass culture), we will survey cognitive, formal and ideology-focused theories of film, in order to better comprehend the nature of the medium and its relationship to the other arts, society, and spectatorship. The writings of the following theorists and others will serve as the major texts for
the course: Hugo Munsterberg, Rudolf Arnheim, Sergei Eisenstein, Andre Bazin, Walter Benjamin, Jean-Louis Commolli, Christian Metz, Noel Burch, Stephen Heath and Laura Mulvey

**Lower Division**

**Film Studies/English 111 | Entertainment Arts**

Molly McCourt  
Section 201 | ONLINE

Elaine Basa  
Section 202 | ONLINE

Bridget Kies  
Section 203 | ONLINE

Benjamin Schneider  
Section 404 | M, 1:00 pm – 4:15 pm

Discussion Section 601 | W, 1:00 pm – 1:50 pm | Allain Daigle  
Discussion Section 602 | W, 2:00 pm – 2:50 pm | Allain Daigle

From cinema to cell phones, the multimedia context of contemporary life is rapidly changing; this course will examine some of those shifting and ubiquitous technologies and images. Entertainment Arts offers a general introduction to the critical study of film, television, and new media. While examining each technology individually we will also work in a state of persistent comparison, endeavoring to comprehend media culture as a larger phenomenon. Through readings, screenings, and discussions, students will develop sophisticated understandings of media culture in terms of technical properties, industrial practices, representation, cultural theories, social responses and more. This course counts towards the Digital Arts and Cultures Certificate.

**Film Studies 192 | First-Year Seminar**

Film and Place in the Contemporary World  
Jocelyn Szczepaniak-Gilleece  
Section 001 | TR, 4:00 pm – 5:50 pm

We live in a globalized and mediated world where the movies we watch provide insight into the places where we work, eat, study, sleep, communicate, and dream. Analyzing film allows us to take a closer look at our relationships to the city and the country, to our homelands and foreign lands, to architecture, to modes of transportation, to the environment, and to Earth itself.

In this class, we’ll look at various examples of global cinema’s interpretation of place, and think about how films can help us to understand our own positions in space and time. A secondary goal of the class is to introduce you to critical issues in film studies. Films will be drawn from around the world; examples will include Fish Tank (UK), Fruitvale Station (USA), Still Life (China), Moon (UK), I’m Gonna Explode (Mexico), Ten (Iran), Beasts of the Southern Wild (USA), and Nostalgia for the Light (Chile).
**Film Studies 212 | Intermediate Topics in Film Studies**

Introduction to the Fantasy Film  
Zach Finch  
Section 001 | TR, 2:00 pm – 3:50 pm

For the last decade-plus, the fantasy film reigns as one of the most popular film genres. At the same time, scholars and critics in recent years tackled some of the genre’s most pressing questions and issues. This course will confront the histories of fantasy fictions and fantasy on film. Students will work through several key concepts and points of critical contention, like the very meaning of the word "fantasy,” as well as concepts like “ontological rupture,” and the “fantastic.” Students will also examine the purposes of fantasy proposed by writers like J.R.R. Tolkien and W.R. Irwin. In addition to history and critical concepts, we will read samples of fantasy literature and analyze special effects and fan culture inspired by fantasy films.


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**Comp Lit 233 | Literature and Film**

Violence and Film Noir  
Instructor TBA  
Section 001 | TR, 12:30 pm – 1:45 pm

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**Upper Division**

**Film Studies/English 312 | Topics in Film Studies**

Troubled Teens  
Benjamin Schneider  
Section 001 | TR, 10:00 am – 11:50 am

As film critic Timothy Shary observes, “When teens began hanging out at the mall in the early 1980s, the movies followed.” The types of films that screened are diverse, but the teen delinquency film is perhaps most revealing. This course examines this sub-genre in an attempt to chart the representational strategies of teens by, mostly, adults. We will watch a variety of the teen centered films that help generate questions about socio-economic status, gender, whiteness, ethnicity, sexuality, race, and maybe too about the reasons behind why teens are who they are on screen and otherwise.

Films might include: *Kids, Heathers, Elephant, Mean Girls, The Breakfast Club, Brick, Donnie Darko*, and more.

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**Film Studies/English 316 | World Cinema**

Global Road Films  
Gilberto Blasini  
Section 001 | MW, 4:00 pm – 6:30 pm
The course examines how the road movie genre has found articulation in different national contexts as well as in the present global arena. The course pays attention to the transformations and reconfigurations necessary for the road movie genre to undergo in order to address and to engage with the particular cultural discourses of different national contexts—and in some cases of globalization itself.

Screenings will include: Alice in den Städten (Germany), Borat (USA), Chen gwong tsa sit (Hong Kong), Le Grand Voyage (Morocco/France), Historias minimas (Argentina), Iracema—Uma Transa Amazônica (Brazil/Germany/France), Leningrad Cowboys Go America (Finland/Sweden), Messidor (France/Switzerland), Miel para Oshún (Cuba/Spain), Radio On (UK), Sin dejar huella (Mexico/Spain)

Film Studies/English 329 | Film and Literature

Benjamin Schneider
Section 001 | MW, 10:00 am – 11:50 am

Students in this course will explore approaches to the art, theory, and cultural politics of movie adaptations. Through readings and screenings, students will be asked to interrogate these and other questions: What is the nature of the "literary" and the "cinematic?" Why do so many of the films described as adaptations derive from canonical literature rather than from other sources? How do the different media affect the ways in which stories are told? Why is the book always "better" than the movie? To support students in developing and focusing their own theories of adaptation, we will also be reading selected adaptation theory and criticism, including writings by Andre Bazin, Robert Stam, and Judith Mayne. Our primary texts might include Fight Club, Devil in a Blue Dress, Contempt, and The Handmaid's Tale.

Film Studies/English 391 | Television Criticism and Theory

Tasha Oren
Section 001 | TR, 12:30 pm – 1:50 pm

This course offers an in-depth look at contemporary television with an emphasis on content, the industry, and technology. We will examine many aspects of the business and pleasure of making and watching television through a focus on show-runners and writers, changing genres and programming conventions, shifting technologies, social media, webTV and streaming content—and how all these factors influence television storytelling and our overflowing media culture.

Screening examples will include: Better Call Saul, Empire, Parks and Rec, Lost, Saturday Night Live, The Walking Dead, No Reservations, Fresh Off the Boat, House of Cards, Hell’s Kitchen, American Idol, Girls, The Bridge, Between Two Ferns, Homeland and more.