

FILM STUDIES

417 Barnard Hall
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Department Administrator: Sarah Pasadino
Department Assistant: Julissa Acosta

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.

2022-23 Faculty

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

Director

Ross Hamilton (Professor, English)

Associate Professors

Kaia L. Glover (African Studies, French, Women Studies)

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)

Term Assistant Professor

Breixo Viejo Vinas

Artemis Rising Visiting Filmmaker

Sekiya Dorsett

Adjunct Associate Professor

Jonathan Beller (English/Women's Studies)

Adjunct Lecturers

Peter Nickowitz

Danielle Douge

Adjunct Associate

Eimi Imanishi

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	Film and Media Theory	3
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Two of the Following, One of Which Must Be UN2010 or UN2030

FILM UN2010	Cinema History 1: Beginning-1930	3
FILM UN2020	Cinema History 2: 1930-60	3
FILM UN2030	Cinema History 3: 1960-90	3
FILM UN2040	Cinema History 4: 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	Laboratory 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	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	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 Seminar in Screenwriting	3
FILM UN3925	Narrative Strategies in 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 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. (Phillip Roth quoting heavyweight champion Joe Louis)

Fall 2022: FILM BC3119

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3119	001/00546	W 12:10pm - 3:00pm LI018 Milstein Center	Peter Nickowitz	3.00	11/12

Spring 2023: FILM BC3119

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3119	001/00277	W 12:10pm - 3:00pm LI018 Milstein Center	Peter Nickowitz	3.00	13/12

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.)

This course is ideal for writers of their SECOND THROUGH TWELFTH 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. 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. (Phillip Roth quoting heavyweight champion Joe Louis)

Spring 2023: FILM BC3120

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3120	001/00278	Th 5:10pm - 8:00pm LI018 Milstein Center	Danielle Douge	3.00	15/12

FILM BC3200 Film Production. 3 points.

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

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-scene 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.

Fall 2022: FILM BC3200

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3200	001/00547	T 5:10pm - 8:00pm 308 Diana Center	Eimi Imanishi	3	14/18

Spring 2023: FILM BC3200

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3200	001/00279	T 4:10pm - 7:00pm LI018 Milstein Center	Eimi Imanishi	3	13/12

FILM BC3201 INTRO FILM # MEDIA STUDIES. 3.00 points.

Prerequisites: Open to first-year students. Corequisites: Enroll in the required Discussion Section through FILM BC 3204: Discussion Section. 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)

Fall 2022: FILM BC3201

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3201	001/00548	M 9:30am - 1:15pm 405 Milbank Hall	Breixo Viejo Vinas	3.00	78/90

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 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 Adaptation. 3 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.**

Fall 2022: FILM BC3250

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3250	001/00549	Th 5:10pm - 8:00pm 405 Barnard Hall	Danielle Douge	3	12/12

FILM BC3260 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.

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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

FILM BC3265 The Producer's Role. 3 points.

Not offered during 2022-23 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.

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.

FILM BC3278 DIGITAL PRODUCTION. 3.00 points.

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

Fall 2022: FILM BC3278

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3278	001/00550	M 2:10pm - 5:00pm 405 Barnard Hall	Danielle Douge	3.00	11/12
FILM 3278	002/00807	F 9:10am - 1:00pm 405 Barnard Hall	Sekiya Dorsett	3.00	9/12

Spring 2023: FILM BC3278

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3278	001/00280	M 3:10pm - 6:00pm 203 Diana Center	Danielle Douge	3.00	11/12

FILM BC3279 UNSEEN MASTERWORKS OF WORLD CINEMA. 3.00 points.

Not offered during 2022-23 academic year.

In 1952, the British Film Institute's prestigious journal Sight - Sound polled the world's leading film critics to compile a list of the best motion pictures of all time. It was one of the first attempts to establish an authoritative film canon at an international scale. Since then, dozens of magazines, cinematheques, and festivals around the globe publish their "best movies" lists every year. These polls tend to reproduce a canonical selection of "classics" that includes Citizen Kane (Welles, 1941), Vertigo (Hitchcock, 1958), The Godfather (Coppola, 1972), and other familiar titles among contemporary film audiences. The canon itself would not be worth bothering with if it hadn't been so influential in academic circles. University film programs often integrate this selection without questioning the ideological motivations behind it. In this class, we study "unseen masterworks" of world cinema that have been usually marginalized in conventional analysis of film. We challenge the standard, anglo-centric, sexist, heteronormative, and racist-by-omission film history in order to articulate a critique of cultural hegemony – and its tendency to depoliticize film as a medium. For that purpose, we look at a series of paradigmatic features in terms of their 1) explorative approach to film style, and 2) politically subversive narrative. In-class screenings include The World of Apu (Ray, 1959), The Exterminating Angel (Buñuel, 1962), Woman in the Dunes (Teshigahara, 1964), Shadows of Forgotten Ancestors (Paradjanov, 1965), The Red and the White (Jancsó, 1967), Mandabi (Sembene, 1968), Johnny Got His Gun (Trumbo, 1971), Oh Lucky Man! (Anderson, 1973), Seven Beauties (Wertmüller, 1975), and ...but the clouds... (Beckett, 1977). Required readings include Amos Vogel's Film as a Subversive Art (1974), seminal texts by film directors, and excerpts from Gilles Deleuze's The Movement Image (1983), The Time-Image (1985), and "The Exhausted" (1992)

Fall 2022: FILM BC3279

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3279	001/00551	T 9:30am - 1:15pm LI017 Milstein Center	Breixo Viejo Vinas	3.00	14/12

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: A (Trans)National Perspective. 3 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 Jomí García Ascot’s *On the Empty Balcony* (1962), Glauber Rocha’s *Black God, White Devil* (1964) and Tomás Gutiérrez Alea’s *Memories of the 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 Alejandro G. Iñárritu’s *Amores Perros* (2000), 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 reflect upon gender, race, class, and sexual orientation rather than national or religious identities. 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.

Spring 2023: FILM BC3610

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FILM 3610	001/00286	T 10:10am - 1:55pm LI017 Millstein Center	Breixo Viejo Vinas	3	14/14

FILM BC3702 Women Filmmakers. 4 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, Feroz Farrokhzad, Věra Chytilová, Chantal Akerman, Liliana Cavan, 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 patriarchy, 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 2022-23 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 2022-23 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 for the Camera & Composition of the Camera. 3 points.**

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.

Fall 2022: DNCE BC3560

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
DNCE 3560	001/00592	T Th 10:10am - 12:00pm LI020 Milstein Center	Gabri Christa	3	14/14

East Asian Languages and Cultures**EAAS W4106 Global Genres and East Asian Cinema. 3 points.**

Discussion Section Required

Not offered during 2022-23 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 2022-23 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 2022-23 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 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.*

Fall 2022: FREN BC3065

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
FREN 3065	001/00081	M W 1:10pm - 2:25pm 805 Altschul Hall	Caroline Weber	3	5/25

FREN BC3073 Africa in Cinema. 3 points.

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

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 Facist 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 2022-23 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.