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 (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 McIlagan (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 Dougdé

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>FILM BC3201</td>
<td>INTRO FILM # MEDIA STUDIES (This is the prerequisite for all further Film courses at Columbia and Barnard. Open to first-year students.)</td>
</tr>
<tr>
<td>or FILM UN1000</td>
<td>INTRO TO FILM # MEDIA STUDIES</td>
</tr>
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</table>
**Film Studies**

**FILM GU4000**  
**FILM AND MEDIA THEORY**  
3

**Two of the Following, One of Which Must Be UN2010 or UN2030**

- **FILM UN2010**  
  **CINEMA HIST I: BEGIN-1930**  
  3

- **FILM UN2020**  
  **CINEMA HIST II: 1930-1960**  
  3

- **FILM UN2030**  
  **CINEMA HIST III: 1960-1990**  
  3

- **FILM UN2040**  
  **CINEMA HISTORY IV: AFTER 1990**  
  3

**Labs in Critical/Creative Practice - One Required**

- **FILM UN2410**  
  **LAB IN WRITING FILM CRITICISM**  
  3

- **FILM UN2420**  
  **LABORATORY IN SCREENWRITING**  
  3

- **FILM UN2510**  
  **LAB IN FICTION FILMMAKING**  
  3

- **FILM BC3119**  
  **SCREENWRITING FUNDAMENTALS**  
  3

- **FILM BC3120**  
  **ADVANCED SCREENWRITING**  
  3

- **FILM BC3200**  
  **FILM PRODUCTION**  
  3

- **FILM BC3260**  
  **WRITING FOR TELEVISION: SHORT FORM**  
  3

- **FILM BC3275**  
  **NONFIC DIGTL VIDEO PRODCTN**  
  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**  
  **TOPICS IN AMERICAN CINEMA**  
  3

- **FILM UN2290**  
  **Topics in World Cinema: Arab and Africa**  
  3

- **FILM UN2310**  
  **THE DOCUMENTARY TRADITION**  
  3

- **FILM W2400**  
  **Script Analysis**  
  3

- **FILM UN3020**  
  **Interdisciplinary Studies**  
  3

- **FILM UN3920**  
  **SENIOR SEM IN SCREENWRITING**  
  3

- **FILM UN3925**  
  **NARRATIVE STRAT-Screenwriting**  
  3

- **FILM UN3930**  
  **The Actor's Art: Jeanne Moreau**  
  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

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<th>Course Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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<td>Ross Hamilton</td>
<td>1.00</td>
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**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

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</table>
FILM BC3119 SCREENWRITING FUNDAMENTALS. 3.00 points.
Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority.
Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.)
Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority. Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.) This course is ideal for writers of their FIRST, SECOND AND THIRD screenplays. The first several weeks will focus on STORY: What it is, what it isn't, how to recognize the difference. How to find your own individual stories that nobody else in the universe can tell. From there we will make the transition to the highly individualized techniques, the strengths and limitations, the dynamics of telling a SCREEN STORY; what to leave in, what to leave out. As Michelangelo puts it—starting with a block of marble and chipping away everything that isn’t David. Through studies of existing screenplays and films in coordination with and hands-on writing exercises which we will share in class, we will develop our skills in all aspects of screenwriting; building fascinating characters, dialogue, story construction (The BIG PICTURE) and scene construction (The Small Picture) Perfection is not the goal; but rather it is to be able to say truly at the end of each day’s writing, “I did the best I could with what I had at the time.”

FILM BC3120 ADVANCED SCREENWRITING. 3.00 points.
Prerequisites: FILM BC3201 or equivalent. Enrollment limited to 12 students. Priority is given to Film Studies majors/concentrations in order of class seniority.
Corequisites: (Since this is a Film course, it does not count as a writing course for English majors with a Writing Concentration.)
Prerequisite: FILM BC3201 or equivalent. First priority enrollment is given to senior Film Studies majors/concentrations. For more information on this semester’s visiting instructor from the Artemis Rising Foundation Filmmaker Fellowship Program, visit: https://athenacenter.barnard.edu/arff This screenwriting seminar provides students an in-depth understanding of the short form which will help them turn their ideas into a short film script (up to 10 pages in length). With a focus on studying contemporary international short films students will learn to write their own short screenplay, as well as learn to give and receive feedback and receive tips on revising their scripts. Homework assignments will include watching films, reading short stories, writing exercises and reading screenplays.
FILM BC3225 INDEPENDENT CINEMA. 3.00 points.
Prerequisites: FILM BC 3201 or equivalent. Prerequisites: FILM BC 3201 or equivalent. Some film scholars seem confused when the term “Independent Cinema” is used in academic discussions. “Independent of what?” and “How independent really?” immediately come up as questions to dismiss the term as too general and misleading. Yet Independent Cinema is not a vague concept: quite the contrary, it very specifically designates the terrain where one of the most controversial debates in America’s film history has taken place. In this course, we study 1) the most important alternative film practices in the US during the 1980s and 1990s, assessing their political and aesthetic accomplishments, and 2) the way “Indie” Cinema was simultaneously incorporated, neutralized, and/or neglected by mainstream media conglomerates. For that purpose, we first focus on the development of non-standard modes of production in the 1940s and 1950s – as exemplified in some works by Maya Deren, Kenneth Anger, and John Cassavetes – as well as Hollywood’s commercial strategies to renew its hegemony from the 1960s onwards – we take Dennis Hopper’s Easy Rider (1969) as a case study. We then turn to the analysis of “minor” American cinemas, their forms of thinking, and their impact in public debates concerning freedom of speech, civil rights, and the representation of minorities in the screen during the 1980s. In the last part of the semester, we examine the commodification of independent filmmaking in the 1990s (Disney’s takeover of Miramax, cooptation of the Sundance Film Festival, etc) to further understand that subtle division between art and commercialism in recent American cinema. In-class screenings include Eraserhead (David Lynch, 1977), Chan Is Missing (Wayne Wang, 1982), Down by Law (Jim Jarmusch, 1986), Do the Right Thing (Spike Lee, 1989), sex, lies, and videotape (Steven Soderbergh, 1989), American Dream (Barbara Kopple, 1990), Reservoir Dogs (Quentin Tarantino, 1992), and Inside Llewyn Davis (Coen brothers, 2013).

FILM BC3245 American Television Drama. 3 points.
Between prestige and streaming, the medium of television has never covered a wider breadth of narratives, voices, and concerns. This course will take a closer look at the format of the American Drama and how it has served as a cultural tool since its inception, reflecting the concerns of the time in one form or another. Through theoretical readings and sociological texts, the course will survey and sharpen our understanding of the power of the medium when placed in conversation with the greater American discourse.

FILM BC3250 WRITING FOR TELEVISION: SHORT FORM. 3.00 points.
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.

[Prerequisite: FILM BC3201 or equivalent. Please note that since this is a Film Studies course, it does not count as a creative writing course for English majors with a creative writing concentration.] This course will focus on the primary pillar of television production: the teleplay. Through a number of creative exercises, students will learn the intricacies of the unique screenwriting formats that are the half-hour and hour-long teleplays. Together we will cover the differences between an episode arc and a seasonal one, the requirements of A/B/C story plotting, and how to write an effective show bible. We will survey the existing pantheon of great television writing in order to help students narrow in on their individual sensibilities. By the end of the course, students will have a written original pilot and a mini series bible.

Spring 2024: FILM BC3260 Course Times/Location Instructor Points Enrollment
FILM 3260 002/00722 W 2:10pm - 5:00pm Dafina Roberts 3.00 19/17
404 Milstein Center

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 NONFIC DIGTL VIDEO PRODCTN. 3.00 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.
Nonfiction Digital Video Production: 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 short video work by each student. Students should be both self-directed and interested in developing a support system for each others work.

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<tr>
<th>Spring 2024: FILM BC3275</th>
<th>Course Number</th>
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<td>T 2:00pm - 4:00pm</td>
<td>105 Milstein Center</td>
<td>Margaret McLagan</td>
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<th>Fall 2024: FILM BC3275</th>
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<td>105 Milstein Center</td>
<td>Margaret McLagan</td>
<td>3.00</td>
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**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.

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<td>Th 5:10pm - 8:00pm</td>
<td>L308 Milstein Center</td>
<td>Danielle Douge</td>
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<tr>
<td>FILM 3278</td>
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<td>105 Milstein Center</td>
<td>Danielle Douge</td>
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**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.

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<td>FILM 3279</td>
<td>002/00723</td>
<td>M 4:10pm - 7:55pm</td>
<td>L1104 Diana Center</td>
<td>Sam Abbas</td>
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<td>FILM 3279</td>
<td>001/00033</td>
<td>M 4:10pm - 7:55pm</td>
<td>405 Milbank Hall</td>
<td>Sam Abbas</td>
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**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 Eric 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 (Chrétiens 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 Ascó's and María Luisa Elio's "On the Empty Balcony" (1962), Glauber Rocha's "Enranced 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, Véra 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 transexuality...). 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).

Spring 2024: FILM BC3702 Course Number Section/Call Number Times/Location Instructor Points Enrollment
FILM 3702 001/00663 Th 4:10pm - 7:55pm 903 Altschul Hall Sophia de Baun 4.00 26/40

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.
Not offered during 2023-2024 academic year.
**Classics (Barnard)**

CLLT V3230 Classics and Film. 3 points.


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 cinema in their history of cultural and economic flow as well as political between East Asian Cinema and global film genre, and across East Asian theories, while paying due attention to the parallel transnational traffics—examine how the case of East Asian genre films complicate existing histories of East Asia. We will study contemporary theories of film genre, mass mediated engagement with specific economic, social, and political genre. In particular, the course examines East Asian genre films 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 BC1204: French Intermediate II or the equivalent level is required.

**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.

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 BC1204: French Intermediate II or the equivalent level is required.

FREN BC3064 France on Film. 3 points.

Not offered during 2023-2024 academic year.

Films on and of the period from the 1930s to the present, focusing on the interplay between history, ideology, and culture. FREN BC1204: French Intermediate II or the equivalent level is required.

FREN BC3065 Surrealism. 3.00 points.

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 BC1204: French Intermediate II or the equivalent level is required.

FREN BC3073 Africa in Cinema. 3 points.


**French and Romance Philology**

CLFR UN3830 French Film. 3 points.

A study of landmarks of French cinema from its origins to the 1970s. We will pay particular attention to the relation between cinema and social and political events in France. We will study films by Jean Vigo, Jean Renoir, Rene Clair, Alain Resnais, Francois Truffaut and Jean-Luc Godard. In English.
Italian (Barnard)

ITAL UG3642 Road Trips: Travel in Italian Cinema. 3 points.
Corequisites: Cap at 25.
Explores the representation of national identity in Italian cinema from
the Fascist era to the present. Examines how both geography and history
are used to construct an image of Italy and the Italians. Special focus on
the cinematic representation of travel and journeys between North and
South. Films by major neo-realist directors (Rossellini, De Sica, Visconti)
as well as by leading contemporaries (Moretti, Amelio).

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.