

BACK BY POPULAR DEMAND!!! CHECK OUT THESE ENGLISH DEPT. FILM COURSES FOR FALL 2014!!

ENGL 104 INTRO TO FILM, two 75-min. lecture-discussions & film screening weekly (Multiple sections) Staff

(Same as MACS 104)

This discussion-oriented introductory course (taught in separate small sections) studies analysis of narrative strategies, shot properties, mise-en-scène, editing, and sound in films. We focus also on genres and styles of films, including, e.g., film noir and musicals, as well as documentaries and alternative independent films. Each week will focus on specific techniques, approaches, or aspects of film studies, with a weekly screening of a feature film or program of shorts as illustration. Expect to write a couple of short essays; to take a midterm and a final and some quizzes on the readings, films, and discussions. Grants Gen Ed credit in Literature and the Arts.

ENGL 117 F SHAKESPEARE ON FILM. Lect: MW 2:30-3:45; Screening: F 11-12:50 (same as MACS 117)

This Gen Ed (Literature and the Arts) course explores the ongoing reinterpretation and appropriation of Shakespeare plays in twentieth- and twenty-first century film. Expect to read around five plays and analyze two productions of each play, and to consider how Shakespeare can be transformed to meet different cultural and contextual demands of the screen.

ENGL 273 E AMERICAN CINEMA SINCE 1950, A. Basu. Lect: MW 1-2:15; Screening TH 4-6:30 pm (same as MACS 273)

Explores key issues in American cinema from 1950 to the present, structured around central problems of film studies (such as authorship, genre, narratology, film style, gender analysis, and the spectacle of violence), contextualizing them within moments of major transition in the American film industry. Viewing and discussion of a major film each week.

ENGL 373 D SPECIAL TOPICS IN FILM STUDIES, Somerville. MW 11-12:50 (same as MACS 373, meets with GWS 395)

TOPIC: Sexuality and Cinema in the U.S.

This course explores how sexuality and cinema have been intertwined from the late nineteenth century to the present, not only through the erotics of the on-screen image, but also through the politics of sexuality in the production and reception of films. Through theoretical and historical readings, we will consider a range of topics, including theories of spectatorship, psychoanalytic models of desire and fantasy, censorship, intersectional approaches to race and sexuality, the emergence of lesbian and gay identities, the politics of pornography, and queer approaches to cinema, among others. Weekly screenings will include films from a range of historical periods, genres, and production contexts, primarily (but not exclusively) in the U.S.

ENGL 374 S: ANGLOPHONE WORLD CINEMA, S. Camargo. TuTh: 2–3:50

TOPIC: The Films of Oz: Australian Cinema 1970–Present

Welcome to Australia: a place of diverse cultures, landscapes, and imaginations. While Australians are like us in many ways, their history and culture have led to some unusual developments. For example, consider these words: Ockers, Larrikans, and Bushrangers. Aborigines. The Outback. Uluru. Walkabout. Billabongs and digeridoos. Speaking “Strine.” All perfectly understandable to them, and, after this course, to you, too.

As a country and as a film industry, Australia has had to carve out a national identity, first in relation to England, and then in relation to the 800-pound gorilla of the film world: Hollywood. Through our examination of a selection of Australian films, some that you will have heard of and perhaps even seen, and others that are likely to be new to you, we will try to discover what Australians themselves see as essential about Australian identity; how they represent race, gender, and class; how they define themselves in relation to the geography of their country; how they try to integrate diverse cultures into the fabric of their nation; and how they have tried to express all this through the medium of cinema. While previous coursework in cinema studies is a plus, it is not a prerequisite for enrollment in this course.

Evaluated work will include four medium-length papers and active participation in class discussion, including an oral report here and there.

FOR GRADUATE STUDENTS:

503 1 HISTORIOGRAPHY OF CINEMA, Turnock. M 1-4:50 (same as MACS 503, CWL 503)

Seminar on historical perspectives on cinema as an institution, a body of signifying practices, a product to be consumed, a phenomenon of modernity, and a cultural artifact, and on cinema in relation to other screen media.