

## Film and Documentary Studies: Spring 2023 Courses

### **FILM 001: Introduction to Film**

Professor Tom Chen, MF 12:10-1:25pm

Introduction to historical, technical, aesthetic, and cultural elements of film. We will consider issues of filmic production and film history and devote specific attention to different filmic techniques and critical approaches to mise-en-scène, cinematography, editing, and film sound. Students should develop a critical vocabulary for talking about film and various critical tools/strategies for analyzing film. Our primary goal is to enhance our enjoyment of film by learning to think about the filmic industry and its aesthetic productions more critically.

### **FILM / ART 007: Digital Photography I**

Professor Anna Chupa, 8:25-11:05am

Intensive work in photography as fine art using digital input and output. Lectures, demonstrations, critiques.

### **FILM / HIST / AAS 097: Imagining Africa**

Professor Everett Hardy, MW 9:20-10:35am

In 2022 the films *The Woman King* and *Wakanda Forever* present divergent perspectives on Africa and Africans, with one centering an historical account of a West African Kingdom and the other presenting a fictional presentation of the continent. These films are the newest addition to a canon of Hollywood films that have “imagined” the continent for American viewers for almost 100 years. In this course students will view films about Africa and then use historical materials to interrogate the ways the American studio system crafted an image of the continent that is both ahistorical and anachronistic. As a class we will struggle with how our perceptions of time, space, and history are created, and consider what possible purpose(s) these fictions of Africa serve. This course is an approved elective for the History and Africana Studies majors and minors and the Film and Documentary Studies minor.

### **FILM / ART 107: Digital Photography II**

### **FILM / ART 247: Advanced Photography Workshop**

Professor Anna Chupa, time arranged with instructor

An opportunity to produce a unified body of work and to explore digital photography on a deeper level with an opportunity to produce a unified body of work and to explore digital photography on a deeper level with an emphasis on conceptually driven images. Experimental process encouraged.

### **ENGLISH / FILM 119: Introduction to the Horror Film**

Professor Dawn Keetley, TTh 9:20-10:35am

When the US horror film emerged in the early 1930s, so did furious debate about whether the genre was simply devoid of meaning (at best) or immoral (at worst). This course will explore what horror is and why, despite all its critics, the horror film has continued to matter. We'll do so by looking at the films that have made up the US horror film canon – especially those films that have radically innovated the genre. We'll cover classic horror of the 1930s and 1940s (e.g., *Dracula*, *Frankenstein*, *Cat People*); the creature features of the 1950s (e.g., *The Thing from Another World*, *Invasion of the Body Snatchers*); the inaugural ‘modern’ films of the 1960s (e.g.,

Psycho, Night of the Living Dead); blockbuster 1970s horror (e.g., The Exorcist, Jaws); the emergence of the slasher film in the late 70s and 80s (e.g., Halloween, Friday the 13th); the self-reflexive, ironic horror of the 90s (e.g., Scream), the ‘found-footage’ subgenre that began at the end of the century (e.g., Blair Witch Project); the renaissance of the genre in the post 9/11 world, including the new supernatural / possession horror film (e.g., The Ring, The Conjuring, Paranormal Activity). And we will end by considering why the horror film seems to be enjoying a huge surge in popularity since the 2010s, including the new ‘social thriller’ or political horror film (e.g., Get Out, Us, Nope, Black Christmas, and the revival of the Scream franchise). We will also consider some influences on the US horror film, including reading one novel, William Peter Blatty’s The Exorcist (1971) and watching some international films (e.g., Italian giallo and Japanese horror) that have been critical to US horror.

### **FILM / ENGL / WGSS 132: Viewing Mad Men: Window, Mirror, Screen**

Professor Kristin Handler, TTh 3:00-4:15pm

Widely considered one of the best TV shows ever made, Mad Men demonstrated that television serial drama could combine virtuoso storytelling, cinematic visual style and historical ambition. Set in a New York ad agency in the 1960s, Mad Men both opens a window onto the past and holds a mirror up to the present. We will analyze Mad Men’s innovative visual and narrative style and explore two core themes: shifting gender roles and the influence of advertising in U.S. society.

### **DOC 150: Introduction to Documentary Storymaking**

Muhlenberg College, LVAIC, Th 7:00-9:20pm

Use LVAIC Cross Registration link on LU Registration & Academic Services website. LVAIC cross-registration policy rules apply. Course will be offered as an on-campus/in person course to be held on the Muhlenberg College Campus. An introduction to digital documentary storymaking, merging critical study of documentary media with hands-on construction of documentary stories. Working with tools of the documentary arts—video, still images, audio, writing—students will acquire foundational skills of media production and effective storytelling while absorbing and analyzing rich examples of documentary storytelling over time and place. The course surveys traditions and issues in documentary media and introduces documentary practices and methods.

### **FILM / HISTORY / AAS 196: African American History Through Film**

Professor Everett Hardy, MW 3:00-4:15pm

Over the 20th century a canon of African American film has developed and been employed to educate the community on its history. Recent controversies over the movies Detroit, Harriet, and Judas and the Black Messiah have raised questions about the genre and who is permitted to use the medium to define Black History. In this course we will examine how the genre of African American film has represented, or misrepresented, Black history and culture. To evaluate these films accuracy, we will pair them with written primary source material from the periods they interpret. The course will require students to do close readings of these written materials alongside viewing films. We will contend with the following concepts: What is/not a Black film, idealism vs. realism, accuracy vs. integrity, and who has the right to tell African American stories? This course is an approved elective for History and Africana Studies majors and minors as well as the Film and Documentary Studies minor.

**FILM / SPAN / LAS 265: Spanish and Latin American Cinema**

Professor Lindsey Reuben, TTh 1:35-2:50pm

An introduction to cinema in the Spanish-speaking world. Oral discussion and written analysis of selected films. Students view films independently. The language of instruction is Spanish.

**FILM 298, CHIN 198 / 298: Chinese Film in the World**

Professor Tom Chen, MF 10:45am-12:00pm

The writing of film history has traditionally been dominated by the West, with an emphasis on world-renowned auteurs. This course shifts the center of gravity to Chinese cinema, juxtaposing its achievements and failings against the oft-told narrative. Assignments include regular readings on film history and the watching of films. Students are ultimately asked to write their own chapters in the ongoing historiography in an attempt not only to add the Chinese dimension but to foster a wider appreciation of world cinema. The language of instruction is Chinese. This course is an approved elective for the Chinese major and the Film and Documentary Studies minor.

**FILM / MLL / GERM / ENGL / WGSS 303: Grimms' Fairy Tales: Folklore, Feminism, Film**

Professor Vera Stegmann, MW 1:35-2:50pm

This intercultural history of the Grimms' fairy tales investigates how folktale types and gender stereotypes developed and became models for children and adults. The course covers the literary fairy tale in Germany, Europe and America. "Little Red Riding Hood", "Cinderella", or "Sleeping Beauty" exist not only in the Grimms' collection but in many forms of world literature and film. Modern authors have rewritten fairy tales in feminist ways, promoting social change. Taught in English. German language students may receive a German component.

**FILM / ENGL / GS 396: Global Cinema**

Professor Deep Singh, TTh 1:35-2:50pm

This course introduces an array of contemporary filmmakers from the Global South – especially Asia and Africa -- who have been inspired by globalization. These filmmakers explore issues related to patterns of mass migration, various forms of ethnic conflict and civil war, transnational finance and technology, and the challenge of continuing social and economic inequity. The course will explore various geographical units, including India, Anglophone Africa, Iran, and East Asia, and we will look at art films, popular genres (i.e., Bollywood and Nollywood), as well as global science fiction and horror. Filmmakers may include Mira Nair, Farah Akhtar, Bong Joon-ho, Wanuri Kahiu, and Asghar Farhadi, among others. This course fulfills the requirement for 20th/21st century literature or film for English major; an Arts and Humanities core for Global Studies major or an elective for Global Studies major and minor; fulfills non-English language requirement or an elective for the Film and Documentary Studies minor.

**FILM / MLL / AAS 398: The Algerian War**

Professor Taïeb Berrada, MW 12:10-1:25

This course deals with representations of the Algerian War and its consequences in francophone works by postcolonial authors and filmmakers from France and Algeria. We will examine the historical context of the conflict, issues of torture, repressed memories and trauma, nation-building narratives, the meaning of independence, the role of women and the complexities of

postcolonial identity formation as experienced by Algerians and the Algerian Diaspora in France. This course is an approved elective for the French and Francophone Studies major; an approved elective for the Africana Studies major and minor; and an approved elective for the Film and Documentary Studies minor.