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# CINEMA STUDIES

**Director,** *Associate Professor Steve J. Wurtzler*

**Advisory Committee and Faculty:** *Associate Professors Dean Allbritton (Spanish) and Audrey Brunetaux (French Studies); Assistant Professors Se Young Kim (Cinema Studies) and Elena Monastireva-Ansdell (Russian); Visiting Instructor Erin Murphy (Cinema Studies)*

**Program Affiliated Faculty:** *Professor Laurie Osborne (English); Associate Professors Arne Koch (German), Mouhamédoul Niang (French Studies), and Maple Razsa (Global Studies)*

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

### *Art*

- 285 History of Photography

### *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

### *Religious Studies*

- 319 Bollywood and Beyond: South Asian Religions through Film

### *Russian*

- 242 Back to the Future: Recent Russian Cinema

### *Spanish*

- 266 Language of Spanish Cinema
- 362 All about Almodóvar

## Course Offerings

**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.* **A.**  
WURTZLER

**CI225f 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.* KIM

**[CI241] Cameraless Film** We explore the practice of cameraless filmmaking — making movies without the use of a camera or other image capture, or making movies by hand. Drawing and painting on celluloid, scratching, bleaching, dyeing, and otherwise distressing pre-existing footage, physically splicing strips of 16mm film, operating analogue projectors — these will be our primary activities as we also read about, screen, and discuss examples of cameraless cinema. Students will learn some techniques of experimental cinema, some of the history of alternative cinema, and gain an understanding of the mechanics and aesthetics of analogue cinema. *Three credit hours.*

**CI242f Russian Cinema From Lenin to Putin (in English)** Listed as Russian 242. *Four credit hours.* A, I. MONASTIREVA-ANSELL

**[CI243] Narrative Film Production** Students will learn the essential skills required to produce a compelling narrative short film through development of preproduction skills from initial idea, to writing a script, to storyboarding, to creating a shot list. We will learn the basics of cinematography, casting, and directing. Finally, students will learn how to edit and manage a postproduction workflow. *Three 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 about food production and sustainability in Waterville, Maine. Students will actively engage with the ethics of documentary filmmaking while developing relationships with their subjects. Ultimately, students will leave this course knowing how to build relationships through documentary filmmaking, while raising awareness of the challenges around food production and insecurity in Central Maine. **Humanities lab course.** *Four credit hours.* MURPHY

**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. Previously offered as CI298A (Spring 2018). *Four credit hours.* MURPHY

**CI248f Digital Publishing: Telling Stories Online** Explores the many methods and tools available for creating digital stories. Students learn the basic skills of multimedia production and develop strategies for conceiving original and creative projects. They explore the potential uses of digital storytelling, including promoting nonprofits, marketing a new business, and developing social justice campaigns. Projects include the creation of animated .gifs, photo manipulations, audio soundscapes, digital video mash-ups, and promotional web videos. Students also become fluent in a variety of programs, including Photoshop, Audacity, and Final Cut X, and engage with a variety of publishing platforms including Vine, Flickr, WordPress, Vimeo, and Tumblr. *Four credit hours.* A. MURPHY

**[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.* A.

**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.* A. WURTZLER

**CI280f Topics in Global Cinema: East Asian Blockbuster** An introduction to contemporary cinema in East Asia with a focus on China, Hong Kong, Japan, and South Korea. More specifically, the course will trace the emergence and eventual dominance of the blockbuster in the region, charting the cinematic traditions of each country, the movements that preceded blockbuster cinema, the major films that helped establish it, and finally its current directions. *Prerequisite:* Cinema Studies 142. *Four credit hours.* KIM

**[CI283] Film Authors** Explores the post-World War II debate about film authors and the difficulty of assigning authorship to a single person in what is so frequently a collaborative medium. Largely inaugurated by a small group of French critics turned filmmakers, the debate about cinema authors has continued in various forms with historians, theorists, and critics looking to both cinema's rich international history

and its globalized present to determine the value of authorship as a critical concept. Students will explore cinema aesthetics, economics, and spectatorship by focusing intensively on the work of one or more film authors. *Four credit hours.*

**[CI284] Documentary Film: History and Theory** Examines documentary cinema through historical and theoretical perspectives. We explore the dominant aesthetic approaches to global nonfiction filmmaking and how they changed over time. Students will encounter different theoretical perspectives on the relationships between cinema, reality, ideology, and power, and we will consider the social and ethical issues raised by documentary film. Through writing assignments (both short informal writings and longer argumentative papers) and class discussions, students will critically and creatively engage with an important category of cinema. *Prerequisite:* Cinema Studies 142. *Four credit hours.*

**[CI285] Experimental Cinema** Explores the international history of experimental cinema from the European modernists of the 1920s to contemporary practices. We focus on cinema's relationship to the other arts (poetry, painting, photography, dance) and the aesthetic approaches of a variety of films that are more comfortable in an art gallery than in a multiplex. Through writing assignments (both short informal writing and longer argumentative papers) and class discussions, students will critically and creatively engage with this important category of global cinema. *Prerequisite:* Cinema Studies 142. *Four credit hours.*

**[CI286] U.S. Cinema: The Studio System, 1930-1960** Explores the most successful era of U.S. cinema and the ways in which a handful of companies were able to limit competition and largely control the production and exhibition of films in the U.S. and abroad while also making some of the most popular films of all time. Students encounter cinema as an entertainment form but also as a powerful articulation of an ideological system. The class will explore the variety of types of films (animation, newsreel, documentary, serials, feature narrative films) produced during the height of U.S. cinema's popularity and the ways in which U.S. cinema both articulated and shaped American culture. *Four credit hours.*

**[CI287] 1930s U.S. Media** Throughout the 1930s, filmmakers, writers, musicians, photographers, and artists grappled with the aftermath of the stock market crash of 1929 and the prospect of war in Europe. For many, forms of expression became tools to document the realities faced by U.S. citizens. Often this documentary impulse functioned at the service of various movements for social change. Media not only raised public awareness about social conditions but also served broader attempts to intervene in society. We will focus on various types of film in relation to nonfiction writing, poetry, short fiction, theater, radio, photography, and recorded sound. *Four credit hours.*

**CI298As TBD** *Four credit hours.* KIM

**CI298Bs TBD** *Four credit hours.* KIM

**CI321Af 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.*  
WURTZLER

**[CI321C] Topics in Film Theory: Film Noir** After a brief survey of the constituent features of the *film noir*, we will explore a number of different film theories for what they can reveal about this cycle of films. Genre, literary adaptation, authorship, ideology, theories of 'the gaze' and sound, as well as postmodernism provide a series of theoretical frameworks to reconsider these films and by implication the multifaceted nature of cinema. *Prerequisite:* Cinema Studies 142 or equivalent. *Four credit hours.*

**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