Few art forms have had a greater impact on modern culture than cinema. Over the course of cinema’s relatively brief history, film criticism and theory have grappled with some of the issues most central to the humanities, including how to represent and transform the world and how technological changes have affected the production and consumption of images. As an academic discipline, cinema studies explores moving images circulating in a variety of media platforms and formats.

The minor in cinema studies focuses on the history, theory, and practice of film and related media. It makes coherent both the historical and aesthetic dimensions of cinema, including the mutual influence of cinema with its cultural, technological, national, and transnational contexts. As a distinct field of study influenced by a range of disciplines—among them art history, English, and the sciences—the minor draws on connections among departments, while at the same time providing a core of courses foundational to the discipline of cinema studies itself.

Requirements for the Minor in Cinema Studies

Six courses, including Cinema Studies 142, 251 or 252, 321, one non-U.S. cinema studies course, and two electives selected from the list of courses approved for the minor or approved by the director. No more than two courses can count toward both the cinema studies minor and another minor or major.

Courses Approved for the Minor in Cinema Studies

**English**

- 386C Special Topics: Documentary Radio
- 411 Shakespeare on Screen
- 412 Global Shakespeare
- 493A Seminar: Literature and Film Adaptation

**French**

- 237 Francophone African Cinema
- 323 Holocaust in French Cinema

**German**

- 234 German Culture through Film
- 297B German Cinema: Past and Present

**Religious Studies**

- 319 Bollywood and Beyond: South Asian Religions through Film

**Russian**

- 242 Make Russia Great Again: Post-Communist Cinema

**Spanish**

- 239 Latin America at the Movies
- 266 Language of Spanish Cinema
- 344 Bad Women and B Films in Contemporary Latin America
- 362 All about Almodóvar

Course Offerings

**[CI138] Film and Media: 1919-1939** From the aftermath of World War I to the outbreak of WWII, film and mass media took on increasing importance in American life. Filmmakers, writers, musicians, photographers, and artists grappled with first a period of prosperity and media invention, then the aftermath of the stock market crash of 1929, and finally the prospect of war in Europe and elsewhere. Mass media not only entertained, but they also became tools to document and to shape the realities faced by US citizens, functioning at the service of
various movements for social change. We will focus on different types of film in relation to nonfiction writing, theater, radio, photography and recorded sound. **Prerequisite:** Concurrent enrollment in English 138 and History 138. Elect Integrated Studies 138.  *Four credit hours.*

CI142fs  **Introduction to Cinema Studies**  An introduction to the discipline of cinema studies, its history, and dominant approaches. Functions as a gateway to the minor and serves as a prerequisite for the required film theory course.  *Four credit hours.*  

WURTZLER

[CI225]  **Video Games and Game Studies**  A survey of the history of the medium of video games, focusing on the major modes and genres in relation to the production and consumption of games. In addition, the course considers how media scholars have attended to emergent media, paying close attention to the genealogy of the field and its origins in film studies and media studies. Students will learn how to critically analyze video games within the medium's historical context, while also gaining understanding regarding game studies, including its historical development and current directions.  *Four credit hours.*

[CI227]  **Visual Ways of Knowing: Transcultural Documentary Filmmaking**  Listed as Global Studies 227.  *Four credit hours.*

[CI242]  **Make Russia Great Again: Post-Communist Cinema (in English)**  Listed as Russian 242.  *Four credit hours.*  

CI245f  **Documentary Video Production: An Editor's Perspective**  Introduces students to the basics of documentary video production. Students will learn how to conceive, plan, shoot, and edit a documentary short subject located in Central Maine. Students will actively engage with the ethics of documentary filmmaking while developing relationships with their subjects. Students will also learn how to use a camera, shoot a scene, interview a subject, and edit a compelling narrative. Attention will also be paid to developing a working knowledge of the history of documentary filmmaking.  *Four credit hours.*  

CI247s  **Visual Storytelling: Found Materials and the Archive**  In the past century, humans have created (and lost) so many visual objects — from 16mm films of vacations, to snapshots of graduations and birthdays, to scrapbooks from childhood, to postcards from abroad. More recently we have created and forgotten about Snapchats, Facebook posts, and digital videos. We will take these ephemeral materials and bring them back to life through the art of visual storytelling. We will use materials from our own lives, from the Colby archive in Special Collections, and from the Northeast Historic Film archive to tell new and compelling stories. Students will also learn how to shoot and edit digital video.  *Four credit hours.*  

CI248s  **Digital Publishing: Telling Stories Online**  Explores the many methods and tools available for creating digital online stories. Students learn the basic skills of multimedia production and develop strategies for conceiving original and creative projects. We will explore the multitude of options for publishing these stories online. Students will learn how to create audio stories, photographic essays, and short-form videos. Students will also become fluent in a variety of programs, including Photoshop, Audacity, and DaVinci Resolve, and engage with a variety of publishing platforms including Vimeo, WordPress, Flickr, and StoryMaps.  *Four credit hours.*

CI251  **History of International Cinema I**  The first of a two-semester survey of the history of global cinema, providing a broad overview of the development of cinema as an art form from the beginning of cinema (c. 1890) to 1945. Students will develop an understanding of the historical, national, economic, aesthetic, and cultural contexts of films produced and received by international audiences in the first half of cinema history.  *Four credit hours.*  

CI252s  **History of International Cinema II**  The second of a two-semester survey of the history of global cinema. Provides students with a broad overview of the development of cinema as an art form from the midpoint of cinema's history (1945) to the present. Students will develop an understanding of the historical, national, economic, aesthetic, and cultural contexts of films produced and received by international audiences in the second half of cinema history.  *Four credit hours.*

CI256f  **Film for Thought: The Art of French Cinema**  Listed as French 256.  *Four credit hours.*  

BRUNETAUX

CI280s  **Topics in Global Cinema: Violent East Asia Media**  The explosive popularity of "Squid Game" in 2021 and the unprecedented success of Bong Joon-ho's "Parasite" in 2019 has reigned the international interest in violent East Asian media, sparked by texts such as Kitano Takeshi's "Fireworks" (1998) and Park Chan-wook's "Oldboy" (2003). This course will survey contemporary South Korean and Japanese cinema, television, comics, and video games in order to explain the ubiquity of graphic brutality in East Asian media. Investigating the aforementioned texts and filmmakers, and discussing a range of topics such as colonialism, gender and sexuality, and most of all neoliberal capitalism, the course will push back against Orientalist accounts of an essential barbarism in Asian culture, demonstrating instead how Korean and Japanese media violence is fundamentally rooted in the historical experience of socioeconomic collapse in the twentieth and twenty-first century.  *Four credit hours.*
CI287j Postwar U.S. Cinema and Culture, 1946-1964 We examine postwar US culture by focusing on a variety of types of film and moving image production, including Hollywood, the avant-garde, and television in the context of cultural, political, and socioeconomic developments, including the Civil Rights Movement, the Cold War, and the Baby Boom. Discussion topics including the red scare, the rise of youth culture, suburbanization, shifting concepts of gender and sexuality, and the anxiety surrounding nuclear weapons as we consider the political implications of representation within a historical moment in which the competition between prominent ideologies manifested in popular culture.  Three credit hours.  HAUSKE

CI289f Streaming Media: Moving Images in the 21st Century Estimates show that more than half of the media content consumed by adults in the US today is on streaming platforms. This course investigates this seismic shift in media history, focusing on the dominant platforms such as Netflix and YouTube and key texts such as House of Cards (2013-2018). In addition, the course will trace the major historical shifts — technologically, industrially, and socioculturally — that coincided the rise of streaming such as the decline of physical home video formats and the proliferation of smartphones and tablets. Through the course, students will gain understanding of twenty-first-century media history while developing critical thinking skills to better navigate contemporary moving image culture.  Four credit hours.  KIM

CI321f Topics in Film Theory: Theories of Film and Media A survey of the major developments in classical and contemporary film and media theory. The course will trace the efforts made to understand film and media, from questions of medium specificity, to their role in the history of art, and to their social, cultural, and political impact. Prerequisite: Cinema Studies 142 or equivalent.  Four credit hours.  KIM

[CI321A] Topics in Film Theory: Cinema/Landscape Explores the relationship between cinema and the landscape, understood as both the natural and the built environment. We often experience landscapes and nature through the mediation of cinema, but rarely consider how such mediation also shapes our encounters with nature itself. While film is our primary focus, we will engage with screens of various types and modes of representation that both preceded cinema and intersected with its later development (including painting, the panorama, photography, post cards, tourist photography and home movies). Prerequisite: Cinema Studies 142 or equivalent.  Four credit hours.  KIM

CI491f, 492s Independent Study Individual topics in areas where the student has demonstrated the interest and competence necessary for independent work.  One to four credit hours.  FACULTY