

**FILM STUDIES SCHEDULE OF COURSES  
MAYMESTER & SUMMER 2015**

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**MAYMESTER – May 11 to May 29, 2015**

**FILM 3081 (3) – Contemporary American Cinema: 1980 to the Present.** Examines the relationship between American films from 1980 to the present and their cultural and historical context. Includes films by Bigelow, Fincher, Hardwicke, Lee, Linklater, Lynch, Portillo, Stone, Scorsese. Assumes some film knowledge but not restricted to majors. FILM 1502, 3051, 3061 recommended but not required.

Sec. 001	Barlow	MTWRF	1:00pm-04:50pm	ATLS 102	35 limit	18904
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**FILM 3104 (3) – Film Criticism and Theory.** Surveys the range and function of film criticism, introduces major positions and concepts of film theory, and focuses on students' abilities to write about film. Prereq., FILM 1502. Course restricted to FILM/FMST/HUMN majors. Same as HUMN 3104.

Sec. 001	Acevedo-Muñoz	MTWRF	9:00am-12:45pm	ATLS 102	25 limit	16010
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**SESSION A – June 1 to July 2, 2015**

**FILM 4004/ARTF 5004 – Topics in Film Theory: Theories of Third Cinema.** The emergence of Third Cinema as a distinct filmmaking practice has challenged the dominant aesthetic and ideological parameters of Hollywood and European film form, while also posing alternative theoretical and critical categories for evaluating cinema practices outside of the Hollywood and European film industries. The objective of this course is to first explore the origin of Third Cinema practice in Latin America---particularly, Brazil and Argentina; and to trace its later evolution as an alternative aesthetic model in Africa and other regions of the Third World. Secondly, the course will evaluate the emergence of Third Cinema practices within the Third World Diaspora communities of Europe and North America. Consisting of lectures, seminars and film screenings this course will explore the debates enshrined in conference documents, film manifestoes, academic scholarship and the biographies of the major and minor filmmakers and critics within the Third cinema movement. Most importantly, course participants will discover new films, theoretical categories, aesthetic models and different approaches to filmmaking. May be repeated up to 6 total credit hours. Prereq., FILM 3051 or instructor consent. Same as HUMN 4004 and ARTF 5004. Prerequisites: Restricted to students with 57-180 credits (Junior or Senior) FILM (FILM or FMST) or Humanities (HUMN) majors only.

Sec. 100	Auguiste	TR	1:00pm –04:50pm	ATLS 102	20 limit	11318
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**FILM 4043 (3) – Topics in Film Critical Studies: History of Disney Animation.** This class surveys how Walt Disney’s animation studios have influenced film aesthetics and American cultural values, ideals, and experiences. We address the company’s evolution from making short cartoons in the 1920s to its production of animated art in the 1930s and 1940s to its resurgence in the age of computer-generated imagery at the end of the twentieth century. We consider Disney’s importance in the Depression era and World War II, its role in Cold War and Civil Rights politics, its contribution to changing leisure behavior, and its advertising and marketing of childhood in the age of movies, television, and the internet. Pre-requisite: Film 1502. May be repeated up to 9 total credit hours, provided the topics are different. Same as ARTF 5043.

Sec. 100	Rabinovitz	MWF	1:00pm –04:35pm	ATLS 102	20 limit	18906
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## SESSION B – July 7 to August 7, 2015

**FILM 2300 – Beginning Filmmaking-Super 8.** Instructs students in making Super-8 films. Covers basic camera, editing and splicing techniques for Super-8 film. Equipment is available at Film Studies equipment rental for a modest rental fee. Prereq. FILM 1502 or instructor consent.

Sec. 200      Yannacito                      MWF                      1:00pm – 04:20pm                      ATLS 1B29                      16 limit                      11317

**FILM 3002 – Topics in Critical Film Studies: The Road Movie: Journeys Into the Interior.** This course examines the road movie genre in the context of "interior" journeys which lead to self-discovery, epiphany, angst, and sometimes liberation. Films by Bergman, Angelopoulos, Kiarostami, Varda, Roeg, Guney, Cisse, Bertolucci, Herzog, and Beyzai. Prereq., FILM 1502 or instructor consent. Restricted to FILM or FMST majors. Prerequisites: Restricted to Film (FILM or FMST) majors only.

Sec. 200      Ganguly                                  TR                                  1:00pm – 5:00pm                                  ATLS 1B29                                  35 limit                                  18937

**FILM 3043 – Topics in Critical Studies: Genre, History, Theory: Lives of 007.** Explores the most successful brand name in film history. The “*James Bond 007*” movies created by Harry Saltzman & Albert R. Broccoli, provide an essential example of the reliability of formula and the adaptability of generic forms. The series offers a case study in the cultural politics of Western cinemas in general and genre in particular, and the cinema’s relation to historical and social contexts. Emphasis will be given to the films’ treatment, and re-invention of issues such as the Cold War, the sexual revolution, gender politics, feminism, racism, and technological developments. Amidst changing historical and cultural contexts, the improbable hero invented by Ian Fleming in 1953 remains extremely adaptable, an example of the capability of “classic” genre forms to evolve in order to address shifting social anxieties, changing historical contexts, and renewed social concerns and practices. Readings will include serious, scholarly works on the history and cultural politics of the “James Bond” brand, writings on genre theory and film history, contemporary reviews, memoirs, source stories, and other materials. The purpose of this course is to explore a popular cinema phenomenon from a theoretical and political perspective and to deconstruct its conventions, significance, and re-thinking of culture, history, narrative, ideology, and genre itself. Prerequisites: FILM 1502 or instructor consent.

Sec. 200      Acevedo-Muñoz                      MWF                      01:00pm –05:00pm                      ATLS 102                      35 limit                      15610

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## AUGMESTER – August 3 to August 20, 2015

**FILM 3010 (3) - Film Production Topics: The Personal Voice.** With the entire world currently in crisis it is no wonder we have trouble finding our way through the labyrinth of confusing options, perhaps even more so when faced with the seemingly impractical choice of a career in theater or film. As a possible alternative to panic, this class, instead of barraging us with bewildering external expectations, will focus on personal process as the authentic ground for our creativity, awareness and understanding. Through a series of experiential exercises we will reconnect with our own self-sufficient intuitive resources and develop skills that can be applied to any form of creative undertaking. This powerful affirmation of our own innate abilities can lead to an experience of unconditional confidence, authentic empowerment and a new paradigm for the current age. The work will include improvisation, *guided* fantasy, Gestalt awareness technique, dream work, space awareness and theater games. May be repeated up to 9 total credit hours. Prereq., FILM 2000 or 2300.

Sec. 050      Goldfarb                                  MTWRF                                  09:00am–12:00pm                                  ATLS 1B29                                  20 limit                                  18945