

# OBERLIN COLLEGE CINEMA STUDIES

## FALL 2017 SCHEDULE

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### **CINE 119 - *Exilic Cinema***

**Instructor: Ryan Conrath**

This course surveys global cinema through the lens of immigration, expatriation, and diaspora. It considers works ranging from Charlie Chaplin's *The Immigrant* to the experimental filmmaker Sylvain George's recent meditations on the migrant encampments in Calais. In investigating the uses of cinema to portray, and reflect, human displacement by the forces of neo-imperialism and global capitalism, we will address multiple geographies and practices, including global art cinemas, industrial narrative cinema, experimental films, and works created for the gallery. In considering the political and aesthetic stakes of exilic cinema, we will draw from cultural studies, continental philosophy, and film theory. *Enrollment Limit: 30*

### **CINE 211 - *What is Media? Recording, Transmission, Spectacle***

**Instructor: Ryan Conrath**

This course interrogates the origins, transformation, and effects of media on both individual and social levels. Exploring a wide range of technological means for recording, transmission, and visual display from the written word to IMAX, we will survey various approaches to the study of technology and mass communication. We will primarily focus on media theories and cultural studies scholarship, as well as on works of contemporary critics who question the possible futures of communication media. *Enrollment Limit: 20*

### **CINE 284H - *AOI Workshop-Half***

**Instructor: Claudio Orso-Giacone**

**Prerequisite:** Consent of instructor

Surrounded by computers, video games, and cell phones, children often have little chance to use media to express themselves or connect with their communities. Today's kids are tomorrow's storytellers, and to become responsible citizens in a digital age they need tools to communicate through text, image, and sound. We'll explore community outreach models and media education projects, lead a video poetry residency at Langston Middle School, and prepare the Apollo Outreach Initiative's Summer Media Workshop. Field trips required. *Enrollment Limit: 2*

### **CINE 284F - *AOI Workshop-Full***

**Instructor: Claudio Orso-Giacone**

**Prerequisites:** Consent of instructor

Surrounded by computers, video games, and cell phones, children often have little chance to use media to express themselves or connect with their communities. Today's kids are tomorrow's storytellers, and to become responsible citizens in a digital age they need tools to communicate through text, image, and sound. We'll explore community outreach models and media education projects, lead a video poetry residency at Langston Middle School, and prepare the Apollo Outreach Initiative's Summer Media Workshop. Field trips required. *Enrollment Limit: 15*

### ***CINE 290 - Introduction to the Advanced Study of Cinema***

**Instructor:** William Patrick Day

**Prerequisites:** 1 or 2 introductory level cinema courses recommended; consent of instructor

This course teaches students to engage critically with cinema. They examine elements of film form, style, and technique and explore how these produce meaning. Through theoretical and critical readings they consider cinema as art, industry, technology, and politics. They study approaches to watching and assessing movies, concepts and contexts in cinema studies as a discipline, and film in relation to other media. And they pay special attention to writing about cinema. *Enrollment Limit:* 20

### ***CINE 295 - Cinematic Storytelling Workshop***

**Instructor:** Geoff Pingree

**Prerequisites:** CINE 290 recommended; consent required by application

This introductory screenwriting course explores the roles of narrative in cinema. To better understand what cinematic stories are and how they work, students will explore basic principles, methods, and techniques for composing them, paying special attention to character development and narrative structure. In addition to reading published screenplays and watching selected films, they will create their own original short screenplays. *Enrollment Limit:* 12

### ***CINE 298 - Video Production Workshop I***

**Instructor:** Rian Brown-Orso

**Prerequisite:** 1 or 2 introductory level cinema courses recommended; consent required by application

This course introduces students to the practical relationships among form, style and meaning in cinema through hands-on experience with the medium's technical elements. Students will not only read about cinema but design, compose, and edit their own sequences using sound and image. *Enrollment Limit:* 12

### ***CINE 320 - Video Production Workshop II: Documentary Production***

**Instructor:** Geoff Pingree

**Prerequisites:** CINE 290 and CINE 298; consent required by application.

This course explores documentary work in both critical and creative ways. The class introduces students to various ways to think about and understand documentaries (in terms of structure, purpose, audience, etc.) and then gives them the opportunity to practice basic documentary production (camera, lighting, sound, non-linear editing). After engaging in various individual and small group exercises, students spend the balance of the semester working together to produce a short festival-quality documentary film. *Enrollment Limit:* 12

### ***CINE 321 - Contemporary World Auteurs***

**Instructor:** Joshua Sperling

**Prerequisite:** CINE 290

In the last twenty years, the rise of World Cinema, as a category, has gone hand in hand with the resurgence of auteurship and realism. In this course we will study the emerging canon of contemporary cinema through the work of its most significant auteurs, including Wong Kar Wai,

Jia Zhangke, Lucrecia Martel, Jafar Panahi, Abderrahmane Sissako, and the Dardenne Brothers. How do these filmmakers engage with the local, the national and the global? What role do film festivals play in cultural exchange? Can we imagine a World Republic of Cinema? *Enrollment Limit: 20*

### **CINE 322 – *Experiments in Moving Image I: Experimental Short Film***

**Instructor: Rian Brown-Orso**

**Prerequisites:** CINE 290, CINE 298, and consent of instructor

This is a hands-on advanced media production course that aims to activate and amplify students' creativity, and to stir passion for time-based media that transcend mainstream conventions. Students will be introduced to both 16mm film and advanced HD video production techniques and post-production strategies. We will screen a wide range of works by independent film directors and artists and will examine closely cinematic strategies and experimental approaches to the medium that span from early cinema to present day. Each student will create a fully realized short film ready for film festivals or exhibition. *Enrollment Limit: 12*

### **CINE 350 - *Poetics and Politics of the Essay Film***

**Instructor: Ryan Conrath**

**Prerequisites:** CINE 290 or CINE 250

This course addresses documentary cinema from France, from the invention of the Lumiere cinematographe in 1896 to digital filmmaking at the beginning of the 21st century. As we study early city symphonies, ethnographic and anthropological films, war documentaries, cinema-verite, and biographical and advocacy films, we will investigate the structures, techniques, and ideologies that identify these practices as non-fictional, and wrestle with claims of truth and objectivity. Taught in English. *Enrollment Limit: 20*

### **CINE 362 – *New Issues in Documentary***

**Instructor: Joshua Sperling**

**Prerequisites:** CINE 290

This advanced seminar studies the trends, problems and recent milestones of the contemporary documentary, including docudrama and the emerging genre of docufiction. Different modules examine distinct areas of focus including the war on terror, the modern family, nature and the environment, and social activism. What effect has the digital revolution had on the documentary film? What strategies have documentary filmmakers innovated to engage with 21st century experience? *Enrollment Limit: 20*

# OBERLIN COLLEGE CINEMA STUDIES

## SPRING 2018 SCHEDULE

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### **CINE 112 - *Intro to American Documentary: 1960 to the Present***

**Instructor:** Joshua Sperling

This course examines the movements, debates, and significant works of North American documentary film since its explosion in the 1960s. Each week we will discuss a film in relation to its style, aesthetic value and socio-political implications. Filmmakers to be studied include Fred Wiseman, Barbara Kopple, Ross McElwee, Errol Morris, Michael Moore, Marlon Riggs, and Laura Poitras. *Enrollment Limit:* 30

### **CINE 250 - *French Cinema: from the National to the Global***

**Instructor:** William Patrick Day

This historical survey will expose students to the directors, movements, and periods that have represented French filmmaking since its beginning (ie. Lumière Bros., Méliès, Surrealism, 1930s Poetic Realism, Occupation, New Wave, contemporary film), as well as French-language films produced in Africa and Asia. A study of the history of industrialization, cultural policy, state regulation, and colonialism will help reveal the conceptualization of French cinema as a ‘national cinema,’ despite its international artistic heritage and audiences, and as a particular kind of interface representing Frenchness within and beyond France. Cross-listed with FREN 320, this course is taught in English. *Enrollment Limit:* 30

### **CINE 284H - *AOI Workshop—Half***

**Instructor:** C. Orso Giacone

**Prerequisites:** Consent of instructor

Surrounded by computers, video games, and cell phones, children often have little chance to use media to express themselves or connect with their communities. Today’s kids are tomorrow’s storytellers, and to become responsible citizens in a digital age they need tools to communicate through text, image, and sound. We’ll explore community outreach models and media education projects, lead a video poetry residency at Langston Middle School, and prepare the Apollo Outreach Initiative’s Summer Media Workshop. Field trips required. *Enrollment Limit:* 2

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**Instructor:** C. Orso Giacone

**Prerequisites:** Consent of instructor

Surrounded by computers, video games, and cell phones, children often have little chance to use media to express themselves or connect with their communities. Today’s kids are tomorrow’s storytellers, and to become responsible citizens in a digital age they need tools to communicate through text, image, and sound. We’ll explore community outreach models and media education projects, lead a video poetry residency at Langston Middle School, and prepare the Apollo Outreach Initiative’s Summer Media Workshop. Field trips required. *Enrollment Limit:* 15

### **CINE 290 - Introduction to the Advanced Study of Cinema**

**Instructor:** Joshua Sperling

**Prerequisites:** 1 or 2 introductory level cinema courses recommended; consent of instructor

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**Instructor:** Geoff Pingree

**Prerequisites:** CINE 290; consent of instructor

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### **CINE 298 - Video Production Workshop I**

**Instructor:** Jeff Pence

**Prerequisites:** 1 or 2 introductory level cinema courses recommended; consent of instructor by application

This course introduces students to the practical relationships among form, style and meaning in cinema through hands-on experience with the medium's technical elements. Students will not only read about cinema but design, compose, and edit their own sequences using sound and image. *Enrollment Limit:* 12

### **CINE 301 - Sound for Moving Picture**

**Instructor:** Kyle Hartzell

**Prerequisite:** CINE 298 or consent of instructor

This course explores the relationship between sound and its affect on visual perception in relation to moving images. By practicing the creative application of audio post-production techniques (foley, ADR, sound design, surround mixing) the class will learn about various conceptual elements of sound (diegetic, non-diegetic, on and off screen, visual magnetism). Students will learn to approach sound in film with a better understanding in both theory and application. *Enrollment Limit:* 12

### **CINE 313 – Stop Motion Animation Workshop**

**Instructor:** R. Brown-Orso

**Prerequisites:** CINE 298; Consent of instructor by application

Animation is an ever-present element in the language of moving pictures and is applied in a broad spectrum of visual culture in our daily life. You find animation in news media, education, science and in

all aspects of the global film industry. This hands-on course will introduce students to the history and practice of stop-motion animation. As a starting point, we work closely with the Media Archeology Collection in Mudd Library Special Collections to study examples of early sequential art technology, optical toys and magic lanterns. Student will learn a variety of approaches to create their own animations, which include creating flip-books, hand drawn/painted cell animation, claymation, model-making and collage, and will be exposed to a wide range of art materials. We will explore many analog techniques and incorporate the work into a digital workflow using Adobe Photoshop and After Effects. Each student will create several original short animations to be screened publically. *Enrollment Limit: 12*

### **CINE 324 - Video Production Workshop II: The Short Film**

**Instructor: Geoff Pingree**

**Prerequisite:** Consent of instructor by application

The short film is a distinct form, with its own limits and possibilities. Whether fiction, non-fiction, or experimental, short films are not simply reduced versions of feature-length films. As with all filmmaking, producing a good short film depends on the careful development of a coherent *structure*. The most prominent *structure* in cinema is the *narrative* - a time-based *story* that finds unique expression in motion pictures. Our focus in this advanced production workshop will be the short *narrative* film, and we will thus devote our primary attention to *narrative structure*. *Enrollment Limit: 12*

### **CINE 325 - Imagining Immanence**

**Instructor: Jeff Pence**

**Prerequisites & Notes:** CINE 290 or CINE 298

From the vantage point of a seemingly triumphant scientific modernism, Freud declared religion's fate to be 'the future of an illusion.' How, then, do we make sense of the persistence and flourishing of theological concerns in contemporary culture? In exploring this complex question, we will focus on works of literature and cinema (perhaps other arts) that explore questions of meaning in broad, deep and specific terms. This course is cross-listed with ENGL 322. *Enrollment Limit: 25*

### **CINE 342 – Experiments in Moving Image and Sound II**

**Instructor: Rian Brown-Orso**

**Prerequisites:** CINE 298 and consent of instructor

This is a hands-on advanced media production course for students who seek to work on large scale moving image and sound projects across genres and forms. We will study the work of international artists, performers and filmmakers, visit the Allen Memorial Art Museum, The Cleveland Cinematheque and the Cleveland Museum of Art. Designed for advanced students to deepen their creative media making skills and to create fully realized projects and collaborations. Projects can take many forms; animation, personal narrative, performance, video installation and multichannel projection with live musical accompaniment, etc. Field trips required. *Enrollment Limit: 12*

**CINE 360 - *Strange Cinema*****Instructor: William Patrick Day****Prerequisites:** CINE 290 or consent of instructor

This course explores the effect of “strangeness” in movies, particularly in the period from 1960 to the present. The course focuses on works by such filmmakers as Hitchcock, Resnais, Bergman, Antonioni, Cronenberg, Hartley, Erice, Tarkofsky, Weir, Greenaway, Scott McGehee, David Siegel, and the Coen Brothers. We will explore strangeness as both a poetics and an aesthetic but also consider the social and cultural significance of the development of such a cinema. *Enrollment Limit: 25*

**CINE 377 – *Narratology and the Cinema*****Instructor: Joshua Sperling****Prerequisites:** CINE 290

This advanced seminar studies the theory and craft of narrative in the cinema from a range of disciplinary approaches. Topics to be investigated include temporality, perspective, causality, affect, suspense, resolution and surprise. Our discussions will connect individual films with both practical and philosophical texts. Finally, we will consider the challenge presented to traditional narrative by the rise of interactive entertainment. *Enrollment Limit: 20*