

Spring 2014 Cinema Studies Graduate Seminars

Landscape and Architecture in Italian Cinema: Antonioni Pasolini, and Rosi (Welch)

16:560:674

M 4:30-7:10, Italian Seminar Rm (CAC)

From at least as early as the 1930s, Italian cinema has used urban or rural settings to convey the moral status of its characters (the immoral femme fatale, the hapless peasant, the urban swindler). With the advent of post-World War II neorealism, "the city" emerged as a character in its own right. Indeed, it would be difficult to imagine the films under consideration in this course (by Antonioni, Pasolini, and Rosi) without taking into account how architecture (or its stark and emphatic lack) informs the cinematic frame. Taking its inspiration from filmmakers and theorists who address how cinema, like architecture, structures vision and belief, this course examines how Antonioni, Pasolini, and Rosi both utilize and theorize the encounter between space and human experience. Themes to include: the southern question, urbanization and industrialization in postwar Italy, globalization and ecology.

Film Theory and World Cinema (Naqvi) 16:195:522 & 16:470:670:01 W 4:30-7:10, 172 Coll Ave Sem

This course will serve as an introduction to film theory and criticism from the inception of cinema to the present. It seeks to help students develop the vocabulary and analytical skills essential for teaching and research within cinema studies and to expose them to international film movements. We will focus on

a variety of theoretical concerns, including the interrogation of realism, auteurism, genre, avant-garde and third cinema movements, psychoanalytic and feminist approaches, spectatorship and subjectivity, star studies, (post)national cinema, and the impact of digital technology. Each week we will view a film, which will be discussed in class together with the required readings. Please note that the screenings will take place in the German House Seminar Room; films are also available for on-site viewing at the Douglass Media Center (Kilmer Library). The course is taught in English and all readings (Balázs, Arnheim, Vertov, Eisenstein, Kracauer, Adorno, Metz, Althusser, Mulvey, Mayne, Silverman, etc.) are available in English, although students are encouraged to read the original where possible. This course is necessary for completion of the graduate certificate in film studies.