

FILM STUDIES COURSES and SPECIAL TOPICS - Spring 2010 - Department of Film and TV

FT 553 A1 / Special Topic: PEDAGOGY

Professor William Lautzenheiser

Tuesday 10:00 AM – 12:30 PM

Learn the principles of University Pedagogy and apply them to the disciplines of screenwriting and film. Lead workshop group sections in preparation for a graduate assistantship position in the Fall of 2010.

FT 553 B1 Special Topic: Movie Stars and Stardom: A Cultural History

Ty Burr

Friday 10:00 AM – 1:00 PM

Ever since Florence Lawrence was the first film actress to be billed by name in 1910, the movie star has been the common coin of American and global entertainment culture. We go to movies to see the people in them -- a complex, century-long love affair made up of equal parts affections, emulation, obsession, consumption and envy. How have stars, both great and small, affected who we want to be and how we want to be seen? How have the rise of new mediums, technologies, and cultural movements changed what we ask of the stars and the illusory power we have to celebrate ourselves? The class will consider movie stars and film stardom from the silent era to the 21st century, establishing key personality and social types, tracing the rise and fall of the cinematic celebrity, and discussing the move from movie screen to TV screen to computer screen as stardom—or the social construct we call by that name—comes within the grasp of the audience.

FT 554 A1 Special Topics: History of Avantgarde Part II

Professor Roy Grundmann

Monday 2:00PM – 6:30 PM

Second part of the survey of avant-garde cinema; covers the period from the early 1940s to the early 1960s, concentrating on select European and American artists and on Beat cinema. Directors include Maya Deren, Kenneth Anger, Stan Brakhage, the Mekas Brothers, Peter Kubelka, Sidney Patterson, Ron Rice, Robert Frank, Harry Smith, and Curtis Harrington.

FT 554 B1 / Special Topic: Film Noir and Neo Noir

Professor John Kelly

Tuesday, Thursday 11:30 AM – 2:00 PM

Sexual obsession and lethal brutality drives these seamy narratives inhabited by an unsavory collection of cheap criminals, on-the-margin detectives, deceitful women and desperate, disillusioned men. With its focus on the existential outsider, the margins of the social mainstream, and the dark side of human experience, Film Noir resonated with audiences seeking to understand the ambiguities and moral dilemmas in a nation emerging uncertainly from the shadow of the Great Depression and WWII. Noir is not only a collection of formal attributes and production conditions, but also a description of a moral and social universe that is bleak, mysterious and dangerous. Noir provides a cinematic contour that delineates a desolate moral landscape and transmutes it into an expressive form. This course will examine the history of literary and cinematic noir, the development of the modern 'neo' noir, consider varieties of the expressive noir sensibility and explore complex arguments and controversies surrounding the notion of this style/genre.

FILM STUDIES COURSES and SPECIAL TOPICS - Spring 2010 - Department of Film and TV

FT 554 D1 / Special Topic: Antonioni and Bergman

Professor Charles Warren

Monday, Wednesday 11:30AM – 2:00 PM

A study in depth of two of the greatest and most important directors of the second half of the twentieth century: Ingmar Bergman and Michelangelo Antonioni. The class will view and discuss such films as *The Seventh Seal*, *Wild Strawberries*, *Persona*, *L'Avventura*, *Eclipse*, and *Blow-Up*, and will read the writings of the two directors.

FT 554 F1 / Special Topic: COLOR/BLIND: Mythologies of Race and Gender in Film Studies

Professor Anne Fleche

Thursday 2:00PM – 6:00PM

How do we in Film Studies reproduce mythologies of race and gender, and what can be done about it? In this course, we will try to become better readers of film by exploring the intersecting languages of race and gender, paying special attention to the ways each is coded in terms of the other. Topics will include: identification, subjectivity, verisimilitude, visual and aural mirroring and cultural history, especially immigration. Films will include Frantz Fanon: *Black Skin, White Masks*; *The Bitter Tea of General Yen*; *Illusions*; and *The Searchers*.

FT 554 G1 / Special Topic: Hitchcock

Professor John Kelly

Tuesday 5:00 PM – 9:00 PM

Hitchcock, despite his reputation for 'mere' popular thrillers, has long fascinated filmmakers and critics. Claude Chabrol and Eric Rohmer in their seminal 1957 study of the director observed: "Hitchcock is one of the greatest inventors of form in the entire history of cinema...an entire moral universe has been elaborated on the basis of this form and by its very rigor. In Hitchcock's work form does not embellish content, it creates it." This course will examine the films of Alfred Hitchcock; his ideas of cinema—philosophy and form—and the critical commentary and debate that these films have engendered.

FT 554 I1 / Special Topic: American Films of the 70's

Professor John Kelly

Wednesday 2:00 – 6:30 PM

The 1970s have been called the new blockbusters, cult curiosities and obscurities. The 1970s have been called the new (and last) golden age of American film. We'll explore critically what constitutes and underpins that notion as many of the disruptive and innovative ideas of cinema and culture of the 1960s gained wider acceptance in the new decade and were mainstreamed—as were its once radical filmmakers—into American life and culture.

FILM STUDIES COURSES and SPECIAL TOPICS - Spring 2010 - Department of Film and TV

FT 550 A1 New Scandinavian Cinema & Dogme 95'

Professor John Bernstein

Tuesday 9:00AM – 11:30 AM

This course traces the major discourses that have developed around the Dogme'95 movement. The major focus of this class is to study the work, vision, influences and contribution of Lars Von Trier to the New Scandinavian Cinema and its assorted practitioners. We will attempt to perceive and critique Von Trier's vision as a site for understanding cultural dynamics of European and American Societies. The course is organized chronologically to structure and present the development of both Trier's work and evolution of the Dogme 95' movement. Some of the readings are assigned around those concerns.

NOTE: Students may enroll in SPECIAL TOPICS courses with the same number more than once *as long as the student has not taken the particular topic before.*