

FILM STUDIES

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The Film Studies Program

The Program in Film Studies at Barnard College offers a theoretical, historical and practical approach to the study of film. Through this course of studies, students come to understand film as a dominant cultural medium of the twentieth century and its influence on the present, as well as an art form with profound and continuing connections to a range of disciplines that span the humanities and the social sciences.

Mission

The educational goal of the film major is to provide a solid grounding in the history and theory of film and as well as place the study of film in relation to other art forms. Students are introduced to visual storytelling, film technology, and the economic and sociopolitical context of the film industry. The trajectory of the major moves from introductory level courses (primarily surveys) to intermediate level courses (that introduce the mechanics of writing for film as well as film making), to advanced level courses (including two labs and the senior seminar), plus two electives from the approved list. While the course of study is rooted in film history and theory, all majors take workshops in screenwriting and filmmaking and produce a script and a short film. Our place in a premier college for women invites our Program to pay special attention to questions of gender, and our home in New York City allows students to connect their study to the city's vibrant film industry as well as range of film in arts houses and revival theaters.

Student Learning Outcomes

Students who graduate in Film Studies will be able to attain the following outcomes:

- Demonstrate in-depth knowledge of film history;
- Explain the major concepts or ideas of film theory;
- Communicate in-depth knowledge of film in one other language tradition;
- Write a basic/elementary screenplay;
- Create a short film;
- Demonstrate an understanding of film's relationship to a range of other disciplines across the humanities and social sciences;
- Conduct original research on a film (usually one film) intensively in the context of a limited enrollment senior seminar.

For questions about Film Studies contact [Ross Hamilton](mailto:rhamilto@barnard.edu) (rhamilto@barnard.edu), Director.

2023-24 Faculty

The program is supervised by the Barnard Committee on Film Studies:

Acting Director

Christopher Baswell (Ann Whitney Olin Professor of English at Barnard College and Columbia University)

Professor

Ross Hamilton (English)

Associate Professor

Erk Grimm (Comparative Literature, European Studies, German)

Professor of Professional Practice

Meg McLagan (Visiting)

Associate Professor of Professional Practice

Gabri Christa (Dance)

Senior Lecturer

Maura Spiegel (English/Film)

Lecturer

Duygu Oya Ula (First-Year Writing)

Term Assistant Professor

Danielle Dougé

Distinguished Visiting Professor

Jonathan Beller (English and Women's, Gender, and Sexuality Studies)

Artemis Rising Visiting Filmmaker

Sushma Khadepaun

Dafina Roberts

Adjunct Assistant Professor

Ben Alexander

Jason LaRiviere

Adjunct Lecturers

Peter Nickowitz

Daniel Pfeffer

Julia Thompson

Adjunct Associates

Sam Abbas

Columbia University Faculty

Annette Insdorf (Professor of Film in the Faculty of the Arts)

Richard Pena (Professor of Professional Practice in Film in the Faculty of the Arts)

James Schamus (Professor of Professional Practice in Film in the Faculty of the Arts)

Requirements for the Major

Please note that Columbia courses have been renumbered and retitled, but content remains the same.

The major requirements are a total of 36 credits, namely twelve 3-point courses. However, only seven classes are required, and five are electives. Moreover, we will no longer separate survey courses into "American" and "International." Please note that most classes are offered only one semester per academic year.

Please also note that FILM GU1000 Film and Media Theory is only available during the fall term.

Two Introductory Level Courses

FILM BC3201	INTRO FILM # MEDIA STUDIES (This is the prerequisite for all further Film courses at Columbia and Barnard. Open to first-year students.)	3
or FILM UN1000	Introduction to Film and Media Studies	

FILM GU4000		3
Two of the Following, One of Which Must Be UN2010 or UN2030		
FILM UN2010	Cinema History 1: Beginning-1930	3
FILM UN2020	CINEMA HIST II: 1930-1960	3
FILM UN2030	CINEMA HIST III: 1960-1990	3
FILM UN2040	Cinema History 4: after 1990	3
Labs in Critical/Creative Practice - One Required		
FILM UN2410		3
FILM UN2420	LABORATORY IN SCREENWRITING	3
FILM UN2510	Laboratory in Fiction Filmmaking	3
FILM BC3119	Screenwriting	3
FILM BC3120	Feature Film Screenwriting	3
FILM BC3200	FILM PRODUCTION	3
FILM BC3260	Television Production: Inside the Writers' Room	3
FILM BC3275	Non-Fiction Digital Video Production	3
FILM BC3301	Advanced Production	3
International Cinema Requirement		
One course on a non-American cinema (from Film or other departments)		
Senior Thesis Seminar		
ENGL BC3997	SENIOR SEMINAR IN ENGLISH	4
Elective Courses - Choose Five		
FILM UN2190		3
FILM UN2290		3
FILM UN2310		3
FILM W2400	Script Analysis	3
FILM UN3020		3
FILM UN3920		3
FILM UN3925	Narrative Strategies in Screenwriting	3
FILM UN3930		3
FILM BC3245	American Television Drama	3

Please note:

1. The prerequisite for all classes is Introduction to the Study and Theory of Film, open to first-year students.
2. The Senior Seminar requirement can be fulfilled at Columbia in the fall or at Barnard in the spring (ENGL BC3998.2 - M. Spiegel).
3. The Film Program does not offer Independent Study.
4. There is no minor in Film Studies.
5. Regretfully, auditors are not allowed in Barnard Film Production or Screenwriting classes.

FILM BC3090 ARTEMIS RISING SHORT COURSE IN FILMMAKING. 1.00 point.

The Artemis Rising Short Course in Filmmaking is a two to four-week course offered each semester on a special topic of filmmaking presented by an Artemis Rising Foundation Filmmaker Fellow (ARFF). This series was endowed by the Artemis Rising Foundation to bring world-class filmmakers with hands-on experience and fresh perspectives to Barnard to connect with students interested in filmmaking as a vocation and media literacy. It can only be taken for pass/fail for 1 point. Students must attend all four class sessions and write a final paper in order to receive credit for this course. To see the dates/times that the Artemis Rising Short Course will meet this semester, the current course description, and the biography of the visiting filmmaker, please visit the ARFF website: <https://athenacenter.barnard.edu/arff>

FILM BC3091 ARTEMIS RISING SHORT COURSE IN FILM PRODUCTION. 1.00 point.

The Artemis Rising Short Course in Film Production is a one-point credit short workshop presented by an Artemis Rising Foundation Filmmaker Fellow (ARFF). It consists of four workshops on a special aspect of film production and one final project. This series was endowed by the Artemis Rising Foundation to bring world-class filmmakers with hands-on experience and fresh perspectives to Barnard to connect with students interested in filmmaking as a vocation and media literacy. It can only be taken for pass/fail for 1 point. Students must attend all four class workshops and produce one final project in order to receive credit for this course. To see the dates/times that the Artemis Rising Short Course will meet this semester, the current course description, and the biography of the visiting filmmaker, please visit the ARFF website: <https://athenacenter.barnard.edu/arff>

FILM BC3119 Screenwriting. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that Film sign-up sheets go up is listed here: <http://film.barnard.edu/sign-ups>
Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.)
Practical workshop in dramatic writing for the screen. Through exercises and games specifically catered to the writing of scenes and concrete scene work, students explore and develop an understanding for the basic principles of screenwriting, learn how to find the right form and structure for each story, and how to achieve thematic richness, emotional depth, and narrative rhythm. By the end of the class students will have written a 10-12 page short and/or have material for the development of a feature screenplay.

FILM BC3120 Feature Film Screenwriting. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that Film sign-up sheets go up is listed here: <http://film.barnard.edu/sign-ups>
Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.)
Workshop in feature film writing. Students will enter the course with a story idea, ready to start a feature screenplay. Through lectures and workshop discussions, the course will critique the details of character development and scene construction. Analysis of student work will prompt generalized conversations/lectures on the fundamentals of film writing. Emphasis will be placed on character as the engine of story.

FILM BC3200 FILM PRODUCTION. 3.00 points.

Prerequisites: FILM BC3201 or equivalent. Sophomore standing. Interested students MUST attend the first day of class for instructor permission—registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. This workshop introduces the student to all the cinematic tools necessary to produce their own short narrative work. Using what the student has learned in film studies, we'll break down shot syntax, mise-en-scène and editing strategies and master them in weekly video exercises. We'll include casting, working with actors and expressive camera work in our process as we build toward a final video project. By the end of the course, the student will have created a DVD containing a collection of their video pieces and their final project. Priority given to junior and senior film majors

FILM BC3201 INTRO FILM # MEDIA STUDIES. 3.00 points.

Prerequisites: Open to first-year students. We derive much of our information about the world from visual media. Social networks, television, cinema: all shape our aesthetic sensibilities and our political visions. Yet we often lack a basic understanding of what could be called "visual literacy." This introductory course gives students the critical tools to analyze how film and other visual media really work – in order to appreciate their artistic and social achievements, as well as to guard against their insidious manipulative devices. In the first part of the semester, we focus on film analysis through a detailed study of the different production phases of filmmaking – from screenwriting and mise-en-scène to editing and film scoring. We pay special attention to the way in which certain stylistic and narrative choices have particular ideological effects. The second part of the course looks at film history through a comprehensive, chronological overview of its main movements and periods, including the coming of sound in Hollywood cinema, post-war Italian Neorealism, the emergence of world auteurs, New Waves of the 1960s and 1970s, etc. Students will use the hermeneutical tools learnt in film analysis to intellectually engage with some masterworks of film history. In the third and final part of the semester, we study the major debates of film theory from perspectives such as auteurism, formalism, psychoanalysis, Marxism, feminism, postcolonial and queer studies, etc. Required screenings include *Nanook of the North* (Flaherty, 1922), *Sunrise* (Murnau, 1927), *Man with a Movie Camera* (Vertov, 1929), *Casablanca* (Curtiz, 1942), *Bicycle Thieves* (De Sica, 1948), *Rashomon* (Kurosawa, 1950), *Breathless* (Godard, 1960), *Belle de Jour* (Buñuel, 1967), *The Hour of the Furnaces* (Solanas, 1968), *Seven Beauties* (Wertmüller, 1974), *Blue Velvet* (Lynch, 1986), *Paris Is Burning* (Livingstone, 1990), and *Children of Men* (Cuarón, 2006)

FILM BC3204 Discussion Section. 0 points.

Enrollment in one of the following sections is required when registering for FILM BC 3201: Introduction to Film and Film Theory.

FILM BC3225 Indie Cinema of the 1990s. 3 points.

Prerequisites: FILM BC 3201 or equivalent. In 1989, the Hollywood studio system was languishing in a creative drought, until Steven Soderbergh's *sex, lies, and videotape* blew up the dam. Suddenly, audiences were eager for new, exciting visions free from establishment oversight. The next ten years saw the emergence of directors like Quentin Tarantino, Spike Lee, Kevin Smith, Richard Linklater, Jim Jarmusch, Lisa Cholodenko and many others. This course, arranged chronologically, will look at different filmmakers each week, while exploring the circumstances that allowed this movement to exist; what caused it to thrive, and what lingering effects did it have on today's cinema.

FILM BC3245 American Television Drama. 3 points.

Discussion Section Required

Why and how does some of the best writing come out of TV, as currently universally acknowledged? The course will take a close look at American TV drama, from the "Golden Age" of the 1950s to the dramatic complexity found in recent Cable series. We will begin with prestigious writers Rod Serling and Paddy Chayefsky, study groundbreaking mini-series like "Roots" and "Holocaust," and explore how shows such as "Hill Street Blues" and "Twin Peaks" laid the groundwork for Cable series including "The Sopranos," "The Wire," "Mad Men" and "Breaking Bad."

FILM BC3250 ADAPTATION. 3.00 points.

In the same way that there can never be a single objective account of an historical event, using one medium to convey a story first told in another is never as straightforward as it might seem. Translating the essence of an existing story to the screen may require making significant changes to the events or characters as they were originally presented. As a screenwriter faced with such an adaptation, you must understand the idiosyncrasies of your craft well enough to recognize what to keep, what to change, and what to leave behind. This course will explore what makes a screen story work, balancing faithfulness and invention

FILM BC3260 Television Production: Inside the Writers' Room. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Sign-up with the English Department is required. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. The date, time, and location that Film sign-up sheets go up is listed here: <http://film.barnard.edu/sign-ups> Corequisites: Please note that since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration. This course will focus on the primary part of television production: it will enable the students to have concrete experiences of collaborative writing-producing through the simulation of a TV writers' room, aiming to create the pilot and bible of either a web series or a web anthology of short films with a common theme. Through a number of creative exercises specifically catered to the brainstorming process and to project development in a collaborative manner, students learn how to run and be part of a room, how to achieve the right form and structure for each part of the storytelling process, and how to treat each element in its own right while not losing focus of the big picture.

FILM BC3265 The Producer's Role. 3 points.
Not offered during 2023-2024 academic year.

This course follows a producer's role from the selection of material through its development, preproduction, production and post-production to the delivery of the completed work. Once a project has been developed and financed and is in pre-production, a producer organizes and provides the best possible support system and equipment for the director. S/he is responsible for providing all the elements, human and material, as well as her/his own experience, professional judgment and assistance, to carry out the combined vision of the film's writer, director and producer. When budgets are low the producer often has to do script revisions; casting; finding props and wardrobe; obtaining equipment at low rates; legal and accounting work; collaborating with the director and editor during the shoot and post-production, and plan marketing and distribution. Producing low-budget fiction and non-fiction films/videos offers invaluable experience in learning how to handle larger productions: how to arrive at a compelling storyline, judge the talents and skills of above and below-the-line personnel and supervise the production. Guests include a Director and Editor. Students choose a project they want to produce, "pitch it to the class," and then write a professional proposal for it.

FILM BC3275 Non-Fiction Digital Video Production. 3 points.

Prerequisites: Enrollment limited to 12 students. Registering for the course only through myBarnard or SSOL will NOT ensure your enrollment. Attend first class for instructor permission. Lab section required. This workshop course is designed to familiarize students with digital video technologies while they investigate various aesthetic and theoretical concepts related to nonfiction cinema and its engagement with the real. Through weekly readings, discussions, screenings, critiques, and practical exercises, students will develop a solid understanding of how to use digital video as an expressive tool. The course will culminate in the completion of a two-minute video work by each student. Students should be both self-directed and interested in developing a support system for each other's work.

FILM BC3278 DIGITAL PRODUCTION. 3.00 points.

Prerequisites: both FILM BC3201 (or equivalent) and FILM BC3200 (or equivalent). Digital Production offers visual storytellers an incredible medium to connect and build an audience. It is an inexpensive, accessible platform to launch micro-budget concepts. Developing the storytellers voice inexpensively is critical to the evolution of any student, no matter their starting point. The Digital Series course is intended to take students from story ideation through creation of an independent digital series. Emanating from a writers room setting, all steps of the process will be explored and supported by in-class discussion, examples and workshops. This hands-on class revolves around the TV series production model: breaking story, writing pages, preproduction planning, filming and post-production review. We will emphasize the writers voice, construction of series storytelling, and establishing realistic scopes of production

FILM BC3279 UNSEEN MASTERWORKS OF WORLD CINEMA. 3.00 points.
Not offered during 2023-2024 academic year.

In spring 2024, this course dives deeply into the world of Arab cinema, offering a comprehensive exploration of its history, cultural significance, and its massive role in shaping the Arab world. Through a selection of films, readings, discussions, and essays, students will gain an understanding of the diverse nature of Arab cinema and how it mirrors, influences, and responds to both political and cultural landscapes in the Arab world and beyond

FILM BC3280 Truffaut and Rohmer: From Page to Screen. 4.00 points.

A comparative analysis between a literary source and its film adaptation can be a useful tool to understand how both cinema and literature work. In this course, we focus on five outstanding adaptations written and directed by French auteurs François Truffaut and Éric Rohmer during the 1970s: *The Wild Child* (1970), *Two English Girls* (1971), *The Story of Adèle H.* (1975), *The Marquise of O...* (1976), and *Perceval* (1978). By carefully examining the literary texts and their transpositions to the screen, we study the specific qualities of film adaptations and discuss seminal ideas on originality, authorship, and hybridization in the arts. We start by reading three "classical" essays on film and literature –Sergei Eisenstein's "Dickens, Griffith, and the Film Today" (1944), André Bazin's "For an Impure Cinema: In Defense of Adaptation" (1952), and George Bluestone's "The Limits of the Novel and the Limits of the Film" (1957) – in order to recognize the affinities and differences between "the concept of the mental image" in literature and "the percept of the visual image" in cinema. We then pay attention to the different methods used by Truffaut and Rohmer to translate the original texts to the screen. For that purpose, before watching each film, we closely read its "source": a medieval romance (Chrétien de Troyes' *Perceval, the Story of the Grail*, 1191), a medical report (Jean Itard's *The Education of a Savage Man*, 1798), a Romantic novella (Heinrich von Kleist's *The Marquise of O...*, 1808), a secret diary (Adèle Hugo's *Journal of Exile*, 1866), and a semi-autobiographical novel (Henri-Pierre Roché's *Two English Girls and the Continent*, 1952). Each reading is followed by an in-depth analysis of Truffaut's and Rohmer's films, with emphasis on the significant changes in narrative structure, point of view, and characterization – which, in turn, allow for audio-visual patterning appropriate to film. The study of the directors' styles (camera movement, lighting techniques, use of sound and music, montage, etc) will enable us to verify to what extent the serious film adaptor becomes a creator in his own right

FILM BC3301 Advanced Production. 3 points.

Prerequisites: FILM BC3201 or equivalent. Sophomore standing. Enrollment limited to 12 students. Attend first class for instructor permission.

Advanced Film Production will teach students how to create a short narrative film; emphasizing the steps taken in pre-production, production and post-production. Through hands-on workshops and theory, students will learn narrative editing, shot progression, camera lenses, lighting and audio equipment. Students will work in teams of four, learning the roles and responsibilities of the different crew members.

FILM BC3610 NEW CINEMAS IN LATIN AMERICA. 3.00 points.

This seminar will analyze the historical similarities and differences between the two major "New Wave" periods of Latin America cinema. The first part of this course will examine the emergence of the 1960s nuevos cines in Mexico, Brazil, Cuba, Argentina, and Chile through an in-depth analysis of landmark films such as Jomi García Ascot's and María Luisa Elío's "On the Empty Balcony" (1962), Glauber Rocha's "Entranced Earth" (1967), and Tomás Gutiérrez Alea's "Memories of Underdevelopment" (1968). Some key concepts in Benedict Anderson's book "Imagined Communities" will help us to understand why "national identities" played such a primordial role among Latin American film intellectuals in the 1960s and 1970s. Special attention will be paid to the manifestos written by Julio García Espinosa, Fernando Solanas, and Octavio Getino, and to how they confronted Hollywood's hegemony in order to create an auteurist film tradition in the region. In the second part of the seminar, we will study the global success of the Latin American cinemas of the 2000s from a transnational perspective: features such as Alfonso Cuarón's "Y tu mamá también" (2001), Lucrecia Martel's "The Swamp" (2001), and Fernando Meirelles and Kátia Lund's "City of God" (2002) will be examined in relation to the political and aesthetic traditions discussed in part one. We will explore how these contemporary Latin American filmmakers have shifted their interests from national identities to questions of gender, race, class, and sexuality. The critical interpretation of these films will allow us to redefine the idea of "national cinemas" and to reexamine the historical tensions between state control, commercialism, and independent cinema in Latin America.

FILM BC3702 MAJOR WOMEN FILMMAKERS. 4.00 points.

Traditional film history has consigned a multitude of cinema practices to an inferior position. By accepting Hollywood's narrative model as central, film scholars have often relegated non-male, non-white, non-Western films to a secondary role. Often described as "marginal" or "peripheral" cinemas, the outcomes of these film practices have been systematically excluded from the canon. Yet... are these motion pictures really "secondary"? In relation to what? And according to whom? This course looks at major films by women filmmakers of the 20th Century within a tradition of political cinema that 1) directly confronts the hegemonic masculinity of the Hollywood film industry, and 2) relocates the so-called "alternative women's cinema" at the core of film history. Unlike conventional feminist film courses, which tend to be contemporary and anglocentric, this class adopts a historical and worldwide perspective; rather than focusing on female directors working in America today, we trace the origins of women's cinema in different cities of the world (Berlin, Paris, New York) during the silent period, and, from there, we move forward to study major works by international radical directors such as Lorenza Mazzetti, Agnès Varda, Forough Farrokhzad, Věra Chytilová, Chantal Akerman, Liliana Cavani, Barbara Kopple, Larisa Shepitko, and Mira Nair. We analyse how these filmmakers have explored womanhood not only as a source of oppression (critique of patriarchal phallocentrism, challenge to heteronormativity, etc) but, most importantly, as a source of empowerment (defense of matriarchy, equal rights, lesbian love, inter- and transsexuality...). Required readings include seminal texts of feminist film theory by Claire Johnston, Laura Mulvey, Ann Kaplan, bell hooks, and Judith Butler. Among the films screened in the classroom are: silent movies – "Suspense" (Lois Weber, 1913), "The Smiling Madame Beudet" (Germaine Dulac, 1922) –, early independent and experimental cinema – "Girls in Uniform" (Leontine Sagan, 1931), "Ritual in Transfigured Time" (Maya Deren, 1946) –, "new wave" films of the 1950s and 1960s – "Together" (Mazzetti, 1956), "Cléo from 5 to 7" (Varda, 1962), "Daisies" (Chytilová, 1966) –, auteur cinema of the 1970s – "Jeanne Dielman" (Akerman, 1975), "The Ascent" (Shepitko, 1977) –, and documentary films – "Harlan County, USA" (Kopple, 1976), "Paris Is Burning" (Jennie Livingston, 1990).

Cross-Listed Courses

Anthropology (Barnard)

ANTH V3824 Fantasy, Film, and Fiction in Archaeology. 4 points.

BC: Fulfillment of General Education Requirement: Cultures in Comparison (CUL).

Not offered during 2023-2024 academic year.

ANTH W4625 Anthropology and Film. 3 points.

BC: Fulfillment of General Education Requirement: Social Analysis (SOC I)., BC: Fulfillment of General Education Requirement: Cultures in Comparison (CUL)., BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Not offered during 2023-2024 academic year.

Classics (Barnard)

CLLT V3230 Classics and Film. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Considers cinematic representations of the ancient Mediterranean world, from early silent film to movies from the present day. Explores films that purport to represent historical events (such as *Gladiator*) and cinematic versions of ancient texts (Pasolini's *Medea*). Readings include ancient literature and modern criticism.

Dance (Barnard)

DNCE BC3560 SCREENDANCE:COMPOSITION. 3.00 points.

Prerequisites: Must have taken a Dance Department Composition course, have some dance training.

Prerequisites: Must have taken a Dance Department Composition course, have some dance training. This experiential, hands-on course requires all students to choreograph, dance, and film. Focusing on single-shot film-making, the duet of the camera and the dance will create an understanding of the interaction between the two, enabling students to create a final short film

East Asian Languages and Cultures

EAAS W4106 Global Genres and East Asian Cinema. 3 points.

Discussion Section Required

Not offered during 2023-2024 academic year.

This course explores East Asian Cinema from the perspective of film genre. In particular, the course examines East Asian genre films as active interaction with the circulation of global film genres as well as mass mediated engagement with specific economic, social, and political histories of East Asia. We will study contemporary theories of film genre, examine how the case of East Asian genre films complicate existing theories, while paying due attention to the parallel transnational traffics—between East Asian Cinema and global film genre, and across East Asian Cinema in their history of cultural and economic flow as well as political confrontation. We will integrate our investigations of genre-specific questions (industry, style, reception, spectatorship, affect) with those of gender, ethnicity, power as well as nation and transnational/transregional identity.

English

ENGL W4670 American Film Genres. 3 points.

Not offered during 2023-2024 academic year.

(Lecture). Some critics contend that all Hollywood film is either melodrama or morality play, no matter what its claims to the contrary; others see it as purely wish-fulfillment fantasy. This course will examine a range of genres in Hollywood film, while also scrutinizing and questioning the formation and usefulness of genre distinctions. Our orientation will be formal as well as social and historical, as we examine codes and conventions of generic illusion and verisimilitude; the look and sound of different genres; genre and acting style; the rise and fall of specific genres (the Western, the slasher film, etc.), increasing self-reflexiveness in especially such genres as noir, the musical, romantic comedy; genre-bending and postmodernity; and genre as projection and organization of public sentiment. We will also explore why certain genres are linked to political parties, as are specific styles of heroism. Genres will include: the combat movie, romantic comedy, horror, action, animation, musicals and “independent” films.

French (Barnard)

FREN BC3062 Women in French Cinema since the 60s. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

This course traces the evolving nature of the relationship between women and society in French cinema from the New Wave of the 60's to the present. Attitudes of women and towards women will be examined in the light of the changing social, political, and intellectual context.

FREN BC3064 France on Film. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Not offered during 2023-2024 academic year.

Prerequisites: Reading ability in French required for all students. French majors must write their papers in French.

Films on and of the period from the 1930s to the present, focusing on the interplay between history, ideology, and culture.

FREN BC3065 Surrealism. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Prerequisites: Prerequisites: Satisfaction of French language requirement or permission of the instructor. Reading ability in French required for all students. French majors must write their papers in French.

An examination of the relationship between traditional & avant-garde literature and visual culture; the use of word-play & language games as tools of artistic expression; the thematization of the unconscious and dreams; the vexed relationship between aesthetics & politics; the poetics and politics of sexuality & gender. Authors and artists will include Andre Breton, Louis Aragon, Man Ray, Dorothea Tanning, and Salvador Dali.

FREN BC3073 Africa in Cinema. 3 points.

BC: Fulfillment of General Education Requirement: Cultures in Comparison (CUL)., BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Considerations of African-directed twentieth century films concerning French-speaking, sub-Saharan West Africa. Reflections on tradition and modernity, politics and popular culture, the status of women, youth problems, identity construction. Placement of African film within its own tradition. Class taught in English.

French and Romance Philology

Italian (Barnard)

Religion (Barnard)

RELI V3610 Religion in American Film. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Exploration of relationships between religion and popular film with particular attention to the way religious narratives and symbols in film uphold and critique norms of race, class and gender in the formation of American societal institutions (political structures, economy, family and community organization).

Spanish and Latin American Cultures (Barnard)

SPAN BC3151 Spanish Film: Cinematic Representation of Spain. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

Prerequisites: Third-year bridge course (W3300), and introductory surveys (W3349, W3350).

Examination of Spanish film in both theoretical and historical terms. Considers political and ideological changes through the 20th century and their repercussions in cinematic representation. Topics include: surrealism and Bunuel's legacy; representations of Franco and the civil war; censorship and self-censorship; gender, sexualities, and national identities; film, literature relations.

Latin American and Iberian Cultures

SPAN W3520 Dirty Realism in Latin America. 3 points.

Not offered during 2023-2024 academic year.

Prerequisites: *SPAN W3349* or *SPAN W3350* or the instructor's permission.

The course will examine recent texts and films from Latin America and the United States to analyze the many configurations of the genre of dirty realism. The class gives a culturally and historically specific context for what has been a major trend in the film and book market of the last fifteen years.