

ENG/FILMSTD 320: Studies in Film Authorship

Jarmusch, Lee, Bigelow, Linklater

Spring 2017- MW 10:00 – 11:50 AM, Benjamin Schneider



In this course, students will watch and read about four contemporary “independent” directors, each of whose careers span 25-30 years and who are currently making films. Beginning in the 1980’s, these filmmakers’ works can be shown to trace a progression of independent filmmaking that engages the “Sundance” renaissance as well as with the mainstreaming of independent filmmaking. We will also examine how these filmmakers are “outside” Hollywood hegemony, even when working inside the industry, with insider talent, through the lens of race, gender, class, and privilege.

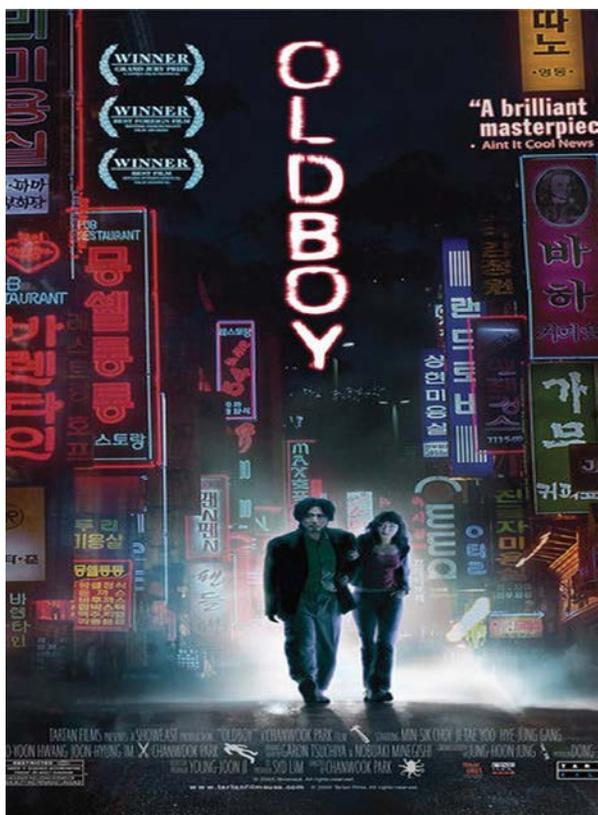
Film may include: *Stranger Than Paradise, The Only Lovers Left Alive, Do the Right Thing, Bamboozled, Near Dark, The Hurt Locker, Slacker, and Boyhood*

ENG/FS 320 counts toward the major and minor in Film Studies



ENG/FILMSTD 316: South Korean Cinema

Spring 2017 - TR 2:00 – 3:50 PM, Peter Paik



Since the beginning of the new millennium, a major world cinema has emerged in South Korea. Filmmakers such as, Park Chan-wook, Lee Chang-dong, and Bong Joon-ho have won prizes at international film festivals, while South Korea has become one of a handful of nations where films made within the country attract larger audiences than those produced by Hollywood. This course examines the historical conditions behind the emergence of the new South Korean cinema and the ways in which South Korean films reflect the dynamic and unsettled character of South Korean society. We will explore how South Korean cinema deals with the traumas of Korea’s modern history as well as lays bare the insidious pathologies of postmodern affluence.

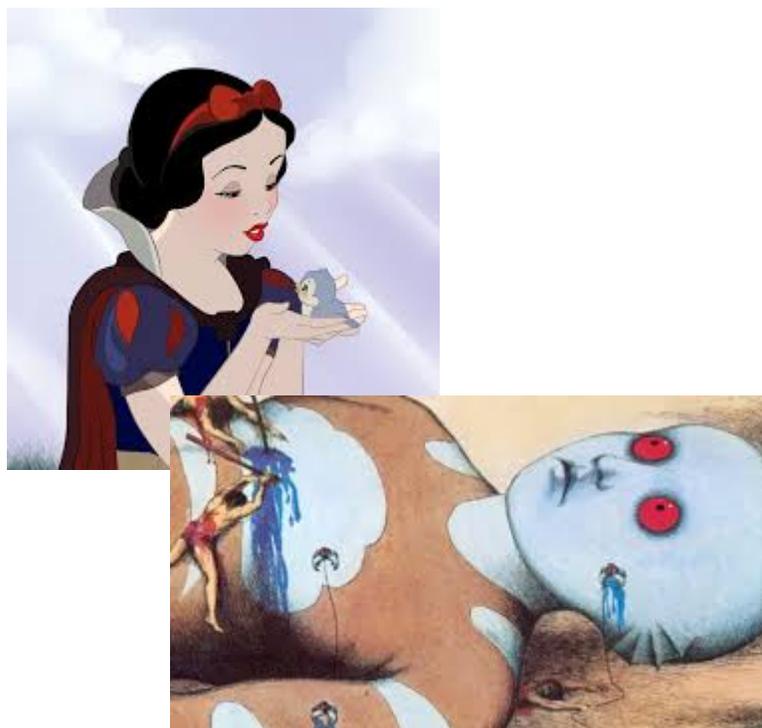
Films may include: *The Quiet Family, The Isle, Oldboy, Secret Sunshine, Paju, The Front Line, Mother, The Wailing, Bedevilled, and Train to Busan*

ENG/FILMSTD 383: History of Animation

Spring 2016 - TR 12:00 – 1:50 AM, Jocelyn Szczepaniak-Gillece

This course surveys the general concepts and history of animated film from the silent era through the digital turn. We will trace the development of techniques and approaches through major American studios (Disney, Fleischer, Warner Bros), as well as chronologically complementary examples from solo, experimental, and international animators. We will also take a conceptual look at more contemporary forms including stop-motion, anime, and 3D animation. We will always attend to issues of class, gender, politics, and race as we ask what animation can tell us about film's uncanny relationships to life and death.

Films may include: *The Adventures of Prince Achmed*, *Akira*, *Snow White*, *Fantastic Planet*



ENG/FILMSTD 316: French New Wave Cinema

Spring 2017 - MW 12:00 – 1:50 PM, Tami Williams

In a few short years, from 1958 to 1963, a group of daring young French critic-turned-filmmakers made a series of films that transformed the cinematic landscape in France and abroad. This course will explore the origins and radical developments of the nouvelle vague movement: from pioneering approaches to the film script, adaptation and mise-en-scène to philosophical reflections on signs and meaning to the blurring of boundaries between reality and artifice, documentary and fiction, personal and social history. We will examine the work of its most innovative forerunners and inheritors, as well as its key directors or auteurs, including Agnès Varda, François Truffaut, Jean-Luc Godard, Alain Resnais, and Chris Marker.

Films may include: *Breathless*, *Last Year at Marienbad*, *Cleo from 5 to 7*, *Sans Soleil*



ENG/FILMSTD 312: Cinema and Digital Culture

Spring 2017 - Online, Tami Williams

From cinema to cell phones, the multimedia context of contemporary life is rapidly changing. From the late 19th century kinetoscope to the 21st century iPhone, moving image culture has, in fact, never stopped reinventing or creating itself anew. This course provides a general introduction to the critical study of motion pictures in relation to digital media. We will examine the nature of the digital from a variety of perspectives: technological, economic and social. However, our primary approach will be cultural and aesthetic. Namely, we will look at how "new media," such as digital photography, video games, virtual reality, and the "World Wide Web," refashion earlier forms such as film and television, as well as how these latter are, themselves, influenced by emerging media. In addition to studying critical, historical and theoretical texts on new technologies, we will consider the place of the Self within the context of new media.

Films may include: *Time Code, Matrix, Avatar*



FILMSTD- 212: Business on Film

Spring 2017- Online, Benjamin Schneider



A recent piece in Money Magazine describes Hollywood films about US businesses as "getting it all wrong." This is certainly paradoxical considering the power and prestige of the entertainment industry in the US. In Hollywood, the world of business enacts many kinds of narratives, from conspiracy stories to morality plays to rags-to-riches dramas. In the Business Film, as in all genres, filmmakers put on display the full spectrum of human behaviors; but, then, how can the films that depict business dealings and business people be said to be so off target? Through sustained study in humanistic inquiry, students in this course will investigate this and other larger questions by examining just what and how films that take the world of business as their subject try to communicate about that world.

Films may include: *Wall Street, Working Girl, Nine to Five, Trading Places, The Social Network, Office Space, The Player, The Devil Wears Prada*