

**FILM STUDIES SCHEDULE OF COURSES
MAYMESTER & SUMMER 2017**

MAYMESTER – May 15 to June 2, 2017

FILM 3013 (3) – Women and Film. Examines the representation of women both in mainstream movies and in women's counter-cinema that resists traditional form, content, and spectator-text relationships of Hollywood models. Emphasizes work by key women filmmakers such as Margarethe Von Trotta, Lizzy Borden, and Yvonne Rainer, as well as readings in feminist film theory. Approved for arts and sciences core curriculum: human diversity. Requisites: Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) only.

Sec. 001	Barlow	MTWRF	1:00pm-04:50pm	ATLS 102	35 limit	14410
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SESSION A – June 5 to July 7, 2017

FILM 2105 (3) – Introduction to the Screenplay. Explores, through close reading and original student work, the form and structure of the screenplay from the writer's perspective. Students will begin by analyzing structural and character elements of such screenplays as Chinatown and Witness, then analyze screenplays of their choosing. Students will learn the basics of screenwriting form, then develop and write 10 minutes of an original screenplay. Requisites: Requires prerequisite or corequisite course of FILM 1502 (minimum grade D-). Restricted to Film (FILM or FMST) majors only. Non-majors admitted with instructor's permission.

Sec. 100	Marslett	MWF	9:00am – 12:00pm	ATLS 102	24 limit	14512
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FILM 3043 (3) – 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. Requisites: Requires prerequisite course of FILM 1502 (minimum grade D-). Restricted to Film (FILM or FMST) majors only. Non-majors may enroll with instructor's consent.

Sec. 100	Acevedo-Muñoz	MWF	1:00pm –05:00pm	ATLS 102	35 limit	14018
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SESSION B – July 11 to August 11, 2017

FILM 3002 (3) – Major Film Movements: 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	14298
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