

Film and Documentary Studies Spring 2020 Course Listing

JOUR 012-010 – **Brown and White Videography** R 1750-1905, 1 credit

Veto, Matthew CRN: 11569 ND

Enrollment constitutes membership on the videography staff of the student newspaper. Students should have basic camcorder skills and knowledge of editing video. Members of the class use the newspaper's video equipment and work on assignments for the newspaper's Web site. First-time students should provide examples of their work for admission to the class. Does not count in department's majors or minors.

FILM 196-010 - **Sex, War, Women, Art** MW 1500-1615, 4 credits

Yamasaki, Nobuko CRN: 14473 HU

Through the study of selected visual and literary works in their historical and social contexts, students will gain knowledge of Japan. This course examines various cultures from the perspectives of gender and sexuality as constitutive factors of Japanese society. Materials include a film depicting a romantic life of samurai, art works by contemporary women artists, and writings on sex workers, impacted by the Japanese empire. Students will be exposed to feminist theories in this course; taking WGSS 001 is not required but recommended prior to this. Class is taught in English

FILM 196-011 - **Female Violence in Pop Film** TR 1500-1615, 4 credits

Handler, Kristin CRN: 14685 HU

Heroes. Monsters. Outlaws. Catsuits. U.S. films and television in the horror, thriller, and action/adventure genres began to represent women as perpetrators of violence more frequently and in new ways in the wake of the second wave feminist movement. Most of the films in this course were blockbusters which both reflected and shaped the ongoing national conversation about gender identity, gender roles, sexuality and power over the last four decades. Some questions we'll explore: How is female violence gendered in these films? How is it racialized? When is it sexualized? Why aren't there more female or non-binary superheroes today? Some of the films/TV we'll look at may include Black Panther, Killing Eve, Wonder Woman, Star Wars: The Last Jedi, The Hunger Games, Alien, Carrie, The Silence of the Lambs and Foxy Brown. Readings include critical essays, contemporary reviews, and film theory.

FILM 213-010 - **Intro Hispanic Literature&Film** MW 1045-1200, 4 credits

Bush, Matthew CRN: 14747 HU

An introduction to the analysis of Latin American and Spanish cultural productions.

DOC 250-010 – **Rights and Responsibilities in Documentary Inquiry** online

****Register using the [LVAIC link \(https://lvaic.org/for-students/cross-registration/\)](https://lvaic.org/for-students/cross-registration/)****

Ranieri, Kate CRN: 13041

Explores the legal and ethical issues associated with documenting people, places, events, and situations. In so doing, we will consider how documentary films construct and represent truth, the nature of documentarians' relationships with, and ethical obligations towards, their subjects, and how these questions inform other documentary practices. Topics discussed will include the impact of copyright law on documentary practice and best practices in fair use for documentary filmmakers.

FILM 295-010 - **Soft Power of Film in China&US** MW 1500-1615, 4 credits

Fennell, Vera CRN: 14852 WRIT

FILM 298-010 - **Chinese Film Art** MW 1045-1200, 4 credits

Chen, Thomas CRN: 14913 HU

This course is an introduction to Chinese film art, from its narrative forms to elements of style. Students will analyze individual films in both presentations and compositions. The course objectives encompass a keener appreciation of Chinese cinema as well as an enhanced ability to comprehend speak, read, and write Chinese. The language of instruction is Chinese.

FILM 303-010 - **Grimms' Tales:Folk, Fem, Film** MW 1335-1450, 4 credits

Stegmann, Vera **CRN: 14633** HU

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/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 397-011 - **Mexican Cinema** MW 1210-1325, 4 credits

Perez Limon, Lilia **CRN: 14856** HU

This course will examine how Mexican cinema has both created and questioned ideas about what it means to be Mexican. We will survey a sampling of important Mexican films, spanning from the early forays of silent film, to its Golden Age in the 30s and 40s, its decline in the 70s and 80s, and renaissance over the last 20 years. We will use film as a way to learn about Mexican history and culture, while also reflecting critically about cinema's active role in shaping our interpretations of these themes and events. We will explore different genres like melodrama, comedy, *comedia ranchera* and *cabaretera* function, and how the stories they tell dramatize national concerns about politics, class, race, gender and disability.

FILM 398-010 - **African Culture on Film** MW 0920-1035, 4 credits

Whitehouse, Bruce **CRN: 14632** HU

Cinematic representations of Africans and their culture are nearly as old as cinema itself. This course surveys films depicting African peoples, some made by outsiders but mostly by Africans themselves, to explore questions about culture, identity, race, and power. From ethnographic filmmakers like Jean Rouch and pioneers like Ousmane Sembene through today's flourishing Nollywood industry, cinematic depictions of life on the African continent have changed the way the world sees Africans and their place in the world.

DOC 370-010 **Capstone Doc Storymaking** M 1915-2155, 4 credits

Kramp, Michael **CRN: 13141**

Synthesizes course of study across the Documentary Storymaking Minor and solidifies learning in a collaborative documentary project. Course is required to complete Documentary Storymaking Minor. The Capstone is a workshop-based experience that guides students through the design, planning, field research, production, and completion of a substantial documentary media project that results in a public presentation of their most advanced work. Production will be informed and enhanced by class discussion of selected readings, screenings, relevant theories and practices in documentary.