

## Film Studies (FILM)

### Courses

#### **FILM 001 Introduction to Film 0,4 Credits**

Introduction to historical, technical, aesthetic, and cultural elements of film. We will consider issues of filmic production and film history and devote specific attention to different filmic techniques and critical approaches to mise-en-scène, cinematography, editing, and film sound. Students should develop a critical vocabulary for talking about film and various critical tools/strategies for analyzing film. Our primary goal is to enhance our enjoyment of film by learning to think about the filmic industry and its aesthetic productions more critically.

**Attribute/Distribution:** HU

#### **FILM 007 (ART 007) Digital Photography I 4 Credits**

Intensive work in photography as fine art using digital input and output. Lectures, demonstrations, critiques.

**Attribute/Distribution:** HU

#### **FILM 052 (ART 052) Introduction to Video Recording and Editing 4 Credits**

We will consider the interaction of image, sequence, motion, time and audio with video to create associative, abstract, documentary and narrative videos. Workshops in camera use, editing, concept development, lighting, sound and DVD authoring.

**Attribute/Distribution:** HU

#### **FILM 066 (ENGL 066) The Slasher 4 Credits**

The slasher has been one of the most enduring subgenres of horror, evolving and continuing to thrive since 1978's Halloween. In this course, we will read some of the most important critical discussions of the slasher and watch films, from the 70s to the present, that embody both the core characteristics of the subgenre and its radical innovations. We will address what the slasher is, why it's remained so popular, and what ethical and political questions it raises.

**Attribute/Distribution:** HU

#### **FILM 091 Special Topics 1-4 Credits**

A topic, genre, or approach in film not covered in other courses.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

#### **FILM 100 (MLL 100) Introduction to International Film 4 Credits**

An introduction to international film traditions and theory. We look at the importance of cinema as both art and entertainment and consider the social, political, and economic role of film in national and global contexts.

**Attribute/Distribution:** HU

#### **FILM 102 (COMM 102, DOC 102, GS 102, JOUR 102) The Sports Documentary 4 Credits**

The sports documentary has become an increasingly important form of media. Through the sports documentary, some of society's most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to online, from the multi-volume work of Ken Burns to ESPN's "30 for 30." This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.

**Attribute/Distribution:** HU

#### **FILM 107 (ART 107) Digital Photography II 4 Credits**

An opportunity to produce a unified body of work and to explore digital photography on a deeper level with an opportunity to produce a unified body of work and to explore digital photography on a deeper level with an emphasis on conceptually driven images. Experimental process encouraged.

**Prerequisites:** ART 007 or FILM 007

**Attribute/Distribution:** HU

#### **FILM 119 (ENGL 119) Introduction to the Horror Film 4 Credits**

Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self-reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called torture porn to the return of the "possession" film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

#### **FILM 120 (PHIL 120) Philosophy and Film 4 Credits**

This seminar course will explore a variety of themes, genres, and movements within cinema from a philosophical perspective. Regular screenings of films from silent era to present. Content may vary depending upon instructor.

**Attribute/Distribution:** HU

#### **FILM 132 (ENGL 132, WGSS 132) Viewing Mad Men: Window, Mirror, Screen 4 Credits**

Widely considered one of the best TV shows ever made, Mad Men demonstrated that television serial drama could combine virtuoso storytelling, cinematic visual style and historical ambition. Set in a New York ad agency in the 1960s, Mad Men both opens a window onto the past and holds a mirror up to the present. We will analyze Mad Men's innovative visual and narrative style and explore two core themes: shifting gender roles and the influence of advertising in U.S. society.

**Attribute/Distribution:** HU

#### **FILM 147 (ENGL 147, WGSS 147) Made to Kill: Female Violence in Popular Film 4 Credits**

Heroes. Monsters. Outlaws. Catsuits. In the wake of the second-wave feminist movement, U.S. films in the horror, thriller, and action/adventure genres began to represent women as perpetrators of violence more frequently and in new ways. This course examines how iconic films from the last four decades, such as The Silence of the Lambs, Alien, The Hunger Games and Wonder Woman, have both reflected and shaped the ongoing cultural debate about gender, sexuality and power.

**Attribute/Distribution:** HU

#### **FILM 149 (ENGL 149, WGSS 149) Sexbots and Terminators: Cinematic Fantasies of the Intelligent Machine 4 Credits**

For decades, film and television narratives have represented human relationships with robots to explore existential issues in human life: love, sex, mortality, labor, domination, exploitation. Could robots solve the difficulties of human intimacy? Could artificial intelligence enable us to cheat death? What do sex robots reveal about misogyny? Why are human/AI relationships so frequently imagined in Western narratives as master/slave relationships? Films and TV shows may include The Matrix, Ex Machina, Her, Terminator 2, Black Mirror and Westworld.

**Attribute/Distribution:** HU

#### **FILM 150 (DOC 150) Introduction to Documentary Storymaking 4 Credits**

An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and effective storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.

**Attribute/Distribution:** HU

**FILM 151 (ENGL 151, GS 151) Global Cinema 4 Credits**

This course introduces students to contemporary filmmakers from Asia and Africa who have been inspired by globalization, dealing with issues such as mass migration, ethnic conflict and civil war, transnational finance and technology, and ongoing social and economic inequities. The course will be divided into four geographical units, with a representative mix of art films, popular genres (Bollywood and Nollywood), and global science fiction and horror. Filmmakers may include Mira Nair, Farah Akhtar, Bong Joon-ho, and Asghar Farhadi, among others.

**Attribute/Distribution:** HU

**FILM 154 (ENGL 154, WGSS 154) What Does Creativity Look Like? Documentary Visions 4 Credits**

What can documentary films tell us about creativity? What is it and why does it matter? This course takes an intersectional approach to creativity, centering the role of gender, sexuality, race and class in the lives and work of the artists and activists represented in the course films. We will also analyze the creative visual and narrative strategies these documentaries employ to shape the stories they tell. Students will have an opportunity to document the creativity of their own communities.

**Attribute/Distribution:** HU

**FILM 162 (ENGL 162) How to Watch Movies Like a Hollywood Screenwriter 4 Credits**

A course about screenplays: their history, their role in the film industry, and the books that promise to teach screenwriters the tricks of the trade. After reading excerpts from the most influential screenwriting books of the last 40 years, students will be able to identify the "Hollywood Model" of screenplay conventions regarding character, plot structure, and genre. They will also learn how to write critically about how these conventions have shaped assumptions about race, gender, and international audiences.

**Attribute/Distribution:** HU

**FILM 163 (ENGL 163) Topics in Film Studies 4 Credits**

History and aesthetics of narrative film. May be repeated for credit as subject varies.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

**FILM 166 (HMS 166) Topics in Film and Health 4 Credits**

This course will involve extended study in a sub-area of Film with a focus on health, medicine, and/or illness.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

**FILM 191 Special Topics 1-4 Credits**

A topic, genre, or approach in film not covered in other courses.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

**FILM 213 (LAS 213, SPAN 213) Introduction to Hispanic Literature and Film 4 Credits**

An introduction to the analysis of Latin American and Spanish cultural productions.

**Prerequisites:** SPAN 141

**Attribute/Distribution:** HU

**FILM 231 (GERM 231, MLL 231) New German Cinema 4 Credits**

Viewing, discussion, and written analysis of selected German films.

**Attribute/Distribution:** HU

**FILM 242 The Harem in French and Francophone Literature and Film 4 Credits**

Explore representations of this forbidden and secret feminine space, the harem, starting with French theater from the 17th century all the way to 20th-21st century Francophone North African novels and film. We will attempt a comparative study between the French and Francophone traditions and will be looking at the harem as a visual as well as textual feminine space from which narratives emerge and the extent to which they constitute a counter-discourse that questions dominant power structures.

**Attribute/Distribution:** HU

**FILM 247 (ART 247) Advanced Photography Workshop 4 Credits**

Building on skills and concepts developed in Photography I and II, students will further their exploration of lens-based media and photo-based materials and processes, and the development of visual language in a structured environment. Through rigorous critique students develop their own voice, style and practice, building advanced digital and print bodies of work for professional review.

**Prerequisite:** Art 107.

**Prerequisites:** ART 107 or FILM 107

**Attribute/Distribution:** HU

**FILM 250 (DOC 250) Rights and Responsibilities in Documentary Inquiry 4 Credits**

This course explores the rights and responsibilities associated with documenting people, places, events, and situations. We will consider how documentary films construct and represent truth, the nature of documentarians' rights and responsibilities in relation to the communities, people, and collaborations, and how these issues inform other documentary practices. Topics discussed will include the impact of copyright law and fair use in documentary practice as well as ethical principles in relation to subjects, viewers and documentary filmmakers' own praxis.

**Prerequisites:** FILM 150 or DOC 150

**Attribute/Distribution:** HU

**FILM 265 (LAS 265, SPAN 265) Spanish and Latin American Cinema 4 Credits**

An introduction to cinema in the Spanish-speaking world. Oral discussion and written analysis of selected films. Students view films independently.

**Prerequisites:** SPAN 141

**Attribute/Distribution:** HU

**FILM 291 Special Topics 1-4 Credits**

A topic, genre, or approach in film not covered in other courses.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

**FILM 303 (ENGL 303, GERM 303, MLL 303, WGSS 303) Grimms' Fairy Tales: Folklore, Feminism, Film 4 Credits**

This intercultural history of the Grimms' fairy tales investigates how folktale types and gender stereotypes developed and became models for children and adults. The course covers the literary fairy tale in Germany, Europe and America. "Little Red Riding Hood", "Cinderella", or "Sleeping Beauty" exist not only in the Grimms' collection but in many forms of world literature/film. Modern authors have rewritten fairy tales in feminist ways, promoting social change. Taught in English. German language students may receive a German component.

**Attribute/Distribution:** HU

**FILM 311 (AAS 311, ANTH 311) African Culture on Film 4 Credits**

Cinematic representations of Africans and their culture are nearly as old as cinema itself. This course surveys films depicting African peoples, some made by outsiders but mostly by Africans themselves, to explore questions about culture, identity, race, and power. From ethnographic filmmakers like Jean Rouch and pioneers like Ousmane Sembene through today's flourishing Nollywood industry, cinematic depictions of life on the African continent have changed the way the world sees Africans and their place in the world.

**Attribute/Distribution:** HU, SS

**FILM 319 (ENGL 319) Advanced Studies in the Horror Film 3-4 Credits**

Examination of the horror film from beginnings to the present, including classic horror of the 1930s, the slasher film in the 1970s, the self reflexive horror of the 1990s, the faux-documentary horror at the end of the 20th century, and the renaissance of the genre in our contemporary world, from so-called "torture porn" to the return of the "possession" film. The course will focus on U.S. film but will sometimes include the highly influential horror traditions of other countries.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

**FILM 322 (FREN 322) Contemporary French Films 4 Credits**

French Films from the late 1950s to the present. Introduction to cinematographic language and exploration of the issues of gender, power, and madness. Films by Truffaut, J-L Godard, C. Denis, A. Varda, J-J Beineix, E. Rohmer, and others.

**Attribute/Distribution:** HU

**FILM 323 (FREN 323) The Algerian War in Francophone Literature and Film 4 Credits**

This course deals with representations of the Algerian War and its consequences in francophone works by postcolonial authors and filmmakers from France and Algeria. We will examine the historical context of the conflict, issues of torture, repressed memories and trauma, nation-building narratives, the meaning of independence, the role of women and the complexities of postcolonial identity formation as experienced by Algerians and the Algerian Diaspora in France. Taught in French.

**Attribute/Distribution:** HU

**FILM 325 (FREN 325) Illegal immigration in Francophone Literature and Film 4 Credits**

This course examines representations of illegal immigrants in postcolonial francophone literature and film. We will be looking at visual and textual narratives from and about those who decided to leave their African homeland to seek a better future in Europe despite the very restrictive policies adopted by most of the European Union on illegal immigration. The course will explore issues of postcolonial identity, the notions of borders, displacement, exile, trauma and how they relate to the act of writing.

**Attribute/Distribution:** HU

**FILM 370 (DOC 370) Capstone in Documentary Storymaking 4 Credits**

Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.

**FILM 387 (ENGL 387) Film History, Theory, and Criticism 3-4 Credits**

Study of film with the focus on particular genres, directors, theories, periods, or topics. Weekly film screenings. Cannot be taken pass/fail.

**Repeat Status:** Course may be repeated.

**Attribute/Distribution:** HU

**FILM 391 Special Topics in Film 3,4 Credits**

A topic, genre, or approach in film not covered in other courses.

**Repeat Status:** Course may be repeated.

**FILM 392 Film Internship 1-4 Credits**

Individualized work experience, on- or off-campus, in a field that a student of Film wishes to explore as a career. Before registering, a student must meet with the internship adviser and obtain departmental approval. Sophomore standing and departmental approval required.

**Repeat Status:** Course may be repeated.

**FILM 393 Film Independent Study 1-4 Credits**

Individually supervised study of a topic in film not covered in regularly listed courses. Consent of program director required.

**Repeat Status:** Course may be repeated.