GENERAL INTEREST COURSE

This course is intended mainly for students not planning to major in Cinema Studies. Although it will not replace other required courses, it can serve as entry into some Advanced Courses (see Advanced Courses course descriptions for details). Only one 100 course can be counted toward the Cinema Studies major requirements.

117 (18018) Film Experience: The Global Cinematic City 4 Credits / 4HU, CD TuTh 9:35-10:50 + M 7-10 pm, A. Zambenedetti

A broad introduction to the study of cinema. This course will examine the symbiotic relationship between the rise of filmmaking as an artistic and social practice and urbanization on a global scale, placing particular emphasis on the historical development of the medium alongside its cultural significance in different national contexts. By focusing on cinema and architecture as mutually illuminating arts, we will navigate the different permutations of the “Global Cinematic City.”

Enrollment Limit: 30. Field trips required.

INTRODUCTORY CORE COURSES

CINE 290 Introduction to the Study of Cinema is required for all Cinema Studies majors and is a prerequisite for all advanced courses in the major (for those who declared before July 2012, CINE 299 Persistence of Vision, fulfills this requirement). CINE 290 should be taken as early as possible -- 1) by the end of the sophomore year, 2) before declaring the major, and 3) before studying abroad/away. CINE 290 may not be taken in either of the final two semesters at Oberlin and still count toward the major.

290 (16038). Introduction to the Advanced Study of Cinema 4 Credits / 4HU, W-Int
MWF 11:00-11:50 + Sun 1-4, W.P. Day

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.

295 (17821) Cinematic Storytelling Workshop 4 Credits / 4HU, W-Int
Tu 1:30-4:30 + Sun 4-7 pm, J. Pence

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. Consent of instructor required. Admission based on a completed paper application and writing sample, due in Rice 130 at 1:00 pm by Friday 12 December 2014. Mailed or faxed applications arriving after that date may not be considered. Emailed applications will not be considered. Enrollment limit: 12.

Production courses are not required for graduation in the major. Students who wish to pursue production must begin with CINE 298 Video Production Workshop I, which is the prerequisite for all advanced production courses (see Advanced Courses below for listings of advanced production courses). Students may take no more than one production course in a given semester at Oberlin (students in the Prague, Tisch, or other production programs are exempt). Production courses are selective and enroll during the first week of classes; interested students should consult with advisors and/or course instructors prior to applying for admission.
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298 (16028). Video Production Workshop I 4 Credits / 4HU
W 1:30-4:30 + Sun W 7-10 pm, L. Michalik
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. Consent of instructor required by electronic application. Enrollment Limit: 10.

CINEMATIC TRADITIONS COURSES

Cinematic Traditions Courses count as electives towards the major. They include the 200-level courses taught by Cinema Studies faculty listed below, and cross-referenced courses from other departments in the College and Conservatory (see the heading, “Cross-Referenced Courses” below).

Prerequisites: 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; or a score of 6 or 7 on the International Baccalaureate (IB). 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 (17824) Masters of World Cinema: Focus On Fellini 2 Credits / 2HU
MW 3:30-4:20 + Th 7-10 pm, 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 (17825) Masters of World Cinema: Focus On Kieslowski 2 Credits / 2HU
MW 3:30-4:20 + Th 7-10 pm, 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.

255 (17823) Across Multiple Borders: The Cinema of Turkey 4 Credits / 4HU, CD
TuTh 9:35-10:50 + Sun 4-7, B. Hilsabeck
This course is a comprehensive introduction to the cinema of Turkey, from early short films about Turkey, to the culture of importation in the early Turkish republic, to the development of a national film industry (Yenilmam) in the mid-twentieth century, to Turkish representation in the contemporary art cinema. Students will be given the opportunity to consider the concept of a specifically national cinema in the context of the complex and multiethnic society of modern Turkey. Enrollment Limit: 20.

281 (18019) History of Video Art 4 Credits / 4HU, W-Int
TuTh 9:35-10:50 + Th 7-10, L. Michalik
This class investigates and analyzes a variety of moving image technologies and their relation to the history of visual and performing arts. We will study a chronological development of contemporary video art, including issues that stemmed from and/or were addressed within this history. Additionally,
we will explore some inherent characteristics within the practice of video art that make writing a linear history of the medium problematic, if not impossible. Prerequisites: CINE 110 or CINE 111 or CINE 290 or CINE 299. Enrollment Limit: 20.

**APOLLO OUTREACH INITIATIVE WORKSHOP**

The AOI Workshop, geared for students who are interested in learning through teaching and community involvement, is specially designed to prepare majors to participate in the Apollo Outreach Initiative (AOI). Students may enroll in the AOI Workshop as many times as they wish, but they may count it towards the major only once (either as a 200-level elective, if taken once, or as a 300-level production course, if taken more than once).

Students taking the AOI Workshop for the first time must register for the full course (CINE 284F); students repeating the AOI Workshop are encouraged to register for the full course but may, for scheduling reasons, register for the half course (CINE 284H).

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<tr>
<td>284F (17827)</td>
<td>AOI Workshop</td>
<td>4 / 4</td>
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<tr>
<td>284H (17828)</td>
<td>AOI Workshop</td>
<td>2 / 2</td>
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F 1:30-4:30 + Th 7-10 pm, R. Brown-Orso, C. Orso

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. Enrollment limit: 15. Field trips required.

**ADVANCED COURSES**

Advanced Courses are classes taught by Cinema Studies faculty at the 300 level. Majors must take at least three Advanced Courses to graduate; at least one of these must be completed before the senior year, and at least one must be in critical studies (not a Production Course). Most Advanced Courses require consent of the instructor.

Prerequisites for Advanced Courses: CINE 111 and a Cinematic Traditions Course; OR CINE 290 or CINE 299; OR consent of instructor.

Prerequisites for Advanced Courses that are also Production Courses: CINE 290, CINE 298, and consent of instructor.

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<th>Course Code</th>
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<tr>
<td>311 (17644)</td>
<td>Silent Cinema: Technology, Industry, Modernity</td>
<td>4 / 4</td>
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<td>Tu 7:00-9:30 pm + Sun 1-4, B. Hilsabeck</td>
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The thirty years between the cinema’s invention in the 1890s and the institution of synchronized sound in the late 1920s constitute a dynamic and contested era of film history. This course will seek to understand the silent cinema from a variety of perspectives, including the cinema as a representative technology of modernity, the formation of the cinema as industry and cultural institution, and the relationship between the cinema and other media. Enrollment limit: 20.
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322 (16029) Video Production II: Experimental Short Film 4 Credits / 4HU
TuTh 10:00-noon + W 7-10 pm, R. Brown-Orso
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. Consent of instructor required by electronic application. Enrollment limit: 12.

360 (17829) Strange Cinema 4 Credits / 4HU, W-Int
MW 2:30-3:45 + Sun 7:00-10:00 pm, W.P. Day
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, Renais, Bergman, Antonioni, Cronenberg, Hartley, Erice, Tarkovsky, Weir, Greenaway, Scott McGehee and 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: 20. This course may also count towards the major in CMPL.

384 (18003) Video Production Workshop II: Remix Culture and Digital Adaptation 4 Credits / 4HU, CD
Tu 1:30-4:30 + Sun 4-7 + Tu 7-10, L. Michalik
This hybrid production/critical studies course explores remixing and digital adaptation as creative processes, products, and tools of political resistance, critique, and subversion. Readings, screenings, and hands-on class projects focus on key skill sets required for entering into a participatory media culture and developing digital literacies. Students will each create a final digital remix that makes a unique, rhetorically savvy, and visually complex social/cultural critical commentary, to address an historical and/or contemporary topic of the student’s choice. Consent by instructor required by electronic application. Prerequisites: CINE 298 AND CINE 110 or CINE 111 or CINE 290 or CINE 299. Enrollment Limit: 12.

PRIVATE READINGS
Private Readings are available to those who have completed introductory coursework in the Program. Students seeking to arrange Private Readings should contact professors directly.

995. Private Reading 2-4 Credits / 2-4HU
Consent of instructor required. Signed Private Reading card must be submitted to the Registrar's Office.
-01F/H (16847/16840): G. An
-02F/H (16848/16841): R. Brown-Orso
-04F/H (16850/16843): W.P. Day
-05F/H (16851/16844): J. Pence
-06F/H (16852/16845): G. Pingree
-07F/H (16853/16846): Staff

CROSS-REFERENCED ELECTIVE COURSES
These courses count towards the Cinema Studies major as elective Cinematic Traditions Courses. Students should register for them using the number in the department or program of origin. For course descriptions and prerequisites, please find the relevant department or program in this catalog.

AAST 261 (17698). “Framing Blackness”: African Americans and Film In The United States, 1915 to the Present 4HU, CD
TuTh 3:00-4:15 + Th 7-10 pm, C. Jackson-Smith
Through an interrogation of Hollywood’s construction of Black images and the development of African American independent cinema, this class will examine the multifaceted relationship of African American people to the powerful medium of film. Drawing its title from Ed Guerrero’s book of the same
name, 'Framing Blackness' will draw on historical and critical readings as well as film viewing. The course will also track the rise of independent Black voice in film and the development of a distinctively Afrocentric aesthetic. Discussions and paper will be used for evaluation. Enrollment Limit: 25.

ARTS 096 (16989). Problems in Advanced Integrated Media Projects 4 credits/ 4HU
TuTh 1:30-4:30, J. Christensen
This is an upper-level projects course for students who use integrated new media in their practice. Students will have time to work on their own projects hands-on, while assignments will help define their new media skills. Readings and writings about contemporary use of new media in art will contextualize student work within the broader art world. Consent of instructor required. Enrollment limit: 12.

CRWR 360 (17985). Screenwriting 4 credits/ 4HU, W-Adv
W 7:00-9:40 pm, Staff
Students will examine the art and craft of film scripting from a writer’s perspective, focusing on both adaptation and original work. Instructor consent. Admission based on a completed application and writing sample, due at the CrWr Program Office at 12 noon on the last day of classes. See the program website for deadlines and to download forms. Consent of instructor required. Enrollment limit: 12.

EAST 215 (17929) Literary and Visual Cultures of Protest in Japan 4 credits/ 4HU, CD
TuTh 11:00-12:15, A. Sherif
An introduction to art and protest in Japan from mid-19th century to now, this course historicizes the engagements of literary and visual artists with civil society and social movements. What role did writers and filmmakers play in environmental movements centering on Minamata and Fukushima, antinuclear protest grounded in Hiroshima, and nationwide anti-Vietnam War, labor, and US military base protest? Theories of art and social change, feminism, and eco-criticism are lenses that inform our studies. Field trips required. Enrollment limit: 25.

EAST 309 (17799) Chinese Popular Cinema and Public Intellectualism 4 credits/ 4HU, W-Int
MW 1:30-2:45 + Sun 7:00-10:00 pm, H. C. Deppman
Does Chinese popular cinema function as public intellectualism? This course examines the history, genre, aesthetic, and politics of the post-reform Chinese fiction films and documentaries from 1982 to 2014. Studying the works of Zhang Yimou, Jia Zhangke, Wu Wenguang, Wong Kar-wai, Ann Hui, He Zhaotai, Wei Desheng and others, we examine the extent to which influential directors have become a new class of organic intellectuals who raise political questions to propel social change. Enrollment limit: 15. This course may count towards the major in CINE, CMPL, EAST, and GSFS. This course is offered in conjunction with ENGL 387, “Bollywood”’s India: An Introduction to Indian Cinema, with which it will share 4 class meetings and their accompanying film viewings.

ENGL 387 (17772) “Bollywood’s” India: An Introduction to Indian Cinema 4 credits / 4HU, W-Int
MW 1:30-2:45 + Sun 7:00-10:00 pm, A. Needham
A selective introduction to Indian cinema, this course will: (1) provide a brief history of its development; and (2) address subjects considered relevant to understanding its attractions: the cultural and aesthetic difference represented by its narrative/performative structures; its engagement with, and crafting of, issues relating to national identity, including those of gender, class and community; the state’s role in its development; its implication in and reflection of globalizing currents in economy, society and culture. Diversity, Post-1900. Enrollment limit: 25. This course may count towards the major in CINE, CMPL, EAST, and GSFS. This course is offered in conjunction with East Asian Studies 309: Title: Chinese Popular cinema and Public Intellectualism, with which it will share 4 [?] class meetings and their accompanying film viewings.

MHST 332 (17941). History of Film Music 4 credits/ CNDP, DDHU
TuTh 3:00-4:15, C. McGuire
A comprehensive survey of film music history from the silent era through the present day. Issues discussed will include compositional developments (growth of instrumentation; use of Leitmotivic structure; expansion of diegetic versus non-diegetic music); music as narrative aid (generating
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continuity; providing momentum; subliminal commentary); and using music as an iconographic character or plot device. Films viewed will include those with soundtracks by major 20th-century composers as well as specialized soundtrack composers. Prerequisites: MHST 101 and one 200-level music history course. Consent of instructor required. Enrollment limit: 15.