

Spring 2011 Cinema Studies Courses

General Interest Course

This course is mainly intended for students not planning to major in Cinema Studies. However, CINE 110 may count towards the major as an elective. It will not replace other required courses, but can serve as entry into some Advanced Cinema Studies Courses. See Advanced Cinema Studies course descriptions for specifics.

Prerequisites: CINE 110 has no prerequisites. Some spaces are reserved for first- and second-year students.

110 (14809). What is Cinema?

4 hours / 4HU

MWF 3:30-4:20 + Sun 4-7 pm + Tu 7-10 pm, B. Doan

This course considers the cinema as a particular media form and explores issues and methods in cinema studies. The class focuses on questions of film form and style (narrative, editing, sound, framing, *mise-en-scène*) and introduces students to concepts in film history and theory (industry, auteurism, spectatorship, the star system, ideology, genre). Students develop a basic critical vocabulary for examining the cinema as an art form, an industry, and a system of culturally meaningful representation. *Enrollment Limit:* 45.

Introductory Cinema Studies Core Course

Cinema Studies majors who declare after July, 2009, are required to take CINE 298, Form/Style/Meaning/Media, which is the foundation for future study in the discipline. CINE 298 combines production and critical studies elements, and serves as a prerequisite for both sorts of courses. Students who are interested in majoring in Cinema Studies should take this course by the end of their sophomore year and before they declare the Cinema Studies major.

Prerequisites: CINE 298 has no prerequisites. Some spaces are reserved for first- and second-year students.

298 (14954). Form/Style/Meaning/Media

4 hours / 4HU

M 9-noon (Mudd 443) + Tu 7:00-10:00 pm (Mudd 443), B. Kashmere

This course introduces students to form, style and meaning, the technical aspects of cinema, through intensive hands-on experience in designing, composing and editing sequences of sound and image. Students will also write about cinema in conjunction with technical exercises. This course establishes the twin focus of the Cinema Studies major on production and critical studies simultaneously, as it considers the cinema as a particular media form and explores issues and methods in cinema studies. *Consent of instructor required. Enrollment Limit:* 12. *Note:* This course is required for Cinema Studies majors who declare after July, 2009. Students who are interested in majoring in Cinema Studies should take this required course by the end of their sophomore year and before they declare the Cinema Studies major. It is recommended that CINE 298 and CINE 299 be taken in sequence as the gateway to the Cinema Studies major.

Intermediate Cinema Studies Core Course

Cinema Studies majors are required to take CINE 299, Persistence of Vision: Approaches to Cinema Studies. This course should be taken during the fourth or sixth semester at Oberlin (or the equivalent). It may not be taken in either of the final two semesters at Oberlin and still count toward the major.

Prerequisites: CINE 298 or consent of the instructor.

299 (13923). Persistence of Vision: Approaches to Cinema Studies

4 hours / 4HU, WR

MWF 1:30-2:20 + SunM 7-10 pm, B. Doan

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This course will explore a variety of approaches to cinema studies as a discipline, including issues involving production. In addition to close discussion of a variety of movies, theoretical and critical readings will include works on aesthetics and the nature of cinema, the history of cinema as an art form and an industry, and cultural and social issues in cinema studies. We will also pay close attention to the issue of writing about cinema. *Enrollment limit: 25. Note:* It is recommended that CINE 298 and CINE 299 be taken in sequence as the gateway to the Cinema Studies major. CINE 299 should be taken during the fourth or sixth semester at Oberlin (or the equivalent). It may not be taken in either of the final two semesters at Oberlin and still count toward the major.

Cinematic Traditions Courses

Cinematic Traditions courses count as electives towards the major. They include any 200-level course taught by Cinema Studies faculty (exclusive of CINE 298 and 299). They also include cross-referenced courses from other departments in the College and Conservatory (see the heading, "Cross-Referenced Courses" below).

Prerequisites: **CINE 110 or CINE 298 is strongly recommended as preparation for Cinematic Traditions Courses.** Unless otherwise noted, Cinematic Traditions courses are open to students who have completed any Writing Intensive (WRI) course, or have gained Writing Certification (WR) in any course in the Humanities. They are also open to those who have achieved a 5 on the AP exam in English Language/Composition or English Literature/Composition, or a score of 710 or better on the SAT II writing test. Other students may be admitted by consent of the instructor, with the understanding that students should be able to demonstrate the ability to handle writing, discussion, and analysis in ways typically taught in Writing Intensive classes.

244 (15240) Masters Of World Cinema: Focus On Fellini 2 hours / 2HU

MW 3:30-4:20 + Tu 3-5, D. Goulding

First Module. A critical analysis and discussion of Federico Fellini's most celebrated films from his earlier films associated with post-war Italian neorealism to his internationally acclaimed baroque film fantasies of the 1950s, 1960s and 1970s. Special emphasis will be placed on Fellini's ambiguous relationship to Italy's political left and neorealism and to the critical controversies surrounding his later films. The evolution of his distinctive and influential film style will be traced out in *La Strada*, *Nights of Cabiria*, *La Dolce Vita*, *8 1/2*, *Juliet of the Spirits*, *Amarcord*, and *Intervista*. *Enrollment Limit: 40.*

245 (15241) Masters Of World Cinema: Focus On Kieslowski 2 hours / 2HU

MW 3:30-4:20 + Tu 3-5, D. Goulding

Second Module. One of the leading figures in East European cinema of the 1970s and 1980s, Krzysztof Kieslowski was closely associated with Poland's Cinema of Moral Concern which helped give birth to the Solidarity movement and the collapse of Poland's Communist regime. He later gained international critical acclaim for his 1990s French/Polish co-produced film trilogy *White, Blue, and Red*. Kieslowski's films receiving close critical attention include *Blind Chance*, the monumental *Decalogue*, and the tricolor trilogy, *White, Blue, and Red*. *Enrollment Limit: 40.*

270 (14200). Comics, Animation and American Film Culture

4 hours / 4HU, WR

MWF 11-11:50 + Sun 1-4 pm, B. Doan

This class looks at the intersections of comics, animated films and live-action cinema in relationship to American film culture, and how all three forms offer their audiences a unique form of visual communication throughout the twentieth century. By thinking about these three forms in detail, we will also explore how what one artist has called "sequential literature" challenges paradigms of reading, and by extension, writing, criticism and theory. This course also counts towards the English major. *Enrollment Limit: 30.*

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Apollo Outreach Initiative Courses

The Apollo Outreach Initiative Courses count as electives towards the major. In spring semester, students will study media and pedagogy techniques to create a media literacy curriculum in CINE 394 Practicum In Media Literacy And Pedagogy I: Theory. In the fall and/or spring semester(s) to follow, students will then be eligible to implement the curriculum as a media instructor in Oberlin Public School K-12 classes by taking CINE 396 Spring Practicum In Media Literacy And Pedagogy II: Practice. They will also be eligible to work at a summer movie-making workshop for children.

Prerequisite for CINE 394: CINE 298 and consent of instructor by application.

Prerequisite for CINE 396: CINE 394 and consent of instructor by application.

394 (15247). Practicum In Media Literacy And Pedagogy I: Theory 3 hours / 3HU

Tu 1:30-4:30 (Mudd 443), G. Pingree

This workshop is the cornerstone of the new Cinema Studies Apollo Outreach Initiative (the educational component of the Apollo Theater project). Working with Cinema Studies faculty and local educators, students will examine instructional models from pedagogical luminaries such as Reggio Emilia, Montessori, and Steiner; study innovative media collectives such as Jacob Burns Media Center, Chiapas Media Project, Valencia 826, and ARTzReach; and create a media literacy curriculum for the Oberlin Public schools. *Prerequisite:* CINE 298 and consent of the instructor required by application.

Enrollment limit: 15.

396(15248). Spring Practicum In Media Literacy And Pedagogy II: Practice 1-3 hours / 1-3HU

TBA , Staff

Students will be placed in the Oberlin Public Schools to teach a variety of media practices and theories to children in grades K-12. *Credit/No Entry, Pass/No Pass grading Prerequisite:* CINE 394 and consent of the instructor required by application. *Enrollment limit:* 20.

Advanced Cinema Studies Core Courses

Advanced Cinema Studies Courses are those courses taught by Cinema Studies faculty at the 300 level. At least three Advanced Cinema Studies Courses are required of majors; at least one of these courses must be completed before the senior year.

Prerequisite: Unless otherwise indicated, these 300-level courses require as prerequisites CINE 110, 298, or 299 or consent of the instructor.

322 (15245) Advanced Film and Video Production, 3 hours / 3HU

M 1:30-4:30 (Mudd 443) + W 7-10 pm (Mudd 443), R. Brown-Orso

The course aims to activate and amplify students' creativity, and to stir passion for time-based media that transcend mainstream conventions. Students will be introduced to specialized production methods and techniques and post-production strategies; produce short experiments and exercises; and complete an individual studio project. Students will be exposed to a wide range of contemporary screen practices and hybrid forms, including the essay-film, auto-ethnography, abstract cinema, audiovisual collage, installation, speculative biography, animation, and experimental documentary. *Consent of instructor required. Enrollment limit:* 12.

323 (14638). Exhibition Practices in the Media Arts

4 hours / 4HU

TuTh 1:00-2:50 + W 7-10 pm (ARTS 062), B. Kashmere

This course will introduce students to the methods, procedures, and decision-making processes of media art exhibition, providing an overview of curatorial practice within the stricter context of independent, short-format film and video. This will include a consideration of the critical, conceptual, and logistical aspects of curating. Throughout the semester, students will be responsible for designing and programming a weekly micro-cinema in the Oberlin community. Exhibition and festival case studies will also be examined. *Consent by instructor required. Enrollment limit:* 12.

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326 (14955). Remixing the Archive: Techniques of Appropriation **4 hours / 4HU**
W 9-noon (Mudd 443) + Th 7-10 pm, B. Kashmere

This course explores techniques of repurposing found sound and image footage in light of their particular histories and contemporary transformations in media economies and ownership. Lectures, screenings, workshops and presentations support student work on several video projects. Prerequisite: CINE 298. *Consent of instructor required. Enrollment limit: 12.*

360 (15246). Strange Cinema **4 hours / 4HU, WR**
MWF 10-10:50 + SunTu 7-10 pm, W.P. Day

This course will explore the effect of "strangeness" in movies. What are the ways in which this effect is created? To what uses do filmmakers put the experience of strangeness? What baseline of "familiar" do we use to judge strange movies? We will explore strangeness as both a poetics and an aesthetic, and its relation to effects such as the uncanny, the fantastic, the marvelous, and the wonderful. *Enrollment limit: 25.*

The Senior Project Sequence

Cinema Studies majors must complete CINE 400, The Senior Project I and CINE 401, The Senior Project II in their final two semesters at Oberlin respectively. This two-semester sequence of courses centers on developing and bringing to completion a substantial independent project, which will be publicly presented or exhibited. CINE 298, 299, at least one Advanced Cinema Studies course, and consent of instructor are required before enrolling in CINE 400, The Senior Project I; CINE 400 and consent of instructor are prerequisites for CINE 401, The Senior Project II. Honors in Cinema Studies grows out of the work done in The Senior Project courses.

Prerequisite: CINE 400 AND consent of instructor.

401 (14957). The Senior Project II **1-4 hours / 1-4 HU, WR**
W 1:30-4:30 (Mudd 443) + M 7-10 pm (Mudd 443), R. Brown-Orso, G. Pingree

Required of all Cinema Studies majors and exclusively for Cinema Studies majors, this year-long team-taught course combines student interests in production and critical studies. The first module is spent planning and preparing for an independent project; modules two and three are devoted to executing the project; module four is devoted to public exhibition or performance of the project. *Consent of the instructor required.*

Private Reading

Private Readings are available to students who have completed introductory coursework in the department.

995. Private Reading **0.5-3 hours / 0.5-3HU**

Consent of instructor required. Signed Private Reading card must be submitted to the Registrar's Office.

-01 (14203): G. Pingree

-02 (11040): J. Pence

-03 (11041): W.P. Day

-04 (12958): B. Kashmere

-05 (12959): E.G.. An

-06 (13420): R. Brown-Orso

-07 (14540): B. Doan

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Cross-Referenced Elective Courses

These courses count towards the Cinema Studies major as elective Cinematic Traditions Courses. Students should register for these courses using the number in the department or program of origin. For course descriptions and prerequisites, please see the department or program in this catalog.

East Asian Studies

EAST 118 (15226) Modern Japanese Literature and Film

MWF 2:30-3:20, A. Sherif

This course is an introduction to influential literary and cinematic currents in Japan from the 19th century to the present. We may read literary works by Murakami, Ichiyo, Tanizaki, Soseki, Oe, and view films of Kurosawa, Mizoguchi, and Ozu. We will explore issues of style, influence, and national literature/film against the backdrop of cultural and social history, and investigate the reception of these works in relation to gender, aesthetics, and nationalism. *Enrollment Limit: 35.*

English

ENGL 381 (15182). Hopeful Monsters: (Mixed-)Media Studies

4 hours/ 4HU, WR

MWF 11:00-11:50 + Sun 4-7 pm, J. Pence

This course looks at hybrid media forms across historical, national and aesthetic boundaries. What happens when generally distinct aesthetic forms and practices are merged? What do they reveal about the nature of the original media they are constructed from? How is interpretive activity challenged by such works? Our objects of study will include visual art, experimental poetry, innovative memoir, essay-films, narrative and documentary cinema, graphic and experimental fiction and more. American, Post-1900. *Enrollment limit: 25.*

Rhetoric and Composition

RHET 104 (15249) Writing about a Topic: Queering the Reel

3 hours /3HU, CD, COLQ, WR

TuTh, 11:00-12:15, J. Cooper

A course for first or second-year students interested in developing their skills in college writing by examining issues of sexual orientation and gender in film. Films addressing representation of sexual identifications, homophobia and heterosexism, and community building will provide topics for reading and writing. Students will explore these topics and their relation to race, class, and historical context through writing both personal and academic essays. CR/NE or P/NP grading. *Enrollment Limit: 15.*

Russian Language and Literature

RUSS 211 (15255) KINO: Introduction to Russian Cinema

TuTh 1-2:45, A. Forman

This course explores major periods, genres, and themes of Russia's "most important art," including Soviet montage of the 1920s, 'easterns,' musicals, and historical epics of the 1930s and 40s, the post-Stalinist 'New Wave,' the expository cinema of glasnost and the post-Soviet search for new aesthetics, themes and heroes. We will examine the theory and aesthetics of Soviet and Russian filmmakers, the development of the Russian and Soviet film industry, issues of production and film distribution. *Enrollment Limit: 30.*