



TOPIC: University of Maryland, College Park: Bachelor of Arts in Film Studies

COMMITTEE: Education Policy

DATE OF COMMITTEE MEETING: June 6, 2012

SUMMARY: The Bachelor of Arts in Film Studies will provide students with a background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world, and will explore how new media have changed both cinema itself and the study of cinema. Taking advantage of faculty strengths, the Film Studies major will focus initially on film history and aesthetics. As an art form that has been international in nature and global in reach from its inception, cinema challenges students to think globally and understand the systems of transnational exchange which have characterized this medium. The B.A. brings together courses in cinema from varied nations, languages, and cultures, linking them by providing the student with the necessary analytical tools and historical background to interpret diverse global cinematic traditions.

As a classic liberal arts degree, the major in Film Studies will develop the fundamental skills required for a variety of professional careers. Students will emerge with a greater degree of visual literacy at a time when our culture is becoming increasingly dependent on visual communication. It is expected that some students will choose to double major in Film Studies and another subject, including other areas in the arts and humanities, in computer science, or in journalism. The liberal arts focus of the major is complemented by opportunities for internships at prominent film institutions and archives in the Washington, DC region. The career path choices of graduates in Film Studies vary significantly: students from peer institutions have pursued careers in museum film departments, archives, and programming work, or in development and publicity in the media and film industry, or have become writers and editors for periodicals and magazines.

In addition to completing breadth and depth requirements, students will complete four electives in accordance with their individual interest and the approval of their faculty advisor. Students will also be encouraged to take advantage of the resources available throughout the Washington, DC metro area, which hosts a number of prestigious organizations for the study of cinema. The American Film Institute's national theatre in Silver Spring, the National Gallery of Art, the Smithsonian's Freer-Sackler Gallery, the Goethe Institute, and several other local institutions regularly host screenings of foreign, classic, and artistic films that complement the courses and research projects on campus. Many screenings are sponsored by local embassies. The Library of Congress, the National Archives, the Smithsonian Institution, the Motion Picture Association of America, and many other local institutions hold audiovisual and paper collections that document the history of motion pictures. The Graduate Field Committee in Film Studies has already been in contact with many of these institutions to discuss future collaboration, and is currently engaged in several projects and programs co-sponsored by these institutions.

ALTERNATIVE(S): The Regents may not approve the program or may request further information.

FISCAL IMPACT: No additional funding is necessary. The program will be supported through tuition and reallocated funds.

CHANCELLOR'S RECOMMENDATION: That the Committee on Education Policy recommend that the Board of Regents approve the proposal from the University of Maryland, College Park to offer the Bachelor of Arts in Film Studies.

COMMITTEE RECOMMENDATION: Approval.

DATE: June 6, 2012

BOARD ACTION:

DATE:

SUBMITTED BY: Irwin Goldstein (301) 445-1992

irv@usmd.edu

UNIVERSITY SYSTEM OF MARYLAND INSTITUTION PROPOSAL FOR

- New Instructional Program
- Substantial Expansion/Major Modification
- Cooperative Degree Program

University of Maryland, College Park

Institution Submitting Proposal

Film Studies

Title of Proposed Program

Bachelor of Arts

Degree to be Awarded

Fall 2012

Projected Implementation Date

Proposed HEGIS Code

50.0601

Proposed CIP Code

**School of Languages, Literatures, and Cultures
and English**

Department in which program will be located

Elizabeth Papazian

Department Contact

301 405 4329

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Contact E-Mail Address

Signature of President or Designee

Date

Mission

The University of Maryland's Strategic Plan and its mission statement both call for an increased emphasis on globalization and initiatives that address critically important intellectual and societal issues, as well as the development of strong skills in critical thinking, creativity, written and oral communication, and a deep appreciation for diversity. This proposal for a Bachelor of Arts degree in Film Studies addresses this call through an offering of a classic liberal arts degree in the study and history of visual media that takes advantage of exceptional faculty expertise in international film and in the influence of film on global culture. Offered jointly by the Department of English and the School of Languages, Literatures, and Cultures, the program will take advantage of well established faculty expertise in global cinema, of excellent library resources in the NonPrint Media Services Library, and of strong interest among both faculty and students across the campus. The undergraduate major will complement the collaboration in the College of Arts and Humanities across departments—a collaboration which in 2009 created a Graduate Field Committee for doctoral students with a Film Studies orientation.

While there are a number of universities in the greater Washington, DC area that offer an undergraduate degree in film, many have a focus on film production, rather than cinema history and analysis. Examples include American University (Film and Media Arts; Foreign Language and Communication Media), and Temple University (Film and Media Arts). Within the University System of Maryland, Towson University offers a concentration in Film and Media Studies as part of its degree in Electronic Media and Film. The curriculum of this concentration covers a variety of communications media, including radio, and also includes production requirements, such as film and video editing and screenwriting courses. Other USM universities offer a concentration on film studies, with some courses on film history and criticism, but always as electives or secondary requirements in programs focusing on visual arts at large (University of Baltimore, University of Maryland-Baltimore County), or film and media production (University of Maryland-Eastern Shore). Other area universities offer only minors or concentrations in film studies, including Georgetown University (a new minor in Film and Media Studies), George Washington University (Film Studies), and the University of Delaware (Concentration in Film Studies, housed in the English Department). Still others have programs in Media Studies that include the study of film as a medium, but do not concentrate on film, such as the University of Virginia (Film Studies minor in a Media Studies major program), the Catholic University of America (major in Media Studies) and Duke University (a new Certificate Program in Arts of the Moving Image). The closest universities to us geographically that offer film studies per se are George Mason University in Virginia (Film and Visual Studies), Johns Hopkins University in Baltimore (a new major in Film and Media Studies), and the University of Pennsylvania (Cinema Studies). The program at George Mason includes a cinema history and analysis component as part of a program that includes “documentary production, business, and theory.” The program at JHU includes film, media, and production, but has a far smaller faculty than the film faculty at UMCP; it relies instead on lecturers and visiting faculty.

A program in Film Studies at UMCP will distinguish itself by virtue of its emphasis on the historical and critical dimensions of film studies; it will not focus on film production. Dozens of courses in film studies have been taught in UMCP's College of Arts and Humanities (Art History; English; History; and Languages, Literatures and Cultures) for the past ten years. These courses, given by our core tenure track faculty, will form the foundation of the program. The resources available to offer a strong and coherent film studies program are thus already in place.

Characteristics of the Proposed Program

a. Educational Objectives

The Bachelor of Arts in Film Studies will provide students with a background in theoretical, critical, and aesthetic aspects of the study of film, including the history of the medium and the analysis of national cinemas throughout the world, and will explore how new media have changed both cinema itself and the study of cinema. Taking advantage of faculty strengths, the Film Studies major will focus initially on film history and aesthetics. As an art form that has been international in nature and global in reach from its inception, cinema challenges students to think globally and understand the systems of transnational exchange which have characterized this medium. The B.A. brings together courses in cinema from varied nations, languages, and cultures, linking them by providing the student with the necessary analytical tools and historical background to interpret diverse global cinematic traditions.

As a classic liberal arts degree, the major in Film Studies will develop the fundamental skills required for a variety of professional careers. Students will emerge with a greater degree of visual literacy at a time when our culture is becoming increasingly dependent on visual communication. It is expected that some students will choose to double major in Film Studies and another subject, including other areas in the arts and humanities, in computer science, or in journalism. The liberal arts focus of the major is complemented by opportunities for internships at prominent film institutions and archives in the Washington, DC region. The career path choices of graduates in Film Studies vary significantly: students from peer institutions have pursued careers in museum film departments, archives, and programming work, or in development and publicity in the media and film industry, or have become writers and editors for periodicals and magazines.

b. Catalog Description

The B.A. in Film Studies prepares students for a range of professional opportunities that require critical thinking, historical awareness, research, information management, cogent development of ideas, and strong written and oral communication. Students work toward competence in film analysis, critical viewing and writing, and visual literacy at large. They will study cinematographic expression and form in its diverse perspectives, practices, and products; they will become conversant with the evolution of the seventh art and its diverse genres, authors, and movements, with cultural comparison implicit throughout their four years of study. Courses cross-listed in another major program can be counted toward majors in those programs as well as the film major, which makes it very attractive to pursue a double major.

c. General requirements for degree

Students interested in majoring in Film Studies are required to complete a 3-credit introductory course in the aesthetics of film (ENGL 245/FILM 245: Film Form and Culture or SLLC 283/FILM 283: Introduction to Cinema Studies), and a 6-credit comprehensive foundation in film history and theory, Cinema History I-II (FILM 301-302, 6 credits). The heart of the major consists of six upper-level courses in film studies (18 credits) organized into 4 distinct conceptual categories:

1. Theories; these courses examine specific methodologies (structuralism, feminism, postcolonialism, etc.) for the critical analysis of film.
2. Genres/Auteurs/Movements; This area includes courses that examine narrative cinema from the perspective of content (themes, issues, structures) and style.
3. National/International Cinemas; This area includes Hollywood and other national cinemas, as well as international, transnational, and comparative courses.

4. Documentary/Animation/Experimental/Other Visual Media; This area exposes students to so-called “non-narrative” cinema, or cinema that is structured differently from the fiction film, and other media (television, digital imagery, and photography) that entertain a close relationship with cinema in terms of form, content, and audience.

Students will be required to complete breadth and depth requirements by completing multiple courses within and across these areas. The remaining 12 credits of the major will be comprised of four electives taken in accordance with a student’s individual interest as well as the approval of the faculty adviser.

Students will also be encouraged to take advantage of the resources available throughout the Washington, DC metro area, which hosts a number of prestigious organizations for the study of cinema. The American Film Institute’s national theatre in Silver Spring, the National Gallery of Art, the Smithsonian’s Freer-Sackler Gallery, the Goethe Institute, and several other local institutions regularly host screenings of foreign, classic, and artistic films that complement the courses and research projects on campus. Many screenings are sponsored by local embassies. The Library of Congress, the National Archives, the Smithsonian Institution, the Motion Picture Association of America, and many other local institutions hold audiovisual and paper collections that document the history of motion pictures. The Graduate Field Committee in Film Studies has already been in contact with many of these institutions to discuss future collaboration, and is currently engaged in several projects and programs co-sponsored by these institutions.

d. Total number of credits and their distribution

Students majoring in Film Studies will complete 120 credits, of which 39 credits are specific to Film Studies. Appendix A includes a list of courses that are either required or that can be used to satisfy the major requirements, as well as a sample course map demonstrating how a student might navigate through the major. Appendix B contains a sample four-year plan.

Some of the Film Studies courses will be applicable to the University’s 40-46 credit General Education requirement, particularly in the Distributive Studies area of Humanities and either of the two Diversity categories (Understanding Plural Societies and Cultural Competence). All courses that satisfy a General Education requirement will have been reviewed by the relevant General Education faculty board for inclusion in the General Education curriculum.

g. Expected student learning outcomes

Upon completion of the Film Studies major, students will have the following skills and expertise.

- Students will be able to analyze and interpret film orally and in writing in the context of the aesthetics and technical structures of editing, cinematography and mise-en-scene. This outcome will be assessed through the final paper in FILM 302, through evaluation of analysis of film form, argumentation, and student’s ability to engage with theoretical perspectives used in class.
- Students will demonstrate ability to identify and analyze diverse genres and movements in the history of film. This outcome will be measured through final papers in one of two courses at the 300-400 level in genres/auteurs/movements.
- Students will demonstrate an understanding of the various uses of the moving image in its relation to the political, economic, and social history of the world over the past century. This outcome will be

measured through final papers in one of two courses at the 300-400 level in national and international cinemas.

h. Demonstrable quality of program faculty

The approximately dozen core faculty members of the program are primarily in the department of English and in the School of Languages, Literatures and Cultures, and already regularly teach courses related to the study of film. Appendix C contains a list of faculty along with their areas of expertise. College Park faculty members are particularly strong in the study of cinema from within cultural and language traditions outside of the Anglo-American sphere. These include distinctive experts in European cinema, as well as scholars of Arab, Brazilian, Chinese, Cuban, Iranian, Israeli, and Moroccan film. The Film Studies program will also capitalize on faculty interest and expertise in various units of the College of Arts and Humanities, most notably Art History, English, History, and Languages, Literatures and Cultures. Relevant courses that can be used to satisfy electives within the major are offered by other units from within the College of Arts & Humanities, such as Philosophy and Women's Studies, and from outside, such as Anthropology. Two faculty members hired in 2011, Luke Arsenjuk and Oliver Gaycken, are top young scholars in the study of film and will have primary teaching responsibilities for several of the courses in the major.

During the initial phase, the program will be directed by a faculty member in the SLLC. Advising will be handled in the department of English by a dedicated lecturer, preferably teaching film, and, in the initial phase of the program, will be supervised by a member of the film faculty in the English Department. Curriculum oversight and administration, including any recommendations/proposals for program changes, will be handled by a Faculty Board made up of the members of the Steering Committee of the Graduate Field Committee in Film Studies.

i. Student audience to be served by program and enrollment estimates

The College of Arts & Humanities has been offering undergraduate courses related to film studies at the lower- and upper-levels that are very popular. In the spring 2012 semester, more than 400 undergraduate students are enrolled in film courses offered by the core departments of the program (English and SLLC). We estimate that about 8% of these students will enroll in the Film Studies major or take it as a second major, resulting in a total enrollment of about 50 students after four years.

Examples of successful, similarly designed film programs in public institutions in the U.S. include those at UC Berkeley, UC Davis, University of Georgia, University of Tennessee, and North Carolina State University. These programs have about 40 - 50 undergraduates enrolled in each, and a core faculty cohort ranging from 3 to 12.

j. Impact on student's technology fluency

Students majoring in Film Studies will emerge with a greater degree of visual literacy at a time when digital technologies impact nearly every aspect of image-making, distribution, and critique. Students will learn the fundamentals of film analysis and visual aesthetics, including various elements of film form and style. Some courses (see 4th rubric of the program) will have a more specific focus on the impact of new media on film narratives and aesthetics. In general, our courses will help students both to explore the impact of current technological advances in contemporary cinema (special effects, digital recording, animated sets, etc.), as well as to put these technological advances into historical, cultural, and social context of cinema's evolution.

k. Library requirements

The University of Maryland holds a collection of print and audiovisual resources related to the study of cinema that rivals or surpasses those of many universities with highly ranked film studies programs. McKeldin Library has an extensive collection of books on film history and criticism, with these print collections reflecting the wide range of interests of our faculty. The Library of American Broadcasting has a wealth of rare and unique materials related to the development of motion pictures and subsequent media technologies. The Nonprint Media Services Library is one of the first academic libraries dedicated to the collection of audiovisual materials in the country, with over 8,000 DVDs, almost 6,000 16mm films (including some extremely rare items), and a wealth of other materials in various legacy formats. Since the collections librarian from Nonprint Media Services has regularly solicited the advice of our faculty and graduate students when purchasing materials, the collection currently reflects teaching and research needs. Additionally, the library has dozens of individual viewing stations for students and two state-of-the-art classrooms that are regularly used for the university's film courses.

l. Facilities and equipment

Faculty members already have office space in their home departments. The University of Maryland Libraries have generously agreed to offer the Film Studies Program space in Non-Print Media Services as a central hub for film faculty and graduate assistants to gather, prepare for classes, and to advise students.

One large auditorium that includes 16 mm and state-of-the-art digital screening capabilities is required for the larger courses offered in the program, and for conferences and symposia in Film Studies. The University expects to construct several new classrooms within the next five years and the needs of this program are being considered in the design.

Finances

The vast majority of courses required for the major are currently taught in various existing major programs across the College of Arts & Humanities, and count towards majors in those fields. These courses will be cross-listed with FILM. As a result, very few additional resources are required to establish the new major.

A small budget is required to furnish the central space for the program – this will be provided by the SLLC and the department of English. Reallocated resources are largely the salaries of the two faculty, one each in English and in the SLLC, whose teaching requirements will be directed towards this new program. In addition, English and SLLC are providing resources for one Graduate Assistant and a part-time student advisor. Tuition revenue assumes a mix of in-state and out-of-state students, and an estimated portion that returns to the College of Arts & Humanities as part of its base operating budget.

TABLE 1: RESOURCES

Resources Categories	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1. Reallocated Funds	\$163,600	\$163,600	\$163,600	\$163,600	\$163,600
2. Tuition/Fee Revenue (25% of c+g below)	\$106,540	\$106,540	\$152,200	\$152,200	\$152,200
a. #F.T Students	35	35	50	50	50
b. Annual Tuition/Fee Rate ¹	\$12,376	\$12,376	\$12,376	\$12,376	\$12,376
c. Annual Full Time Revenue (a x b)	\$426,160	\$426,160	\$608,800	\$608,800	\$608,800
d. # Part Time Students	1	1	1	1	1
e. Credit Hour Rate	\$580	\$580	\$580	\$580	\$580
f. Annual Credit Hours	12	12	12	12	12
g. Total Part Time Revenue (d x e x f)	\$6,960	\$6,960	\$6,960	\$6,960	\$6,960
3. Grants, Contracts, & Other External Sources ³	\$0	\$0	\$0	\$0	\$0
4. Other Sources	\$47,823	\$27,323	\$27,323	\$27,323	\$27,323
TOTAL (Add 1 - 4)	\$317,963	\$297,463	\$343,123	\$343,123	\$343,123

TABLE 2: EXPENDITURES

Expenditure Categories	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
1. Total Faculty Expenses (b + c below)	\$219,008	\$219,008	\$219,008	\$219,008	\$219,008
a. # FTE	2.875	2.875	2.875	2.875	2.875
b. Total Salary	\$163,600	\$163,600	\$163,600	\$163,600	\$163,600
c. Total Benefits	\$45,808	\$45,808	\$45,808	\$45,808	\$45,808
2. Total Administrative Staff Expenses (b + c below)	\$5,660	\$5,660	\$5,660	\$5,660	\$5,660
a. # FTE	0.15	0.15	0.15	0.15	0.15
b. Total Salary	\$4,422	\$4,422	\$4,422	\$4,422	\$4,422
c. Total Benefits	\$1,238	\$1,238	\$1,238	\$1,238	\$1,238
3. Total Support Staff Expenses (b + c below)	\$34,973	\$34,973	\$34,973	\$34,973	\$34,973
a. # FTE	0.75	0.75	0.75	0.75	0.75
b. Total Salary	\$27,323	\$27,323	\$27,323	\$27,323	\$27,323
c. Total Benefits	\$7,650	\$7,650	\$7,650	\$7,650	\$7,650
4. Equipment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
5. Library	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
6. New or Renovated Space	\$4,000	\$0	\$0	\$0	\$0
7. Other Expenses	\$6,300	\$6,300	\$6,300	\$6,300	\$6,300
TOTAL (Add 1 - 7)	\$269,941	\$265,941	\$265,941	\$265,941	\$265,941

Appendix A: DETAILED REQUIREMENTS FOR THE MAJOR IN FILM STUDIES

The FILM prefix is used to demonstrate that a course may count toward the Film Studies Major and toward the originating major program. Courses with the SLLC prefix are taught across programs in SLLC rather than within a single major program in SLLC.

1. ONE 200-LEVEL COURSE IN FILM FORM

ENGL 245/FILM 245 Film Form and Culture (*staff*)

SLLC 283/FILM 283 Introduction to Cinema Studies (*Zakim*)

Or equivalent by permission of department

2. TWO-SEMESTER FILM HISTORY AND THEORY FOUNDATION

Prerequisite for both courses: ENGL 245/FILM 245 or SLLC 283/FILM 283.

FILM 301 Cinema History I: The Silent Era (*Gaycken*)

FILM 302 Cinema History II: The Sound Era (*Arsenjuk*)

3. SIX UPPER-LEVEL COURSES IN FILM CRITICISM, DISTRIBUTED AS FOLLOWS:

At least one course in this category must be taken at the 400-level.

A. ONE COURSE: Film Theories

(courses from other departments fitting into this rubric will be crosslisted as FILM 369, Special Topics in Film Theories)

CMLT 498L/ENGL 329C Selected Topics in Comparative Studies: Sexuality in the Cinema (*Robinson*)

***Prereq: 2 lower-level English courses, at least one in literature**

HIST 419F Special Topics in History: Cinema and Colonialism (*Landau*)

FILM 361/SLLC 361 Cinema and Globalization (*Arsenjuk*)

FILM 362/SLLC 362 Vision, Visuality, and the Gaze in Film Theory (*Zakim*) **Spr. 2012**

FILM 461/SLLC 461 Political Cinema (*Arsenjuk*)

FILM 463/SLLC 463 Screening Time: History and Memory in Cinema (*Arsenjuk*) **new course**

B. TWO COURSES: Genres/Auteurs/Movements

(courses from other departments fitting into this rubric will be crosslisted as FILM 359, Special Topics in Genres/Auteurs/Cinema Movements)

ARAB 341/**FILM 341** Filming War Zones: Representations of Wars in Iraq and Chechnya
(*Anishchenkova*)

ARTH 489 Special Topics in Art History (*Kuo*). *Content varies: must be approved by Film major adviser. Sample topics include "Culture, Gender, Race in the Films of Ang Lee." (Spring 2011)*

CMLT 498N/ENGL 329A Selected Topics in Comparative Studies: Cinema of Liberation (*Robinson*)

ENGL 329 Special Topics in Literature: Auteurs and Poseurs: Film and the Concept of Authorship
(*Conroy*)

ENGL 468A Power, Masculinity, and Authorship in the Gangster Film (*Conroy*)

FILM 345/ENGL 329 The Films of Alfred Hitchcock (*Gaycken*)
FILM 346/ENGL 329 The Films of Billy Wilder (*Gaycken*)
FILM 451/ENGL 468 Film Noir and American Culture (*Auerbach*)
FILM 452/ENGL 468 Origins of Cinema (*Gaycken*)
HIST 304/**FILM 352** The “Baddest” Decade: The 1970s in American Film and American History
(*Giovacchini*)
HIST 408 Senior Seminar: Immigration and Cinema in the 20th Century (*Giovacchini*)
ITAL 336/**FILM 441** Italian Cinema I: Neorealism (In Translation) (*Carlorosi*)
(ITAL 478, 1-credit discussion “module” accompanies ITAL 336 (*Carlorosi*), **in Italian**)
ITAL 499A Special Topics in Italian Studies: Comedy in Italian Cinema (*Falvo*)
SLLC 342/**FILM 342** Film Comedy (*Arsenjuk*) **Spring 2012**
SLLC 343/**FILM 343**: Hollywood Genres after 1970 (*Arsenjuk*)
SLLC 344/**FILM 344**: The Fantastic in Cinema and Media (*Eades*)

C. TWO COURSES: National and International Cinemas

(courses from other departments fitting into this rubric will be crosslisted as *FILM 329, Special Topics in National/International Cinemas*)

Includes American and English-language cinemas as well as foreign-language cinemas. Taught in English unless noted.

AMST 498G/USLT498A Special Topics in American Studies: Latinas/os on the Silver Screen (*Chester*)
ARTH 488 Colloquium in Art History (*Kuo*) *Content varies: must be approved by Film major adviser.*
Sample topics include “Transnational Chinese Film and Visual Culture: Border Crossing” (Spr. 2012)
ARTH 484/**FILM 426**: Chinese Film and Visual Culture (*Kuo*)
ENGL 329 US Latino/a Film (*Ontiveros*)
ENGL 329 Shakespeare on Film (*staff*)
ENGL 468F/CMLT 498F Selected Topics in Film Studies: The Americas in Film (*Harrison*)
FREN 480/**FILM 420** French Cinema: A Cultural Approach (*Eades*)
FREN 421/**FILM 421** Francophone African Film (*Orlando*)
FREN 423/**FILM 423** Women and French Cinema (*Eades*) **in French**
GERM 331/**FILM 331** Kafka and Film: The Uncanny in Literature and Film (*Beicken*)
HEBR 430/**FILM 430** Critical Issues in Israeli Cinema (*Zakim*)
HIST 408P/**FILM 429** Senior Seminar: Writing the History of American Film (*Giovacchini*)
HIST 419E Special Topics in History: History through Cinema: The US 1930s to 1960 (*Giovacchini*)
ITAL 473/**FILM 431** Italian Cinema II: The New Generation of Film-makers in Translation. (*Carlorosi*)
ITAL 433/JWST 419R/**FILM 433** Holocaust in Italian Literature and Cinema (*Carlorosi*)
ITAL499Q Special Topics in Italian Studies: Cinematic Views of Italy's Southern Question (*Carlorosi*)
(ITAL478Q, 1-credit discussion “module” accompanies ITAL499Q **in Italian**)
PORT 332/**FILM 332** Brazilian Cinema (*Igel*)

(PORT 399B Colloquium, 1-cr. accompanies PORT 332 (*Igel*) **in Portuguese**
RUSS 334/**FILM 334** Soviet Film: Propaganda, Myth, Modernism (*Papazian*)
RUSS 336/**FILM 336** Soviet Cinema and Empire (*Papazian*)
SLLC 335/**FILM 335** The Arab-Israeli Conflict through Film (*Anishchenkova/Zakim*)
SPAN 427/FILM 427 Fictions and Visions from Spain (*Naharro*) **in Spanish**

D. ONE COURSE: Documentary, Animation, Experimental Cinema, and Other Visual Media

(courses from other departments fitting into this rubric will be crosslisted as FILM 319, Special Topics in Documentary, Animation, Experimental Cinema, and Other Visual Media)

FILM 311/ENGL 329 Documentary (*Gaycken*)

FILM 412/ENGL 468C Animation (*Gaycken*)

SLLC 410/**FILM 410** Documentary and Narrative (*Papazian*)

SLLC 411/**FILM 411** Experimental Film (*Arsenjuk*)

4. FOUR ELECTIVE COURSES, SELECTED FROM THE COURSES ABOVE OR FROM THE FOLLOWING CATEGORIES

*Guideline: two **Electives** should be chosen from the **Film Criticism** category (section 3 above) under any rubric, and two in the **Electives** category (section 4); however, up to four may be taken from the **Electives** category (section 4) in consultation with the Adviser and in order to create a coherent emphasis. Up to **two** may be taken at the 200-level. One must be taken at the 400-level. Please consult the full list of courses accepted for the Major.*

A. Courses that include a major film component (200-400 level)

ARAB499C Special Topics in Arabic Studies: Sexuality and Gender in Arabic Literature and Film (*Anishchenkova*)

ANTH 366 Film Images of Native Americans (*Thakur*)

ANTH 418D/LASC448Q Special Topics in Cultural Anthropology: The Amazon through Film (*Chernela*)

ARTH 359 Film as Art (*Metcalf*) may count toward Film Criticism requirements upon agreement of the Adviser.

CMLT 298N American Indians in Literature and Film: Perspectives North and South (*Harrison*)

ENGL 329B Special Topics in Film Studies: English Literature on Film in the 21st Century (*Byrne*)

ENGL 359D Special Topics in Lesbian, Gay, and Bisexual Literatures: Queer Adaptations in Fiction, Film, and TV (*McClure*)

ENGL 359F/LGBT 327 Special Topics in Lesbian, Gay, and Bisexual Literatures: Lesbian, Gay, Bisexual, and Transgender Film and Video (*Goodwin*)

ENGL 368D Special Topics in the Literature of Africa and the African Diaspora: African American Folklore in Film and Literature (*Pearson*)

ENGL 379C Literature and Film of the Civil Rights Movement (*Washington*)

ENGL 479A Selected Topics in English and American Literature after 1800: Anglophone Literature and Film of the South Asian Diaspora (*Ray*)

ENGL 479E Selected Topics in English and American Literature after 1800: Global Literature, Film, and the Environment (*Ray*)

GERM 320 Survey of German Studies (*Beicken*) **in German**

HIST 289I Looking at America through a Global Lens (*Giovacchini*) **I-Series course**
 HIST 319L Special Topics in History: Korean Nationalism in Literature, Film, and History (*Lilley*)
 HIST 329B Special Topics in History: The Korean War on Film (*Lilley*)
 HIST 329J Special Topics in History: African American History through Film and Photography (*Brown*)
 HIST 329W Special Topics in History: African Americans and the Movies, 1890s-1990s (*Brown*)
 HIST 419M Special Topics in History: Postwar Japan through Film and Fiction (*Mayo*)
 KORA 320 Cinema and Society in Contemporary South Korea (*Finch*)
 PERS 353 Iranian Life in Literature and Film (*Karimi-Hakkak*)
 SPAN 408B Contemporary Peninsular Literature and Film (*Naharro*) **in Spanish**
 SPAN 408F Comedy and Humor in Spanish Literature, Film, and Culture (*Naharro*) **in Spanish**
 SPAN 408M The Spanish Civil War and its Aftermath: Republic, War, Exile, Dictatorship, and Memory
 (*Naharro*) **in Spanish**
 WMST 298E (to be taught in future as WMST 498) Special Topics in Women's Studies: Women and
 Film (*Barkley Brown*)

B. 200-level film courses and 200-400 level film courses with a concentration on culture/language

ARAB 251 Image of Women in Arabic Cinema (*Elsisi*)
 ARAB 499E Special Topics in Arabic Studies: Modernity and Chronology of Modern Egypt in Cinema
 (*Elsisi*) **in Arabic**
 CHIN 418C Special Topics in Contemporary Chinese Fiction and Film: The Most Recent Chinese
 Fiction and Films (*Liu*) **in Chinese**
 CMLT 280 Film Art in a Global Society (*staff*)
 FREN 243 Masterpieces in French and Francophone Cinemas (*Eades; Orlando*)
 GERM 285 German Film and Literature (*Beicken*)
 JAPN 298A Modern Japanese Fiction and Film (*Mason*)
 PERS 283 Iranian Cinema (*staff*)

C. Courses in Related Fields

Students may take up to two courses in Related Fields such as History, Art History, Photography, Literature, Philosophy, Theater, Women's Studies, Classics, Government and Political Science, and Physics, in consultation with the Adviser; these courses should fit into a coherent emphasis. Examples are listed below. Courses not listed may be taken with the approval of the Film Studies Adviser and the approval of the department offering the course.

Note 1: Honors College students who are pursuing the BA in Film Studies may request permission to count an HONR seminar that includes a film component as both an Honors Citation and Film Studies requirement.

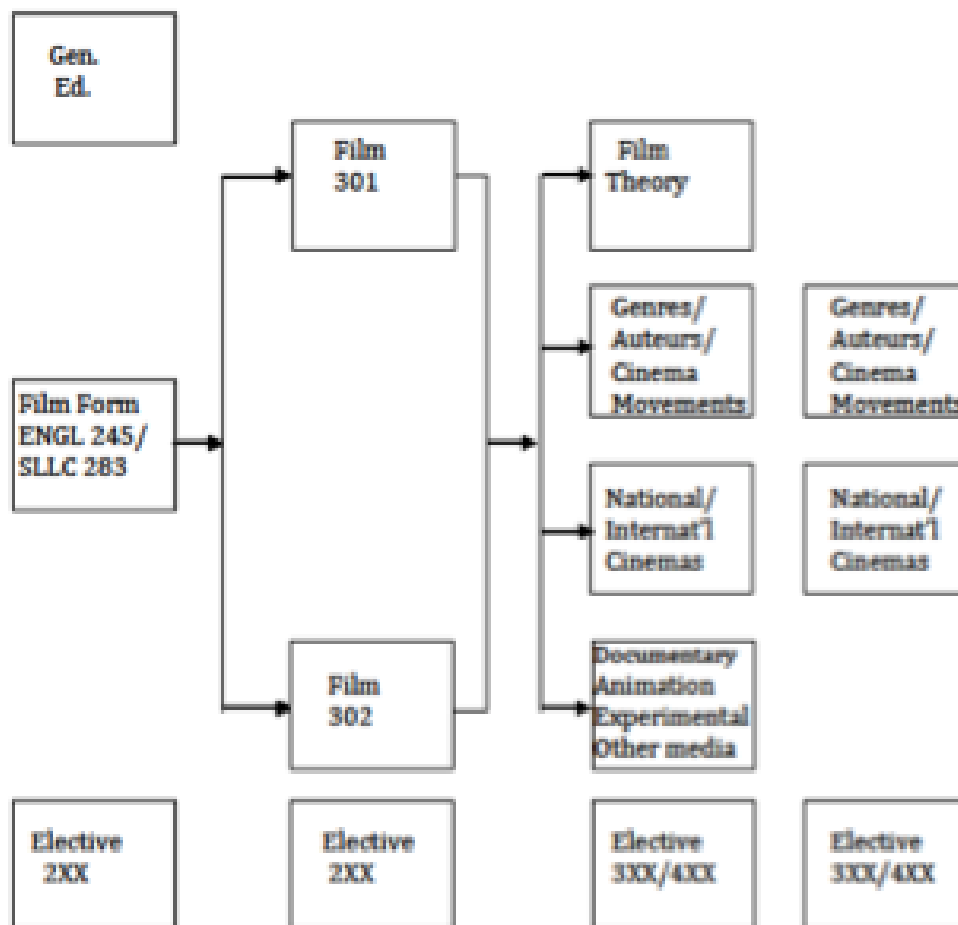
Note 2: Digital Cultures and Creativity students pursuing the BA in Film Studies may request permission to count an HDCC course both for the HDCC Citation and as a Film Studies elective.

Note 3: Honors Humanities students pursuing the BA in Film Studies may request permission to count an HHUM course both for the HHUM Citation and as a Film Studies elective.

AMST 202 Cultures of Everyday Life in America (*King*)
 AMST 203 Popular Culture in America (*staff*)
 AMST 204 Film and Culture of the Cold War, 1945-2001 (*Chester*)
 AMST 418 Cultural Themes in America (*Depending on content*)
 AMST 429 Perspectives on Popular Culture (*Depending on content*)
 ARTH 350 Twentieth-Century Art to 1945 (*Mansbach*)
 ARTH 351 Art since 1945 (*Metcalfe/Shannon*)

- ARTH 357 History of Photography (*Grossman*)
 ARTH 456 Photography since WWII (*Shannon*)
 ARTH 465 The Landscape in Modern and Contemporary Art
 ARTT 489W Advanced Special Topics in Art: Critical Theory of New Media (*Elahi*)
 ENGL 488F Topics in Advanced Writing: Visual Rhetoric (*Valiavitcharska*)
 PHIL 230 Philosophy of the Arts (*Levinson*)
 PHIL 431: Aesthetic Theory (*Levinson*)
 THET 408G Seminar: Theory and Performance Studies: The Color of Sex: Race, Gender, and Sexuality
 in Contemporary Performance (*Carpenter*)
 THET 289I/ANTH 298I Subversive Culture (*Meer*)
 WMST 250 Introduction to Women's Studies: Women, Art and Culture (*staff*)

Film Studies B. A. Course Map



APPENDIX B: SAMPLE STUDENT PLAN

YEAR 1 - Freshman

Semester 1

Gen Ed

Gen Ed Fundamental 1
Gen Ed Fundamental 2
Gen Ed Distributive 1

Major

ENGL 245 Film Form/
SLLC 283 Introduction to Cinema Studies

Semester 2

Gen Ed

Gen Ed Distributive 2
Gen Ed Fundamental 3
Gen Ed Diversity 1

Major

Elective (2xx)

1st Year Benchmarks: MAJOR: Film Form, 1 out of 4 electives

YEAR 2 - Sophomore

Semester 3

Gen Ed

Gen Ed Fundamental 4
Gen Ed Diversity 2 / Distributive 3
Gen Ed Distributive 4

Major

FILM 301 Film History I
Elective (2xx-3xx)

Semester 4

Gen Ed

Gen Ed Fundamental 5

Gen Ed I-Series

Major

FILM 302 Film History II Gen Ed Distributive 6
1 course in Nat'/Int'l Cinema
1 course in Genres/Auteurs/Movts

2nd Year Benchmarks: MAJOR: 301, 302, 2 out of 6 upper-level courses in major and 2 out of 4 electives

YEAR 3 - Junior

Semester 5

Gen Ed

Gen Ed I-series
Gen Ed Distributive 6

Major

1 course in Nat'/Int'l Cinema (4xx)
Elective (3xx-4xx)

Semester 6

Gen Ed

Gen Ed Distributive 7

Major

1 course in Genres/Auteurs/Movts (4xx)
Elective (4xx)

3rd Year Benchmarks: MAJOR: 4 out of 6 upper-level courses in major, and 2 out of 2 upper-level electives

YEAR 4 - Senior

Semester 7

Gen Ed

Gen Ed Distributive 8

Major

1 course in Film Theories (3xx-4xx)

Semester 8

Gen Ed

Major

1 course in Docu/Anim/Exp/Other (4xx)

Note: General Education courses counting for the major:

Humanities: ENGL 245, FREN 243, LGBT 327

Scholarship in Practice: SLLC 314

APPENDIX C: FACULTY IN FILM STUDIES

CORE FACULTY (All conduct research/creative work in film/film studies)

Valerie Anishchenkova, Assistant Professor (SLLC/Arabic)

Areas of specialization: modern Arabic literature and film; identity studies; cultural discourses on war; Arabic language and culture curricular development

Luka Arsenjuk, Assistant Professor (SLLC/Film)

Areas of specialization: relationship between cinema, politics, and philosophy (aesthetics and critical theory); theories of montage

Jonathan Auerbach, Professor (English)

Areas of specialization: American literature, cinema, and culture; early film, film noir, film and public opinion

Peter Beicken, Professor (SLLC/German)

Areas of specialization: 19th- and 20th-century Austrian and German literature, cinema, and culture; cultural, semiotic, and psychoanalytic theory of literature and film; adaptation from page and stage to screen

Silvia Carlorosi, Assistant Professor (SLLC/Italian)

Areas of specialization: 20th-century Italian literature and film; cultural studies, literary theory and philosophy

Caroline Eades, Associate Professor (SLLC/French)

Areas of specialization: Film studies and contemporary French culture; European cinema, post-colonial studies, feminist film theory, film and myth

Oliver Gaycken, Assistant Professor (English; Comparative Literature)

Areas of specialization: silent-era cinema history, history of popular science, and links between scientific and experimental cinema; cultural studies

Saverio Giovacchini, Associate Professor (History)

Areas of specialization: 20th-century U.S. history, culture, and film; U.S.-European cultural relations after World War II; film culture and genres; the North Atlantic film industry and its role in post-war history

Regina Harrison, Professor (SLLC/Spanish; Comparative Literature)

Areas of specialization: Incan culture and Quechua language; indigenous cultures of Latin America and the European encounter; film studies and cultural studies; literary studies and anthropology

Jason Kuo, Professor (Art History)

Areas of specialization: Chinese visual culture; Asian art and cinema

Valérie Orlando, Professor (SLLC/French)

Areas of specialization: Francophone literature and film of the Maghreb, Africa, the Caribbean; Francophone women's writing from the African diaspora, African Cinema, and French literature and culture

Elizabeth Papazian, Associate Professor (SLLC/Russian)

Areas of specialization: Russian and Soviet literature, film, and cultural history; literary and cinematic modernism, documentary modes in literature and film, aesthetics and politics; cinema and empire

Eric Zakim, Associate Professor (SLLC/Hebrew; Jewish Studies)

Areas of specialization: modernist and post-modernist literature and cultural studies; Hebrew literature and film; Israeli and Mediterranean culture, Zionist culture and identity

ADDITIONAL FACULTY (All regularly teach courses in Film Studies)

Regina Igel, Professor (SLLC/Portuguese)

Areas of specialization: Brazilian culture and film; Judaism, feminism and immigrants in contemporary Brazilian literature

Ahmad Karimi-Hakkak, Professor & Director, Roshan Center for Persian Studies (SLLC/Persian)

Areas of specialization: classical and modern Persian literature and culture; Iranian cinema

Paul Landau, Associate Professor (History)

Areas of specialization: culture and politics of southern Africa; visuality and empire; history of photography in Africa

Jianmei Liu, Associate Professor (SLLC/Chinese) Areas of specialization: modern Chinese literature, film studies, popular culture, and gender studies

Myron Lounsbury, Associate Professor, Emeritus (American Studies) Areas of specialization: history of Hollywood film; national cinemas; urban and cultural studies

Eyda Merediz, Associate Professor (SLLC/Spanish)

Areas of specialization: Cuban literature & cinema; Colonial Latin American literature & culture; transatlantic studies

José-Maria Navarro-Calderón, Associate Professor (SLLC/Spanish)

Areas of specialization: contemporary Spanish and Latin American literature, culture, exile studies, and film

Eugene Robinson, Instructor (Comparative Literature)

Areas of specialization: sexuality and cinema; cinema of liberation studies; identity

APPENDIX D: COURSE DESCRIPTIONS

All of the courses listed below fall under the Film Criticism requirement of the major, i.e., a minimum of six courses taken in four rubrics:

1. *Film Theories*;
2. *Genres/Auteurs/Cinema Movements*;
3. *National/International Cinemas*;
4. *Documentary/Animation/Experimental/Other Visual Media*.

With the exception of FILM 301 and FILM 302, all courses are crosslisted in another department (SLLC, ENGL or HIST).

* new course, pending approval

** courses offered during the 2011-2012 academic year

Film History and Theory:

** **FILM 301** Cinema History I: The Silent Era (*Gaycken*)

This course examines the development of silent cinema from the 1890s to the early 1930s drawing on at least five distinct national traditions (French, German, Russian, British, and American), and introduces students to key cinematic conventions as they emerged around the world.

* **FILM 302** Cinema History II: The Sound Era (*Arsenjuk*)

The aim of the course is to familiarize students with: (1) The key aesthetic innovations and movements in sound cinema (Hollywood cinema, Post-World War II New Wave cinemas, *auteur* cinema, and significant national cinemas and transnational modes of filmmaking); (2) The major technological and institutional developments that have accompanied and provoked these innovations and movements (the rise and collapse of the Classical Hollywood studio system; Technicolor and Cinemascope; the rivalry of television, video, and new digital media); and (3) The social, cultural, political, and historical contexts by which cinema of this period has been determined, and which it has itself helped to inform.

Film Theories:

** **FILM 361/SLLC 361** - Political Cinema - Histories of cinema and politics in the 20th century (*Arsenjuk*)

This course will explore the parallel histories of cinema and politics in the 20th century, starting with cinema in its early stages, when this emerging art form was enthusiastically received as the first truly mass art. The course will then consider how this initial optimism was replaced by a profound pessimism, and how the devastation of the Second World War, the rise of Nazism and Stalinism, as well as the political instrumentalization of cinema for propagandistic purposes contributed to a general sense of crisis in art as well as politics. After the Second World War the goal of pursuing a mass audience becomes an almost exclusive domain of the entertainment industry (Hollywood), while the explorations of political questions through cinematic means become more and more a concern of artists on the margins of industry and history.

** **FILM 362/SLLC 362** - Vision, Visuality, and the Gaze in Film Theory (*Zakim*)

Our primary goal in this course will be to build a way of talking critically about film. The prism of seeing, visibility, the gaze, and the like will serve as a prism for us to investigate the way films take on meaning, that is, the way we make sense of the world and representations of it. In order to build a critical analysis of cinema, we need to understand how film participates in a wide network of interconnected ideas, concepts, and modes of thought that have contributed to our own (and the audiences, if we can speak historically) ability to make sense of what a film is conveying. Our interest is not to develop interpretations of specific films, but to see how interpretation is possible. That is, it is our task to illuminate the ideas and concepts that allow films to make sense at all, and our entry into that investigation will be the complex network of ideas that are produced by a consideration of the connections between cinema and vision.

**** FILM 461/SLLC 461 - Cinema and Globalization - Introduction to cinema as a global phenomenon (*Arsenjuk*)**

This course will introduce students to cinema as a global phenomenon. We will study how contemporary world cinema in its manifold forms reflects the complex social, political, and cultural developments we typically designate with the term “globalization”. How can films help us think emerging geopolitical realities and trans-national structures, the technological transformation of our experience of time, space, and movement, or the instability and hybridity of our cultural and individual modes of existence? We will seek to understand the historical appearance and significance of phenomena such as Hollywood blockbuster industry, “art cinema” and the international film festival circuit, the role of national cinemas in supra-national circuits of cultural production, as well as the emergence of new minor and essentially transnational types of filmmaking (cinemas of exile and diaspora).

*** FILM 463/SLLC 463 - Screening Time: History and Memory in Cinema (*Arsenjuk*)**

One of the distinct characteristics of the art of cinema is its seemingly unlimited ability to play with time and to freely construct temporal relations. This course will look at a variety of ways and techniques with which cinema produces in us a sense (a direction and a meaningful experience) of time. Juxtaposing and comparing a “cinema of memory” and the “cinema of history,” we will, for instance, analyze how films use recollection (and flashback) to show us a character’s past and construct the character’s personal identity; or how they manage to present within their plots a disturbing interruption caused by a traumatic event. How they represent distinct historical periods of larger, collective (or national), histories; or how they turn history itself into a kind of spectacle.

Genres/Auteurs/Cinema Movements:

****FILM 342/SLLC 342 - Film Comedy (*Arsenjuk*)**

Comedy as a specific cinematic genre. This course will investigate the peculiar place different types of comedy (slapstick, parody, romantic comedy of remarriage) play in the system of cinematic genres more broadly, and will look at different functions of cinematic comedy (carnival, entertainment, political satire), as well as investigate how this function changes depending on the specific historical context in which comedy appears (1930s in the U.S., the Italian national situation of the 1960s, the role of humor in East European countries of “really existing socialism,” etc.).

***FILM 343/SLLC 343 - Hollywood Genres After 1970 (*Arsenjuk*)**

Introduction to contemporary Hollywood cinema: This course offers an introduction to contemporary Hollywood cinema. through the prism of genre analysis to. interpret the historical development and the socio-cultural context which lead to the appearance of contemporary Hollywood filmmaking, starting

with The Classical Hollywood of the sound era (1930-1960) and the so-called New Hollywood of the 1960s and 70s, B-films, up to contemporary Hollywood, and the emerging hybrid film or the so-called genre of the complex narrative or narrative puzzle.

***FILM 344/SLLC 344 - The Fantastic in Cinema and Media (*Eades*)**

The course will provide a wide-ranging survey of fantastic cinema, encompassing American classics (Night of the Living Dead, Freaks), Hollywood recent productions (Avatar, Harry Potter), and independent films (The Blair Witch Project), as well as Asian horror films (Rouge, Aswang), anime (Spirited Away, Saint Seiya), and European fantasy (The Labyrinth of Pan, Eyes Without A Face, The Seventh Seal). After exploring literary and artistic influences on fantastic cinema, and surveying theoretical perspectives on the genre, the course will examine how the fantastic has been drawing on specific features of the cinematographic language and the evolution of technology to establish its ongoing commercial success and gather critical awareness.

***FILM 345/ENGL 329 - The Films of Alfred Hitchcock (*Gaycken*)**

This course examines important Hitchcock films produced on both shores, with three main critical approaches to guide us: Hitchcock as technician and innovator in film form, style, and narration; Hitchcock as a director-artist whose thematic and aesthetic concerns unify his films; and Hitchcock's films as a set of cultural documents—lenses through which we might understand both British and American history and culture in a new light.

***FILM 346/ENGL 329 - The Films of Billy Wilder (*Gaycken*)**

Known primarily for films that established him as a Hollywood insider (*Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*), Billy Wilder began his five-decade-long career in Weimar Germany and France and returned to Germany in 1945, where he worked on a documentary on Nazi death camps (*Todesmühlen/Mills of Death*) and *A Foreign Affair*. Through close readings of exemplary films, we will explore Wilder's range from gentle ethnographer of modern life to caustic satirist of American society and the culture industry.

****FILM 452/ENGL 468 - Origins of Cinema (*Gaycken*)**

This course will introduce students to the study of early cinema, beginning with the various nineteenth-century antecedents to motion pictures (the illustrated lecture, chronophotography, stage magic, etc.), continuing into the period of novelty that characterized cinema's first decade (1890-1900), and concluding with the stylistic and industrial transformations of the medium that took place before the feature-length film became predominant in the mid-1910s. The course will provide an overview of key debates in the historiography of early cinema and will consider the "afterlives" of early cinema, which range from the appropriation of this period by various avant-gardes, from Surrealism to the present. A final question that will occupy us is what early cinema has to tell us about contemporary examples of media emergence; in other words, what are the (dis)continuities between early cinema and digital media?

FILM 352/HIST 304 – America's "Baddest" Decade and Its Cinematic Imagination: Cinema and Society in the 1970s (*Giovacchini*)

The course centers on a thematic, interdisciplinary, and non-diachronic approach to the study of the relationship between American film and American history in the 1970s. The intent is not only to learn

the history of the United States and of its cinema in the 1970s, but also to investigate how history and film both reflect and intersect with each other. The decade of the Seventies and its cinema present a perfect case study for this kind of investigation because in this period both American cinema and American society underwent profound and lasting changes.

Documentary/Animation/Experimental/Other Visual Media:

***FILM 311/ENGL 329 Documentary (*Gaycken*)**

This course will survey a number of currents in the history of the documentary, beginning with the form's definition and position in early cinema, tracing its development that culminates with the classical, Griersonian definition of the late 1920s. The second half of the course will focus on more recent manifestations, from the rise of the observational documentary in Europe and America in the 1950s and 1960s to the essay film.

***FILM 410/SLLC 410 - Documentary and Narrative (*Papazian*)**

The problem at the center of the course is one that has provoked much discussion in Film Studies: the relationship between film and reality, the issue of how film represents reality, and how it does this differently from other media. Whether or not a film is a "documentary," the cinematic apparatus captures "documents" of particular events that take place before the camera. These documents are cut up and put back together again to create a complete film object that contains its own world, with varying degrees of relation to "historical reality" as we know it. Our exploration of this problem will consider a variety of directors, genres, movements, and national traditions, focusing in particular on documentary film.

***FILM 411/SLLC 411 - Experimental Film (*Arsenjuk*)**

The course offers an introductory survey of European and U.S. American experimental cinema. We will look at the period between 1920 and the present, in order to identify main currents and movements, authors and styles, works and techniques in the history of experimental filmmaking. The course will also consider the specific place experimental filmmaking occupies in relation to mainstream forms of narrative cinema and documentary, as well as its institutional and cultural position, and the unique relation it maintains with respect to non-cinematic arts (especially painting, music, and poetry).

****FILM 412/ENGL 468C Animation (*Gaycken*)**

Across its many forms, the basic principle of animation—creating motion through frame-by-frame manipulation—underlies more than a century of moving-image art, advertising, and storytelling, constituting a rich if comparatively underexamined history. Now, as digital technologies colonize nearly every mode of image-making, distribution, and critique, animation has become even more pervasive in our mediascape. Developing a critical sensitivity to animation is increasingly vital to being a knowledgeable media citizen. This course surveys and investigates the history and evolution of animation, both as a medium in itself and as a set of practices and aesthetics that circulate throughout different media, technologies, and cultural settings. The course will be concerned both with the conventions of classical narrative as well as animation in abstract, experimental, and interactive contexts.

SLLC COURSES

These courses have been taught as part of major programs in SLLC, some under “special topics” numbers. Their new, permanent numbers reflect the primary program’s commitment to continue to offer these courses, and to continue to count it toward that major. The new, permanent FILM-prefixed number reflects the course’s status as part of the BA in Film Studies, and is linked to planning across existing major programs within SLLC.

Genres/Auteurs/Movements:

ARAB 341/**FILM 341** Filming War Zones: Representations of Wars in Iraq & Chechnya
(*Anishchenkova*)

ITAL 336/ **FILM 441** Italian Cinema I: Neorealism (In Translation) (*Carlorosi*)

National/International Cinemas:

GERM 331/ **FILM 331** Kafka and Film: The Uncanny in Literature and Film (*Beicken*)

PORT 332/ **FILM 332** Brazilian Cinema (*Igel*)

RUSS 334/ **FILM 334** Soviet Film: Propaganda, Myth, Modernism (*Papazian*)

SLLC 335/**FILM 335** The Arab-Israeli Conflict through Film (*Anishchenkova/Zakim*)

RUSS 336/ **FILM 336** Soviet Cinema and Empire (*Papazian*)

FREN 480/ **FILM 420** French Cinema: A Cultural Approach (*Eades*)

FREN 421/ **FILM 421** Francophone African Film. (*Orlando*)

FREN 423/ **FILM 423** Women and French Cinema (*Eades*) **in French**

SPAN 427/**FILM 427** Fictions and Visions from Spain (*Naharro*) **in Spanish**

HEBR 430/ **FILM 430** Critical Issues in Israeli Cinema (*Zakim*)

ITAL 473/ **FILM 431** Italian Cinema II: The New Generation of Film-makers in Translation.
(*Carlorosi*)

ITAL 432/JWST 419R/ **FILM 432** Holocaust in Italian Literature and Cinema (*Carlorosi*)