

Film Courses Fall 2016

3020-01 History of Film

Staff

TTH 1:30-3:35

The course will examine the evolution and development of film from its beginnings in the mid 1890's to roughly 1960. Focus will be upon the four broad areas of investigation: (1) the technological innovations upon which the film industry depended (2) economic modes of production that governed film industry practice (3) aesthetic movements and styles as an expression of national identity, and (4) the cultural and social impacts of the movies. The course chronology will be framed to cover the early years of cinema, or "Primitive Era" (1895-1914), the Silent Era (1914-1927), the Sound Era to the Post War Period (1927-1945), and the High Classical period that ends with the breakdown of the studio system (1945-1960).

3240-01 Genre: Horror

Cumbow

TTH 6:00-8:05

Tales and images of the supernatural, hauntings, human madness, monsters from outside and inside have dominated the art, literature, and culture of every society. These themes and images of horror helped define the early cinema, from the dancing imps and moon people of Georges Melies to the first "Frankenstein," created at the New Jersey studios of Thomas Edison. Many of the formative classic films are horror films. What does horror tell us about ourselves, about the human condition, and about film art? This course examines two dozen exemplary horror films, spanning several countries and eleven decades of film history, finding reasons for each film's lasting importance, the light each sheds on its particular era and culture, and how each represents the changing face of the horror genre itself. Guided by our text, Rick Worland's *The Horror Film: An Introduction*, we'll go from German Expressionism to the Universal Studios horror films of the '30s, the shadow and suggestion of RKO films of the '40s, and the bold British Hammer horror of the '50s and '60s. We'll examine the daring inroads of independent horror film makers from the '70s through the '90s and the self-referential post-modern horror films of our own century. The course seeks to impart an understanding and appreciation of horror as a fundamental text of film and an enduring template for understanding individual and social psychology—in other words, to come to terms with what scares us, and why.

3350-01 Screenwriting (Cross listed with ENGL 3180-01)

Thornton

MWF 12:30-1:55

Students in this class will explore the art and craft of writing screenplays with an aim to produce a professionally prepared film script to be put into production. From the traditional three act structure to more experimental forms of narrative and non-narrative cinema, students will learn how scripts are constructed around character, story arc and action. A special emphasis will be placed on how scripts are written as foundational documents in professional film production practice.

3400-01 Filmmaking I

Briggs

TTH 10:15-12:20

Filmmaking I is a comprehensive introduction to the art and craft of visual storytelling, where students will gain hands-on experience in all aspects of bringing a story to life- from pre-production to production to post-production. In addition to creating and critiquing our own works, we will spend time viewing and analyzing a variety of filmmaking styles- from narrative to documentary to experimental- with an eye toward understanding all of the ways in which the different elements of film contribute to our understanding of story. The objective for this course is twofold- that students will emerge as more discerning and critical viewers of the film medium as well as gain competency in basic camera, lighting, sound, and editing techniques. The course will culminate in an on campus screening of the students' final films.

3650-01 International Film: Russia

A McDowell

TTH 10:15-12:20

Think “film” and the name Sergei Eisenstein can’t be far behind! But what about other Russian contributions? This course provides an overview of Russian/Soviet cinema from the dual perspective of cultural history and the cinematic arts. Taking a mostly chronological approach through several distinct eras in the progression of Russian cinema, we’ll study several key films including: Eisenstein’s *Battleship Potemkin*, Menshov’s *Moscow Doesn’t Believe in Tears*, Tarkovsky’s *The Sacrifice*, Mikhalkov’s *Burnt by the Sun*, and Sokurov’s *Russian Ark*, among others. As we analyze these cinematic achievements, we’ll also study the impact of war (almost no access to film stock) and a repressive government (outlawing foreign contacts, extreme censorship, purges) upon the evolution of artistic expression. How does one express an imaginative vision when one’s life could be endangered by it? And when the restrictions are (somewhat) lifted, how does one finally speak about what was for so long silenced? *No Russian necessary!* -- only enthusiasm and a challenge mentality.

3910-02 City Films and History

Hahn

TTH 3:45-5:50

This course explores how cities are represented and re-imagined in films. Cities are complex and fascinating entities that have long drawn both admiration and repulsion. Cities are the sites of work, living, and leisure, magnets for migrants, stages for urban spectacles, and showcases for beautiful exterior and interior architecture. Main subthemes of this course are gender relations (including childhood), architecture, modern spaces, impact of war on cities, colonial cities, and, as a counterpoint, the countryside. As film is a cultural artifact and a product of creative imagination, it will be studied as a form of art. At the same time, history will be explored through films by situating films in the historical context. Films are seen as cultural artifacts of specific times and places. We will see European films, plus some Asian and American films, by a wide range of directors including Jacques Tati, Truffaut, Tarkovsky, Ingmar Bergman, Alain Resnais, Eric Rohmer, Wong Kar-Wai, Godard, Miyazaki, Deepa Mehta, Lubtisch, and Mohsen Makmalbaf.

4510-01 Director: Almodovar

Barda

TTH 3:45-5:50

Pedro Almodóvar is a modern master, a major figure on the stage of world cinema, and the most important Spanish filmmaker of his generation. While influenced by filmmakers as diverse as Alfred Hitchcock, Luis Buñuel, and John Waters, he is often said to have created his own genre, sometimes called “screwball melodrama,” incorporating aspects of melodrama, comedy, and thriller. Known for his inventive visual style and signature use of gaudy pop-art color, Almodóvar tells complex stories of desire, passion, family, and identity. Having come of age in the aftermath of Francisco Franco’s 40-year dictatorship, his satire of the dominant conservative social order has made him as controversial as he is influential. The course will feature works from throughout his career including: *Law of Desire*, *Women on the Verge of a Nervous Breakdown*, *All About My Mother*, *Talk to Her*, *Bad Education*, *Volver*, and *Broken Embraces*.