

**CINEMA STUDIES & MOVING IMAGE ARTS
SCHEDULE OF COURSES
SUMMER 2020**

MAYMESTER – May 11 to May 29, 2020

CINE 3013 (3) – Women and Film. Examines the representation of women in film, the role of women in the filmmaking process, and the contributions made by women as critics and scholars of the cinema. Its orientation is therefore both historical and theoretical. Organized chronologically, the course examines how women have been addressed and "constructed" as spectators in and through cinema over the last 120 years, the relationship between cinema and social history, how films express ideology, and how feminist films scholarship has changed from the 1970's to the present day. The course focuses on American and international narrative, documentary, and experimental films from 1895 to present directed by or about women. Formerly FILM 3013. **Requisites:** Restricted to students with 27-180 credits (Sophomores, Juniors or Seniors) only.

Sec. 001	Barlow	M thru F	1:00pm-4:50pm	ATLS 102	35 limit	16437
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SESSION A – June 1 to July 2, 2020

CINE 3043 (3) – Topics in Critical Cinema Studies: 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. Formerly FILM 3043. **Repeatable:** Repeatable for up to 9.00 total credit hours. Allows multiple enrollment in term.

Sec. 100	Acevedo-Muñoz	M/W/F	1:00pm –5:00pm	ATLS 102	35 limit	16439
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SESSION B – July 7 to August 7, 2020

CINE 2105 (3) – Introduction to the Screenplay. Explores, through close reading and original student work, the form and structure of the screenplay. Students will learn to analyze structural and character elements of classic screenplays, and breaking down such elements as character, motivation, and arch. Students may learn some very basics of screenwriting form, develop a treatment, explore formal and technical issues, etc. Prereq., [CINE 1502](#) or instructor's permission. Formerly FILM 2105.

Requisites: Requires prerequisite or corequisite course of [CINE 1502](#) (minimum grade D-). Restricted to Cinema Studies majors only.

Sec. 200	Lundy	M/W/F	1:00pm – 4:50pm	ATLAS 102	35 limit	16440
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CINE 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. Formerly FILM 3002. **Repeatable:** Repeatable for up to 12.00 total credit hours. Allows multiple enrollment in term.

Sec. 200	Ganguly	T/TH	1:00pm – 5:00pm	ATLAS 1B29	35 limit	16441
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