

# CINEMA STUDIES

## Overview & Learning Goals

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The Cinema Studies Program introduces students to the history, form, and analysis of motion pictures through an interdisciplinary approach. It explores how cinema, as an art form and cultural product, reflects the vision of filmmakers and influences our understanding of historical and lived realities. A key goal of the program is to teach the critical analysis of images in an increasingly image-driven society. Upon completing the minor, students should be able to:

- demonstrate mastery of basic conceptual and visual vocabulary used in the study of film, in particular the ability to analyze film in terms of mise-en-scene, cinematography, editing, sound, and narrative structure;
- analyze the formal components of cinema within aesthetic, historical, sociocultural, political, and international contexts, as well as in light of theoretical frameworks related to gender and sexuality, race and ethnicity, class, and/or global interactions;
- demonstrate knowledge of the history of national and international cinemas, as well as major filmmakers and different genres;
- describe the relation of film to other art forms such as literature, theater, music, and dance; and
- demonstrate an understanding of how different aspects of the film experience—from preproduction and production through distribution, marketing, and reception—engage in processes of making meaning.

Department/Program Website (<https://www.bowdoin.edu/cinema-studies/>)

## Faculty

Tricia Welsch, *Program Director*

Laurie Holland, *Program Coordinator*

*Professors:* Aviva Briefel (English), Shu-chin Tsui (Asian Studies), Tricia Welsch

*Assistant Professor:* Allison A. Cooper (Romance Languages and Literatures)

*Contributing Faculty:* Meryem Belkaïd, Elena Cueto Asín, Sara Dickey\*\*, Alyssa Gillespie‡, Erin Johnson, Ann Kibbie‡, Aaron Kitch, William Lempert, Meredith McCarroll, Elizabeth Muther, Patrick Rael, Marilyn Reizbaum, Vineet Shende, Jill Smith, April Strickland, Birgit Tautz, Anthony Walton

Faculty/Staff Website (<https://www.bowdoin.edu/cinema-studies/faculty-and-staff/>)

## Requirements

### Cinema Studies Minor

The cinema studies minor consists of five courses.

Code	Title	Credits
<b>Required Courses</b>		
CINE 1101	Film Narrative	1
Select one of the following:		
CINE 2201	History of Film 1895 to 1935	1

CINE 2202 Film History 1935 to 1975

Select one 3000-level seminar that must be taken at Bowdoin.	1
Select one cinema studies course that incorporates theory.	1
Select one cinema studies course in non-US cinema.	1

## Additional Information

### Additional Information and Program Policies

- Students minoring in cinema studies are required to complete a total of five courses with a grade of C- or better. Courses taken Credit/D/Fail do not count toward the minor.
- Students may count one class for more than one requirement, such as a 3000-level course with a theory component. Students may also take both CINE 2201 and CINE 2202 for credit toward the minor. All students successfully completing the minor will still complete five classes.
- No more than two courses below the 2000 level, including first-year writing seminars, count toward the minor.
- No more than one independent study may count toward the minor.
- Normally, one course taken at another college or university may be applied to the minor at the introductory or 2000 level upon approval by the program director and faculty.
- Minors may double-count one course with another department or program.

## Courses

**CINE 1007 (c, FYS) Performance and Theory in James Bond**  
Non-Standard Rotation. Enrollment limit: 16.

Introduces students to performance theory, critical analysis, and cultural studies through diverse works related to the fictional British spy character, James Bond. Considers selected Bond films, Ian Fleming's novels, and other works related to the iconic series including parodies and spoofs (e.g., Austin Powers), advertising, and games, among others. A weekly group screening is encouraged, but students also have the opportunity to view required films individually. Writing assignments include performance and media analysis, critical reviews, and essays based on original research. (Same as: THTR 1007, ENGL 1011)

Previous terms offered: Fall 2018, Fall 2016.

**CINE 1020 (c) Japanese Animation: History, Culture, Society**  
Vyjayanthi Selinger.

Non-Standard Rotation. Fall 2020. Enrollment limit: 16.

Animation is a dominant cultural force in Japan and perhaps its most important cultural export. Examines the ways Japanese animation represents Japan's history and society and the diverse ways in which it is consumed abroad. How does animation showcase Japanese views of childhood, sexuality, national identity, and gender roles? How does its mode of story-telling build upon traditional pictorial forms in Japan? Focuses on the aesthetic, thematic, social, and historical characteristics of Japanese animation films; provides a broad survey of the place of animation in twentieth-century Japan. Films include "Grave of Fireflies," "Spirited Away," "Ghost in the Shell," "Akira," and "Princess Kaguya." (Same as: ASNS 1020)

Previous terms offered: Fall 2018.

**CINE 1025 (c, FYS) Crime Film**

Non-Standard Rotation. Enrollment limit: 16.

Considers gangster films in depth, exploring how popular narrative film manages the threat posed by the criminal's racial, ethnic, or gender difference. Examines shifts in the genre's popularity and assesses the implications of considering genre entertainment art. Weekly writing, extensive reading, and mandatory attendance at evening film screenings.

Previous terms offered: Fall 2018.

**CINE 1031 (c, FYS) Introduction to Documentary Film Studies**

Non-Standard Rotation. Enrollment limit: 16.

The period since the advent of reality television has seen an unprecedented proliferation of film and media forms that claim to represent the "real." When more conventionally serious fare like Citizenfour, Laura Poitras' investigative portrait of Edward Snowden, shares the nonfiction media landscape with hoax films like Banksy's "Exit Through the Gift Shop," television docudramas, and sensational short videos on YouTube, "documentary" has become increasingly hard to define. Examines major historical movements and styles in the documentary film tradition in the interest of critically understanding documentary's varying meanings and social and political functions. Studies the expository documentary, ethnographic film, the direct cinema and cinéma vérité movements, mock documentary and hoax films, personal and autobiographical film and video, animated documentary, and digital interactive documentary media. Films screened and discussed include: "Fahrenheit 9/11," "Nanook of the North," "Titicut Follies," "Man with a Movie Camera," "Grizzly Man," "The Act of Killing," "Waltz with Bashir," "The Watermelon Woman," and others.

Previous terms offered: Fall 2017.

**CINE 1036 (c, FYS) The South on Page and Screen**

Non-Standard Rotation. Enrollment limit: 16.

Explores both romanticizing and demonizing representations of the American South in modern and contemporary literature and film. Studies multiple and sometimes conflicting representations of the South in order to understand the power of images and language in the imagining of a place. Topics include the myth of the plantation, gender and power, environment and destruction, violence and race. Readings and screenings may include "Birth of a Nation," "Song of the South," "Showboat," "The Sound and the Fury," "Cane," "Black Boy," "The Moviegoer," "Deliverance," "Bastard Out of Carolina," "A Streetcar Named Desire," "The Dollmaker," "Slingblade," "Django Unchained," "Beasts of the Southern Wild." Students expected to screen films outside of class; group screenings offered. (Same as: ENGL 1036)

Previous terms offered: Fall 2016.

**CINE 1043 (c, FYS) East Asian Genre Cinema: The Martial Arts**

Every Other Fall. Enrollment limit: 16.

Explores East Asian cinema from a genre perspective with a focus on transnational martial arts films. The course calls on social-cultural history and genre theory in examining the form and content of such films. The role of local/global and national/transnational relations in cinema is considered. And genre-specific issues, such as spectators' perception or industry practices, are studied to discern the role of gender, nation, power, and historiography. After taking the course, students will be able to explain the theoretical concepts of genre cinema, analyze the genre's visual formation, and comprehend the social-cultural implications of the genre. (Same as: ASNS 1043)

Previous terms offered: Fall 2016.

**CINE 1101 (c, VPA) Film Narrative**

Aviva Briefel.

Every Year. Fall 2020. Enrollment limit: 50.

An introduction to a variety of methods used to study motion pictures, with consideration given to films from different countries and time periods. Examines techniques and strategies used to construct films, including mise-en-scène, editing, sound, and the orchestration of film techniques in larger formal systems. Surveys some of the contextual factors shaping individual films and our experiences of them (including mode of production, genre, authorship, and ideology). No previous experience with film studies is required.

Previous terms offered: Fall 2019, Fall 2018, Fall 2017, Fall 2016.

**CINE 1104 (c) From Page to Screen: Film Adaptation and Narrative**

Non-Standard Rotation. Enrollment limit: 50.

Explores the topic of adaptation, specifically, the ways in which cinematic texts transform literary narratives into visual forms. Begins with the premise that every adaptation is an interpretation, a rewriting/rethinking of an original text that offers an analysis of that text. Central to class discussions is close attention to the differences and similarities in the ways in which written and visual texts approach narratives, the means through which each medium constructs and positions its audience, and the types of critical discourses that emerge around literature and film. May include works by Philip K. Dick, Charles Dickens, Howard Hawks, Alfred Hitchcock, Stanley Kubrick, David Lean, Anita Loos, Vladimir Nabokov, and Ridley Scott. (Same as: ENGL 1104)

Previous terms offered: Spring 2018.

**CINE 1151 (c, VPA) Acting for the Camera**

Abigail Killeen.

Non-Standard Rotation. Fall 2020. Enrollment limit: 26.

Acting for the Camera introduces students to the intellectual, vocal, physical and emotional challenge of the acting process, distilled for on-camera work. Students will learn and practice exercises examining human behavior within the camera's frame and moment-to-moment storytelling. They will create on-screen acting projects, then analyze their own and peers' work while also studying celebrated professionals' work within the art of acting on camera. Students will also learn the language of the screenplay and how to analyze it for acting clues, learning, developing and deploying new techniques that help translate that analysis into embodied performance. (Same as: THTR 1151)

**CINE 1152 (c, IP, VPA) Berlin: Sin City, Divided City, City of the Future**  
Jill Smith.

Non-Standard Rotation. Fall 2020. Enrollment limit: 50.

An examination of literary, artistic, and cinematic representations of the city of Berlin during three distinct time periods: the "Roaring 20s," the Cold War, and the post-Wall period. Explores the dramatic cultural, political, and physical transformations that Berlin underwent during the twentieth century and thereby illustrates the central role that Berlin played, and continues to play, in European history and culture, as well as in the American cultural imagination. For each time period studied, compares Anglo-American representations of Berlin with those produced by German artists and writers, and investigates how, why, and to what extent Berlin has retained its status as one of the most quintessentially modern cities in the world. No knowledge of German is required. Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as: GER 1152)

Previous terms offered: Spring 2019.

**CINE 1161 (c, VPA) Introduction to Film Music**  
Vineet Shende.

Every Other Year. Fall 2020. Enrollment limit: 50.

From silent films (which were always accompanied with music and were therefore never really "Silent") to today's computer enhanced blockbusters, music has always been an integral part of cinema, allowing for suspension of disbelief, establishing mood and emotion, and cogenerating narrative. Through asynchronous lectures and film viewings, synchronous discussion sections, small group projects, and readings (hyperlinked to movie clips), students in this course will gain the ability to critically analyze the musical language of cinema and understand how its related aesthetics, technology, and economics have changed over the last 100 years. Films studied will include works scored by Desplat, Herrmann, Junkie XL, Korngold, Ligeti, Public Enemy, Raskin, Simon, Tamar-Kali, Vangelis, and Williams. (Same as: MUS 1261)

Previous terms offered: Spring 2019.

**CINE 2075 (c, IP, VPA) Ecocinema: China's Ecological and Environmental Crisis**

Every Other Spring. Enrollment limit: 35.

Examines how China's economic development has caused massive destruction to the natural world and how environmental degradation affects the lives of ordinary people. An ecological and environmental catastrophe unfolds through the camera lens in feature films and documentaries. Central topics include the interactions between urbanization and migration, humans and animals, eco-aesthetics and manufactured landscapes, local communities and globalization. Considers how cinema, as mass media and visual medium, provides ecocritical perspectives that influence ways of seeing the built environment. The connections between cinema and environmental studies enable students to explore across disciplinary as well as national boundaries. Note: Fulfills the non-US cinema requirement and the film theory requirement for cinema studies minors. (Same as: ASNS 2075, ENVS 2475)

Previous terms offered: Fall 2019, Spring 2017.

**CINE 2078 (c, IP, VPA) Hollywood Imagination of Asia**  
Every Other Year. Enrollment limit: 35.

How has Hollywood treated Asia and Asians? To what extent have Hollywood film productions engaged in either erotic fascination or racial prejudice, when presenting Asia as a cinematic setting and Asians as a cultural other? Examining Hollywood's imaginative visions of the east, the course takes students on an exploratory journey from classic Hollywood films to contemporary blockbusters. Issues may include race and stardom in 'Shanghai Express', yellowface in 'Good Earth', the exotic Asian female in 'The World of Suzie Wong', stereotypes of Tibetans in 'Seven Years in Tibet', and an American's perception of Tokyo in 'Lost in Translation'. We will also explore the Orientalist imagination through sexualized Geisha or masculinized Mulan as well as transnational crossings in the animated film 'Kungfu Panda'. In addition to analyzing themes and the social-cultural implications of films, the course also introduces students to the cinematic language: mise-en-scene, cinematography, and editing. Counts toward the major in Asian studies and the minor in cinema studies. (Same as: ASNS 2900)

Previous terms offered: Spring 2020, Spring 2018.

**CINE 2116 (c) Spanish Cinema: Taboo and Tradition**  
Non-Standard Rotation. Enrollment limit: 16.

Introduces students to film produced in Spain, from the silent era to the present, focusing on the ways in which cinema can be a vehicle for promoting social and cultural values, as well as for exposing religious, sexual, or historical taboos in the form of counterculture, protest, or as a means for society to process change or cope with issues from the past. Looks at the role of film genre, authorship, and narrative in creating languages for perpetuating or contesting tradition, and how these apply to the specific Spanish context. Taught in English. Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as: HISP 2116)

Previous terms offered: Spring 2019.

**CINE 2141 (c, ESD, VPA) Gender and Sexuality in Teen Cinema**  
Angel Matos.

Non-Standard Rotation. Fall 2020. Enrollment limit: 35.

How does the figure of the teen mobilize different ideologies of gender, sexuality, and queerness in various genres of film? How do contemporary sociocultural circumstances affect the creation, reception, and interpretation of teen films produced throughout the decades? In this course, students will examine how different films frame, approach, and at times misrepresent adolescent experience. Students will explore how understandings of adolescence, gender, and sexuality have shifted over the decades, how teen sexuality is visually aestheticized, and how representations of gender and teen sexuality are inflected by other domains of identity such as race and class. In addition to learning how to "close read" these films, taking notions such as editing, sound, form, and style into consideration, students will explore and apply queer and feminist frameworks to unlock innovative and politically viable ways of critiquing these so-called "vapid" and "uncritical" cultural productions. (Same as: GSWS 2320)

Prerequisites: GSWS 1000 - 2969 or GSWS 3000 or higher or CINE 1000 - 2969 or CINE 3000 or higher.

**CINE 2201 (c, VPA) History of Film 1895 to 1935**

Tricia Welsch.

Every Other Fall. Fall 2020. Enrollment limit: 35.

Examines the development of film from its origins to the American studio era. Includes early work by the Lumières, Méliès, and Porter, and continues with Griffith, Murnau, Eisenstein, Chaplin, Keaton, Stroheim, Pudovkin, Lang, Renoir, and von Sternberg. Special attention is paid to the practical and theoretical concerns over the coming of sound. Weekly film screenings are required.

Previous terms offered: Fall 2018, Fall 2016.

**CINE 2202 (c, VPA) Film History 1935 to 1975**

Every Other Spring. Enrollment limit: 35.

A consideration of the diverse production contexts and political circumstances influencing cinema history in the sound era. National film movements to be studied include Neorealism, the French New Wave, and the New German Cinema, as well as the coming of age of Asian and Australian film. Also explores the shift away from studio production in the United States, the major regulatory systems, and the changes in popular film genres. Attendance at weekly evening screenings is required.

Previous terms offered: Spring 2019, Spring 2017.

**CINE 2222 (c, VPA) Images of America in Film**

Non-Standard Rotation. Enrollment limit: 35.

Explores American culture and history by looking at studio- and independently-produced films. Topics include sex and race relations, ethnicity and the American Dream, work and money and their role in self-definition, war and nostalgia, and celebrity and the role of Hollywood in the national imagination. Attendance at weekly evening screenings is required.

Prerequisites: CINE 1101 or FILM 1101 or CINE 2201 or FILM 2201 or CINE 2202 or FILM 2202.

Previous terms offered: Spring 2020.

**CINE 2224 (c, VPA) The Films of Alfred Hitchcock**

Non-Standard Rotation. Enrollment limit: 35.

Considers the films of Alfred Hitchcock from his career in British silent cinema to the Hollywood productions of the 1970s. Examines his working methods and style of visual composition, as well as consistent themes and characterizations. Of particular interest is his adaptation of Daphne du Maurier's "Rebecca" as a way of exploring the tensions between literary sources and film, and between British and American production contexts. Ends with a brief look at Hitchcock's television career and his influence on recent film. Attendance at weekly evening screenings is required.

Prerequisites: CINE 1101 or CINE 2201 or CINE 2202.

Previous terms offered: Spring 2017.

**CINE 2254 (c, IP, VPA) History and Memory: China's Cultural Revolution through Film**

Every Other Fall. Enrollment limit: 35.

Examines China's Great Proletarian Cultural Revolution (1966-1976) through the lens of cinema. Viewed as one of the most destructive mass movements in China's modern history, the CR dramatically shaped national politics and deeply affected the life of ordinary people. With film productions made during and after the CR as primary materials, the course seeks to explain the nature of the Cultural Revolution as well as how motion pictures (re)construct CR rhetoric and why the CR remains a source of trauma that haunts the memories of those who experienced it. Popular film titles such as 'The White Haired Girl', 'To Live', 'Farewell My Concubine', and others will lead students on a journey through history via the cinemas of socialist model operas, post-socialist retrospections, and alternative re-constructions. The course aims to be intellectually thought-provoking and cinematically engaging. It fulfills the minor in Cinema Studies and Chinese as well as the major in Asian Studies. Neither a prerequisite nor knowledge of the Chinese language is required. Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as: ASNS 2072)

Previous terms offered: Fall 2017.

**CINE 2261 (c, ESD) Gender, Film, and Consumer Culture**

Non-Standard Rotation. Enrollment limit: 35.

How do we spend money, and why? Examines the relationship between gender and consumer culture over the course of the twentieth century. Explores women's and men's relationships to consumer culture in a variety of contexts: the heterosexual household, the bachelor pad, the gay-friendly urban cafeteria, the advertising agency, and the department store. Also explores the ways in which Hollywood films, from the 1930s to the present, have both furthered and complicated gendered notions about the consumption of goods. (Same as: GSWS 2261)

Prerequisites: GSWS 1000 or higher or CINE 1000 or higher.

Previous terms offered: Spring 2020.

**CINE 2263 (c, VPA) Documentary and Experimental Documentary: Theory and Practice**

Non-Standard Rotation. Enrollment limit: 35.

Examines forms of nonfiction film and media that represent alternatives to the conventional expository documentary style famously associated with the PBS documentaries of filmmaker Ken Burns (“The Vietnam War,” “The Civil War,” etc.). Focuses instead on more experimental approaches in the history of documentary film, including: the city symphony, essay film, personal and autobiographical documentary, portrait film, found footage film, animated documentary, and hoax/fake documentary. Films/videos discussed may include: Dziga Vertov’s “Man with a Movie Camera,” Chris Marker’s “Sans Soleil (Sunless),” Agnès Varda’s “The Gleaners and I,” Ruth Ozeki’s “Halving the Bones,” Jonathan Caouette’s “Tarnation,” Nikolas Geyrhalter’s “Our Daily Bread,” Jenni Olsen’s “The Joy of Life,” Deborah Stratman’s “In Order Not to be Here,” Marjane Satrapi’s “Persepolis,” and others. Engages with these film and media forms through a variety of approaches: critical and theoretical readings and class discussion, written responses and longer analytical papers, and hands-on media projects including video essays. No previous media production experience is required, but students must be willing to critically and creatively explore nonfiction media as both scholars and makers. Note: Fulfills the film theory requirement for cinema studies minors.

Prerequisites: CINE 1000 - 2969 or CINE 3000 or higher.

Previous terms offered: Spring 2018.

**CINE 2270 (c) The Woman's Film**

Every Other Year. Enrollment limit: 35.

Concentrating in large part on the classical Hollywood period, we will explore films that center on women’s experiences and that are (or seem to be) intended for a female audience. We will examine the genres of melodrama, film noir, gothic, and comedy in relation to the performance of female identity; representations of gender, class, race, and sexuality; and theories of spectatorial identification. The last part of the class will consider ways in which contemporary women’s films draw on and reconfigure the themes brought up by earlier narratives. Directors might include Arzner, Cukor, Haynes, Hitchcock, Mankiewicz, Varda, and Vidor. (Same as: GSWS 2273)

Previous terms offered: Spring 2019.

**CINE 2426 (c) The Horror Film in Context**

Non-Standard Rotation. Enrollment limit: 35.

Examines the genre of the horror film in a range of cultural, theoretical, and literary contexts. Considers the ways in which horror films represent violence, fear, and paranoia; their creation of identity categories; their intersection with contemporary politics; and their participation in such major literary and cinematic genres as the gothic, comedy, and family drama. Texts may include works by Craven, Cronenberg, De Palma, Freud, Hitchcock, Kristeva, Kubrick, Poe, Romero, and Shelley. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as: ENGL 2426, GSWS 2426)

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or FILM 1101 or FILM 2201 or FILM 2202 or GWS 1000 - 1049 or GWS 1100 - 1999 or CINE 1101 or CINE 2201 or CINE 2202.

Previous terms offered: Fall 2019, Fall 2017.

**CINE 2428 (c, VPA) Introduction to Film Theory**

Non-Standard Rotation. Enrollment limit: 35.

A survey of some of the major currents in film theory from the early days of motion pictures to the present, including formalism, genre theory, auteur theory, psychoanalytic theory, feminist theory, and queer theory. Includes mandatory evening film screenings; a choice of two screening times available for each film. Note: Fulfills the film theory requirement for cinema studies minors.. (Same as: ENGL 2428)

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or FILM 1000 - 1049 or FILM 1100 - 1999 or CINE 1000 - 1049 or CINE 1100 - 1999.

Previous terms offered: Spring 2020, Spring 2017.

**CINE 2553 (c, VPA) Italy's Cinema of Social Engagement**

Every Other Spring. Enrollment limit: 35.

An introduction to Italian cinema with an emphasis on Neorealism and its relationship to other genres, including Comedy Italian Style, the Spaghetti Western, the horror film, the ‘mondo’ (shock documentary), and mafia movies, among others. Readings and discussions situate films within their social and historical contexts, and explore contemporary critical debates about the place of radical politics in Italian cinema (a hallmark of Neorealism), the division between art films and popular cinema, and the relevance of the concept of an Italian national cinema in an increasingly globalized world. No prerequisite required. Taught in English (films screened in Italian with English subtitles). Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as: ITAL 2553)

Previous terms offered: Fall 2018.

**CINE 2602 (c, ESD, VPA) Post-Soviet Russian Cinema**

Non-Standard Rotation. Enrollment limit: 35.

Newly freed from censorship, Russian filmmakers in the quarter-century between 1990 and 2015 created compelling portraits of a society in transition. Their films reassess traumatic periods in Soviet history; grapple with formerly taboo social problems such as alcoholism, anti-Semitism, and sexual violence; explore the breakdown of the Soviet system; and critique the darker aspects of today’s Russia, often through the lens of gender or sexuality—specifically addressing subjects such as machismo, absent fathers, rape, cross-dressing, and birthing. Central are the rapid evolution of post-Soviet Russian society, the emergence of new types of social differences and disparities and the reinvention of old ones, and the changing nature of social roles within the post-Soviet social fabric. Taught in English. (Same as: RUS 2410, GSWS 2410)

Previous terms offered: Spring 2019, Spring 2017.



**CINE 2645 (VPA) Filmmaking and Born-Digital Storytelling**

Non-Standard Rotation. Enrollment limit: 18.

Considers filmmaking in a networked world, as well as the cultural implications of new technologies. Students will create innovative, internet-based films that engage in the changing digital landscape of ubiquitous computing. Students will learn the basics of film production, including digital camera operation, sound recording, lighting, nonlinear editing, basic compositing, and green screen—tools needed to create compelling films, interactive videos, VR and AR experiences, and innovative transmedia projects. Additionally, students will study the history and proliferation of cinema engaged with digital technologies and the internet. (Same as: DCS 2645)

Prerequisites: DCS 1000 - 2969 or DCS 3000 or higher or CINE 1000 - 2969 or CINE 3000 or higher.

Previous terms offered: Fall 2019.

**CINE 2670 (c, VPA) Hercules Goes to Hollywood: Ancient Greece and Rome in Cinema**

Non-Standard Rotation. Enrollment limit: 35.

Examines the presentation and reception of the ancient Greek and Roman worlds in cinema. Considers how filmmakers interpret ancient Greece and Rome for the silver screen and modern audiences. Questions how Elizabeth Taylor's Cleopatra differs from the ancient queen; why Hollywood allows the slave in "Gladiator" to become more powerful than an emperor; why ancient audiences continue to be fascinated with the ancient world; and how ancient texts are changed to fit modern expectations. Integrates the reading of ancient authors with the viewing of films based on these texts, such as "Chi-Raq," to explore both the ancient world and its modern reinterpretation by today's filmmakers. (Same as: CLAS 2242)

Previous terms offered: Spring 2018.

**CINE 2800 (c) Bad Teachers, Dead Poets, and Dangerous Minds: Movies about Education**

Non-Standard Rotation. Enrollment limit: 35.

Interdisciplinary course exploring films about elementary and secondary schools such as "Dead Poets Society," "Half-Nelson," and "Bad Teacher"—alongside readings from film studies, cultural studies, and education. Traces the history and development of the genre and explores how teaching and learning are imagined in popular culture—with an emphasis on movies that focus on "urban" schools. Discussions focus on genre theory and change, the cultural beliefs about schooling that inform and are informed by these movies, and the genre's depiction of race and gender in education. (Same as: EDUC 2218)

Previous terms offered: Fall 2017.

**CINE 2831 (b, IP) Ethnographic Film**

April Strickland.

Non-Standard Rotation. Fall 2020. Enrollment limit: 35.

Considers the development of ethnographic film from an anthropological lens and international perspectives. Starting with the advent of the documentary and concluding with ethnographic new media, investigates how, why, and to what end film has been used as a tool by anthropologists and the communities that they work with to expand discussions about the modern world. Topics include filmmaking as a methodology for social scientists, the connections between ethnographic film and self-determination efforts in minority communities, critical examinations of media-making practices—onscreen and off—and the global impact these factors have had. (Same as: ANTH 2340)

Prerequisites: ANTH 1101 or SOC 1101 or CINE 1101.

Previous terms offered: Fall 2019, Fall 2016.

**CINE 2832 (b, IP) Global Indigenous Cinema**

Every Other Year. Enrollment limit: 35.

Surveys indigenous-produced film from around the globe, with an emphasis on contemporary Native North American and Aboriginal Australia cinema. Engages recent technological innovations in filmmaking. Analyzes film through discussion and writing, pairing screenings with readings of anthropological and Indigenous scholarship. Considers film in relation to the social, historical, and cultural contexts and broader global processes of indigenous media production and circulation. (Same as: ANTH 2350)

Prerequisites: ANTH 1000 - 2969 or ANTH 3000 or higher or CINE 1000 - 2969 or CINE 3000 or higher or SOC 1101.

Previous terms offered: Spring 2019.

**CINE 2860 (c) Character, Plot, Scene, Theme, Dream: The Fundamentals of Screenwriting**

Anthony Walton.

Non-Standard Rotation. Fall 2020. Enrollment limit: 12.

Introduction to the basic practices of writing for the screen, including concepts, techniques, and predictable problems. Students study and analyze films and scripts from the perspective of the screenwriter and complete a writing project of their own. Note: Fulfills the creative writing concentration requirement for English majors. (Same as: ENGL 2860)

Previous terms offered: Fall 2019, Fall 2017.

**CINE 2900 (c, IP, VPA) Terrorists and Spies, Borders and Bridges: Highlights of German Cinema since 1980**

Non-Standard Rotation. Enrollment limit: 35.

Examines the particular ways in which, in the aftermath of New German Cinema (NGC), the cinematic medium constructs protagonists of mass appeal (terrorists, spies, slackers, etc.) while moving beyond the limits and possibilities of a national cinematic tradition and toward a European (and global) cinematic language. Pays special attention to historical advancement, over the past four decades, of material conditions of film production, distribution, and reception as well as to the development of cinematic genres, techniques, and effects that cinema has on other art forms. Filmmakers/films may include von Trotta ("Marianne and Juliane"), Petersen ("Das Boot," "The Neverending Story"), von Donnerstmarck ("Lives of Others"), Wolf ("Solo Sunny"), Schlöndorff ("The Legend of Rita"), Misselwitz ("Winter adé"), Edel ("Baader-Meinhof Complex"), Hirschbiegel ("Downfall"), Ade ("Forest for the Trees," "Toni Erdmann"), Link ("Nowhere in Africa"), Petzold ("Yella," "Barbara"), Tykwer ("Run Lola Run," "Three"), Schmid ("Distant Lights"), Dresen ("Stopped on Track"), Dörrie ("Men," "Nobody Loves Me"), Ruzowitsky ("Counterfeiters"), Maccarone ("Veiled"), Akin ("Edge of Heaven," "The Cut"), Gerster ("A Coffee in Berlin"), Schipper ("Victoria"). Fulfills international requirement for cinema studies. Taught in English. (Same as: GER 2252)

Previous terms offered: Spring 2017.

**CINE 2901 (c, IP, VPA) The Ethics of the Image**

Non-Standard Rotation. Enrollment limit: 35.

Explores the representation of a range of ethical questions in film as well as the ethics of film, including the formal and stylistic, historical, and political decisions made in constructing cinematic images. Arranged in the form of case studies, compares and contrasts examples of international film with a focus on theoretical questions and approaches. May consider the ways in which films represent traumatic events in history (e.g., the Holocaust), environmental disasters, and sexual and gender identity, to name a few. Addresses questions of cinematic genre as well as spectatorship (e.g., identification and repulsion, taste, appropriateness, humor, shock, activism as response). Note: Fulfills the film theory and the non-US cinema requirements for cinema studies minors. (Same as: GER 2253)

Prerequisites: GER 1000 or higher or CINE 1000 or higher or ENGL 1000 or higher or HIST 1000 or higher or VART 1000 or higher.

Previous terms offered: Spring 2020.

**CINE 3011 (c) African American Film**

Non-Standard Rotation. Enrollment limit: 16.

Advanced Seminar. Explores a spectrum of films produced since 1950 that engage African American cultural experience. Topics may include black-white buddy movies, the L.A. Rebellion, blaxploitation, the hood genre, cult classics, comedy and cross-dressing, and romance dramas. Of special interest will be the documentary impulse in contemporary African American film; gender, sexuality, and cultural images; the politics of interpretation—writers, filmmakers, critics, and audiences; and the urban context and the economics of alienation. Extensive readings in film and cultural theory and criticism. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as: ENGL 3011, AFRS 3011)

Prerequisites: ENGL 1000 or higher or AFRS 1000 or higher or FILM 1000 or higher or CINE 1000 or higher.

Previous terms offered: Spring 2020, Fall 2017.

**CINE 3053 (c, IP, VPA) China's Cultural Revolution through Film**

Shu-chin Tsui.

Non-Standard Rotation. Fall 2020. Enrollment limit: 16.

Examines China's Great Proletarian Cultural Revolution (1966-1976) through the lens of cinema. Viewed as one of the most destructive mass movements in China's modern history, the CR dramatically shaped national politics and deeply affected the life of ordinary people. With film productions made during and after the CR as primary materials, the course seeks to explain the nature of the Cultural Revolution as well as how motion pictures (re)construct CR rhetoric and why the CR remains a source of trauma that haunts the memories of those who experienced it. Popular film titles such as 'The White Haired Girl', 'To Live', 'Farewell My Concubine', and others will lead students on a journey through history via the cinemas of socialist model operas, post-socialist retrospections, and alternative re-constructions. The course aims to be intellectually thought-provoking and cinematically engaging. Note: The course fulfills the major in Asian studies and minor in Chinese. It also fulfills the non-US cinema requirement for cinema studies minors (Same as: ASNS 3080)

Prerequisites: ASNS 1000 - 2969 or ASNS 3000 or higher or CINE 1000 - 2969 or CINE 3000 or higher.

**CINE 3077 (c, IP, VPA) Divas, Stardom, and Celebrity in Modern Italy**

Non-Standard Rotation. Enrollment limit: 16.

Examines Italy's role in the evolution of the modern-day diva, star, and celebrity: from the transformation of religious icons such as the Madonna and the Magdalene into the divas, vamps, and femme fatales of early cinema to the development of silent cinema's strongman into a model for charismatic politicians like Fascist leader Benito Mussolini and media-mogul-turned-prime-minister Silvio Berlusconi. Pays special attention to tensions between Italy's association with cinematic realism and its growing celebrity culture in the second half of the twentieth century through today. Texts may include Cabiria, La Dolce Vita, A Fistful of Dollars, A Special Day, and The Young Pope, along with readings on key topics in star studies, such as silent stardom; stardom and genre; transnational stardom; and race, sex, and stardom. Students make use of bibliographic and archival sources to conduct independent research culminating in term papers and audiovisual essays. Note: fulfills the non-US cinema and theory requirements for Cinema Studies minors. Taught in English. (Same as: ITAL 3077)

Previous terms offered: Spring 2020, Spring 2018, Spring 2017.

**CINE 3310 (c) Gay and Lesbian Cinema**

Non-Standard Rotation. Enrollment limit: 16.

Considers both mainstream and independent films made by or about gay men and lesbians. Four intensive special topics each semester, which may include classic Hollywood stereotypes and euphemisms; the power of the box office; coming of age and coming out; the social problem film; key figures; writing history through film; queer theory and queer aesthetics; revelation and revaluations of film over time; autobiography and documentary; the AIDS imperative. Writing intensive; attendance at evening film screenings is required. Note: Fulfills the film theory requirement for cinema studies minors. (Same as: GSWS 3310)

Prerequisites: CINE 1000 or higher.

Previous terms offered: Fall 2019.

**CINE 3321 (c) German Expressionism and Its Legacy**

Tricia Welsch.

Non-Standard Rotation. Fall 2020. Enrollment limit: 16.

Considers the flowering of German cinema during the Weimar Republic and its enormous impact on American film. Examines work produced in Germany from 1919 to 1933, the films made by German expatriates in Hollywood after Hitler's rise to power, and the wide influence of the expressionist tradition in the following decades. Weekly film screenings are required. Note: Fulfills the non-US cinema requirement for cinema studies minors.

Prerequisites: CINE 1000 or higher.

Previous terms offered: Fall 2016.

**CINE 3322 (c) Film and Biography**

Non-Standard Rotation. Enrollment limit: 16.

Explores how filmmakers have constructed public history through films professing to tell the life stories of important individuals. Examines the biopic as a significant and long-lived genre, looks at issues of generic change and stability, and considers the narrative process in relation to historic events and individuals. Attendance at weekly evening screenings is required.

Previous terms offered: Spring 2020.

**CINE 3323 (c, VPA) Film Language**

Allison Cooper.

Non-Standard Rotation. Fall 2020. Enrollment limit: 16.

Explores film as a language with its own set of governing rules or codes distinct from those used for storytelling in other mediums. Analyzes key films that have expanded cinema's communicative power together with theoretical writings that interpret that power. Studies the ideologies associated with aspects of film language like montage, parallel editing, and deep focus. Films include works by D.W. Griffith, Akira Kurosawa, Stanley Kubrick, Julie Dash, and Christopher Nolan, among others. Readings include works by Soviet avant-garde theorist and filmmaker Sergei Eisenstein, French film theorists André Bazin and Christian Metz, and American art historian and theorist Kaja Silverman, among others. Weekly assignments include film screenings, readings, and oral and written film analyses. Students will complete independent, semester-long research projects culminating in term papers or audiovisual essays. Note: fulfills the 3000-level and theory requirement.

Prerequisites: CINE 1000 - 2969 or CINE 3000 or higher.

**CINE 3333 (c) The Films of John Ford**

Non-Standard Rotation. Enrollment limit: 16.

Examines the films of John Ford, from the silent period to the 1960s. Considers his working methods and visual composition, as well as consistent themes and characterizations. Investigates Ford's reputation in light of shifting American cultural values. Attendance at weekly evening screenings is required.

Prerequisites: CINE 1101 or CINE 2201 or CINE 2202.

Previous terms offered: Spring 2019.

**CINE 3351 (c, VPA) Creative Writing and Filmmaking**

Non-Standard Rotation. Enrollment limit: 16.

From storyboarding and script-writing to the exploration of French and Francophone cinematographic genres, introduces students to much of what goes into making a twelve-minute short movie. Teaches how to create characters, write dialogues, and act for the camera in French. Also introduces students to filmmaking techniques, from camera work to editing. Students improve their oral and writing skills as well as their knowledge of French and Francophone film while working toward the goal of producing collaboratively a short film. Conducted in French. (Same as: FRS 3215)

Prerequisites: Two of: either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher and either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher.

Previous terms offered: Fall 2016.

**CINE 3352 (c) North African Cinema: From Independence to the Arab Spring**

Meryem Belkaid.

Non-Standard Rotation. Fall 2020. Enrollment limit: 16.

Seminar. Provides insight into contemporary film production from the Maghreb (Algeria, Tunisia, and Morocco). Explores questions of gender and sexuality, national identity, political conflict, and post- and neo-colonial relationships in the context of globalization and in conditions of political repression and rigid moral conservatism. Examines how filmmakers such as Lakhdar Hamina, Férid Boughedir, Mouflida Tlatli, Nedir Moknèche, Malek Bensmaïl, Lyès Salem, Hicham Ayoub, and Leyla Bouzid work in a challenging socio-economic context of film production in consideration of setbacks and obstacles specific to the developing world. Taught in French. (Same as: FRS 3216)

Prerequisites: Two of: either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher and either FRS 2409 (same as AFRS 2409 and LAS 2209) or FRS 2410 (same as AFRS 2412 and LAS 2210) or FRS 3000 or higher.

Previous terms offered: Spring 2017.



**CINE 3395 (c, IP) Global Germany?**

Non-Standard Rotation. Enrollment limit: 15.

The fall of the Berlin Wall and the concomitant end of the Cold War ushered in what many cultural critics call the era of globalization. An exploration of how contemporary German culture (1990-present) grapples with both the possibilities and uncertainties presented by globalization. Examines a myriad of cultural texts -- films, audio plays, dramas, short fiction, novels, photographs, websites -- as well as mass events (i.e., the Love Parade, the 2006 World Cup) within their political, social, and economic contexts to show how Germany's troubled past continues to affect the role it plays on the global stage and how its changing demographics -- increased urbanization and ethnic diversity -- have altered its cultural and literary landscape. Critically considers issues such as migration, terrorism and genocide, sex tourism, the formation of the European Union, and the supposed decline of the nation-state. Frequent short writings, participation in debates, and a final research project based upon a relevant topic of individual interest are required. All materials and course work in German. (Same as: GER 3397)

Prerequisites: GER 2204 - 2969 or GER 3000 or higher or Placement in GER 3000 level.

Previous terms offered: Spring 2018.