NEW CINEMA STUDIES COURSE DESCRIPTIONS, FALL 2016

CINE 119  Exilic Cinema (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.

CINE 202  Modern Latin-American Cinema (Joshua Sperling)
An overview of the cinemas of Latin America from 1950 to the present, with special emphasis on the revolutionary generation of the 1960s and contemporary cinema. Each week a significant Latin American film will be discussed in relation to aesthetic movements, social history and political change. Subjects to be explored include the cinema of poverty, Cinema Novo, Third Cinema, the memory of dictatorship, and the poetics of globalization. An abiding concern will be the relationship of film art to social activism.

CINE 302  Montage in Theory and Practice (Ryan Conrath)
This production course brings together theory and practice to explore the role played by montage—minimally defined as the editing together of images and sounds—in moving image media. As they explore the history and theory of montage, students will also be invited to do montage, for instance by recreating famous sequences from film history, or by repurposing theory toward novel ends. In doing so, students will draw upon a range of both analog and digital production tools, from the film splicer to the popular smartphone app Vine. Course will culminate in a final project consisting of a critical text and an accompanying creative work.

CINE 312  Experimental Ecocinema (Ryan Conrath)
If cinema mediates the relation between human beings and the world, how does it fulfill that function with respect to the natural world? If “nature” is a category we can no longer take for granted, but must actively construct, what cinematic forms are best suited to this work? We will answer: experimental cinema. Key producers discussed include Stan Brakhage, Daïchi Saïto, Rose Lowder, James Benning, Jane and Louise Wilson, Babette Mangolte, and Bill Viola. Key themes include landscape and the ecological sublime; animals and wildlife; the materiality of the natural world; toxicity and pollution; energy and resource extraction; scarcity and conservation; and dwelling.

CINE 321  Contemporary World Auteurs (Joshua Sperling)
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?
CINE 331  Docufiction (Joshua Sperling)
This course investigates the porous boundary between fiction and non-fiction in the cinema. We move from the early ethnographic documentaries of the 1920s through the explosion of documentary work in the 1960s to the recent emergence of the hybrid category of docufiction. Topics to be explored include observation, reenactment, memory, subjectivity and truth. Each week our discussions will be informed by an historically significant film pitched at the border of documentary and fiction.