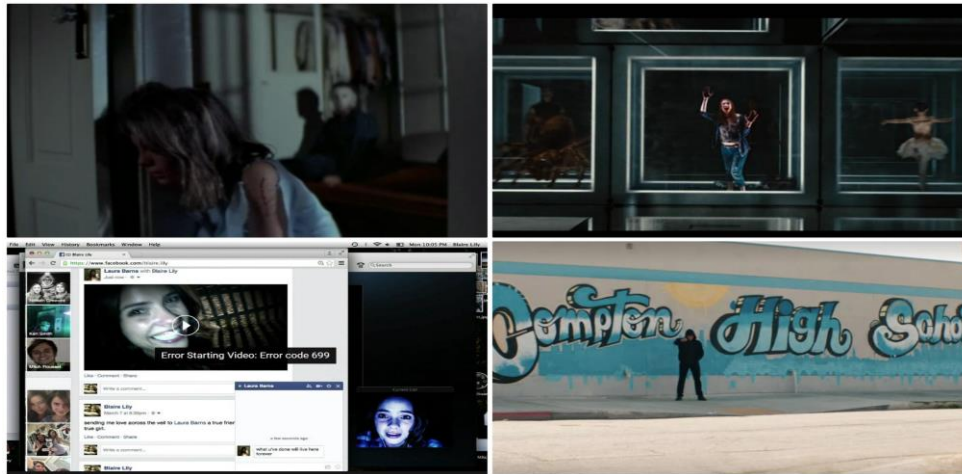


# Film and Documentary Studies Summer 2021

## **FILM.ENGL 096-010 The Slasher** First Half Term

Professor Keetley / CRN 21555 / HU, RMTA / 4 credits



The slasher has been one of the most enduring subgenres of horror, continuing to thrive since the 1970s. In this course, we will read some of the most important critical discussions of the slasher and watch films that span from the 1970s to the present and that embody both the core characteristics of the subgenre and its radical innovations, from *Halloween* (1978), *Friday the 13th* (1980), and *Prom Night* (1980) through *Scream* (1996) and *Final Destination* (2000). We will then explore how the 21st-century slasher has evolved, including films that radically innovate the nature of the killer such as *It Follows* (2014) and *Unfriended* (2014), the new meta-slashers such as *All the Boys Love Mandy Lane* (2006), *Tucker and Dale versus Evil* (2010), *Cabin in the Woods* (2011), and *Final Girls* (2015), and the resurgence of creative remakes and political slashers in the 2010s: *Get Out* (2017), *Thriller* (2018), *Halloween* (2018), and *Black Christmas* (2019). We will address what the slasher is, why it's remained so popular, and what ethical and political questions it raises. Assignments will include short quizzes, discussion posts, video presentations, weekly small group meetings and assignments, and a final paper.

**Attribute/Distribution:** HU

## **FILM.HMS 097-010 Health & Illness in Film** First Summer Session

Professor Kramp / CRN 21384 / HU, RMTA / 4 credits





New American Cinema classics such as *Easy Rider* (Dir. Hopper, 1969), *Midnight Cowboy* (Dir. Schlesinger, 1969), and most famously *M.A.S.H.* (Dir. Altman, 1970) reconceptualized the image of the healthy, ill, and medicalized body in film. This course begins with a discussion of these films and works through a variety of filmic representations of health, illness, disability, and recovery, including various depictions of mental health and illness. We will study issues such as the role of the health industry, the training of health care workers, the experience of patients and family members, the limitations of peoples' access to care, and effects of medical care on the individual body. We will also consider issues of contagion, crises of pandemics, and national and global responses to health emergencies. Films will include *Beginners* (Dir. Mills, 2010), *One Flew Over the Cuckoo's Nest* (Dir. Forman, 1975), *Silver Lining Playbook* (Dir. Russell, 2012), *Still Alice* (Dir. Glatzer, 2014), *Philadelphia* (Dir. Demme, 1993), *Flatliners* (Dir. Schumacher, 1990), *It Follows* (Dir. Mitchell, 2014), *Sicko* (Dir. Moore, 2007), and *Contagion* (Dir. Soderbergh, 2011).

**FILM.COMM.DOC 102-010 The Sports Documentary** First Half Term  
Professor Lule / CRN 21319 / HU, RMTA / 4 credits

**DOC.COMM.FILM 102-010 The Sports Documentary** First Half Term  
Professor Lule / CRN 21320 / HU, RMTA / 4 credits

The sports documentary has become increasingly important in modern society. Through the sports documentary, some of society's most significant concerns are portrayed and discussed, including issues of race, gender, terrorism, inequality and more. Too, the sports documentary has adapted to various media, from film to television to streaming videos, and from the multi-volume work of Ken Burns to ESPN's "30 for 30." This course examines and critiques the social, cultural, political and economic implications of the sports documentary in contemporary culture.

**Attribute/Distribution:** HU



**FILM.PHIL 120-010 Philosophy and Film** Second Half Term - MW, 1600-1850

Professor Burak / CRN 21321 / HU, REMT / 4 credits

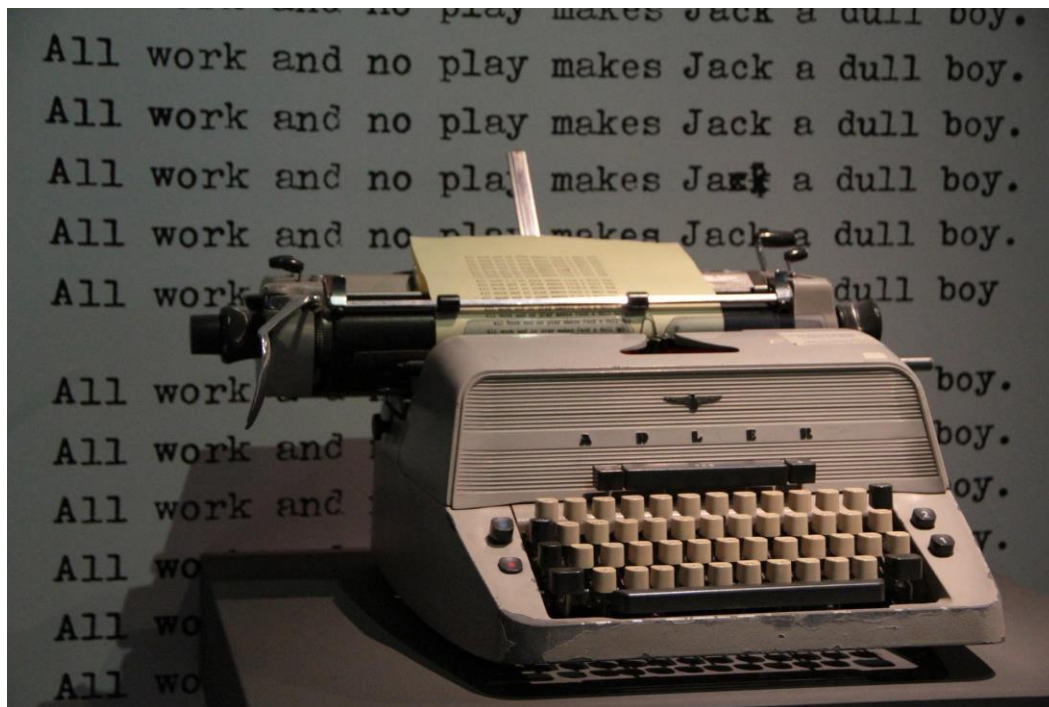
**FILM.ENGL 162-010 How to Watch Movies Like a Hollywood Screenwriter** First Half Term

Professor Whitley / CRN 21553 / HU, RMTA / 4 credits

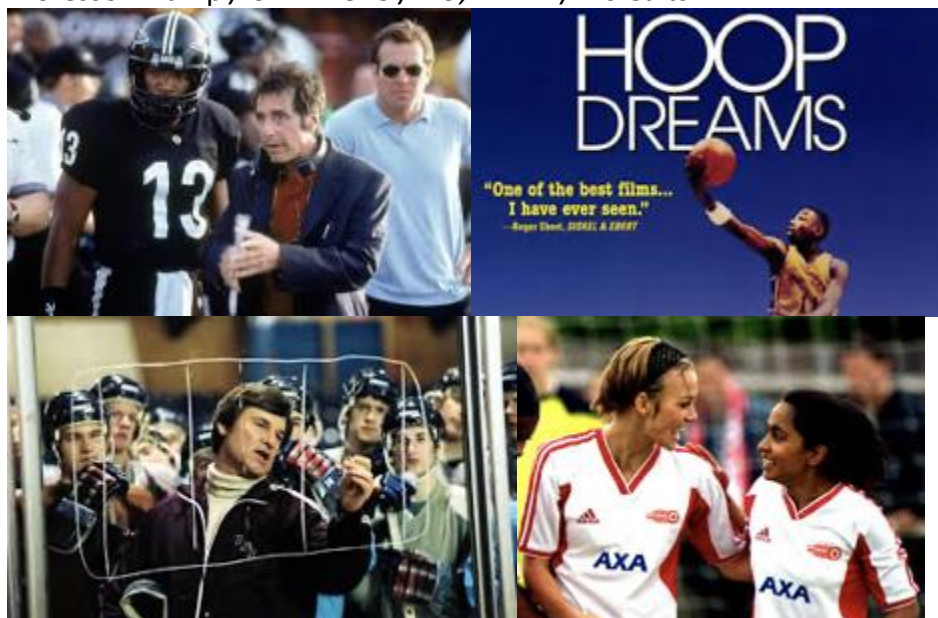
Short course description: Learn the “Hollywood Model” of screenwriting—including the three-act structure, character arcs, and beat sheets—through classic and contemporary films, and then analyze what this tells us about U.S. national culture.

Longer course description: In this online course we will learn the formula of Hollywood screenwriting—including the three-act structure, character arcs, beat sheets, story genres, and other mainstays of blockbuster films--and then ask what that formula tells us about U.S. national culture. We will study Hollywood adaptations of foreign films as well as adaptations of U.S. hits in Hong Kong cinema to see how different film-making traditions reflect different cultural values. Coursework will include multiple short writing assignments as well as active participation in the online course discussion board

**Attribute/Distribution:** HU



**FILM.ENGL 163-010 Sports in Film** Second Summer Session  
Professor Kramp / CRN 21318 / HU, RMTA / 4 credits



As sport has become a major facet of American social, political, and economic life, film has continually documented this importance of team and individual athletics to the larger workings of American culture. This course will investigate various filmic depictions of amateur and professional sports, including the emergence of the young athlete, the fanaticism of supporters, the economic and political effects of sporting competitions, and the various ways in which sports films have been used to relate and recover history. We will consider a variety of prominent

sports films throughout this summer course, including *Bull Durham* (Dir. Shelton, 1988), *Bend it like Beckham* (Dir. Chadha, 2002), *A League of their Own* (Dir. Marshall, 1992), *Hoops Dreams* (Dir. James, 1994), *Raging Bull* (Dir. Scorsese, 1980), *Hoosiers* (Dir. Anspaugh, 1986), *Any Given Sunday* (Dir. Stone, 1999), *The Natural* (Dir. Levinson, 1984), and *Miracle* (Dir. O'Connor, 2004). Our goals in the class will be to heighten our understanding of the role of sport in modern culture, study the various ways in which sport influences and responds to changing conceptions of race, class, gender, sexuality, and political visions, and improve our abilities to analyze and write about film.

**Attribute/Distribution:** HU

**FILM.REL 198-010 Religion and Film** First Half Term  
Professor Hussain / CRN 21599 / HU, RMTA / 4 credits



Religion is a rich source of stories that animate our social and cultural imagination, and in this course, we will study how the medium of film has been used to convey religious themes and narratives to the broader public in popular cinema. Our investigations will include, but not be limited to The Marvel Cinematic Universe, The Star Wars and Star Trek franchises and their many offshoots, and the Matrix trilogy and animated shorts. We will use both film theory and sociological theories of religion to guide and supplement our conversations.

**FILM.ENGL 319-010 Reading Showtime's Dexter** First Half Term  
Professor Keetley / CRN 21574 / HU, RMTA / 4 credits



In this course we will watch the first four seasons of Showtime's *Dexter*, just as one might study the periodic installments of a serial novel. We will explore how the characters, visual motifs, and central themes of the series (e.g., the nature of evil, justice, fate v. free will, monstrosity, repetition, compulsion) develop over time. Students will view roughly 8 episodes of the show every week, watch lectures, read critical essays, write, respond to other students in the class, and create video presentations—developing over the course of the session a sustained thread that explores the arc of the first four seasons as well as analyzing the particular preoccupations of individual seasons and episodes. There will be a final paper that draws on your work during the session and that tracks one idea over the first four seasons.

**Attribute/Distribution:** HU