



RIC FILM STUDIES PROGRAM SPRING 2020 COURSE OFFERINGS

Registration for Spring 2020 opens on 12 November 2019. You must meet with your advisor prior to your registration to discuss course selections and have your registration block removed. Contact your advisor to arrange a meeting. ***Please pay attention to course prerequisites.*** If you do not know who your advisor is, you can look it up in your account on MyRIC. If you do not have an advisor, contact the program director Vincent Bohlinger at vbohlinger@ric.edu.



HONR 100: First-Year Seminar

MTh 12:00-1:50 PM, Kathryn Kalinak

How has nature been depicted in American film across the 20th century and into the 21st? How have films represented the relationship between nature and human nature? How have films engaged with political struggle over issues of ecology? These are just a few of the questions we will investigate as we look at film and ecocriticism, an emerging theory and practice in the discipline of film studies. From Disney's animated classic *Bambi* to the Oscar-winning documentary *An Inconvenient Truth*, from silent film's *The Wind* to the 21st century's *Into the Wild*, we will study filmic representations of nature to help us understand the natural world, our relationship to it, and what we can do to preserve it. Open to Film Studies majors. Contact Vincent Bohlinger to be registered in this course.

FILM 116: Introduction to Film

This course is an introduction to film analysis and serves as the gateway course to all other Film Studies classes. Our primary focus will be on the relationship between elements of film style and their respective functions. We will examine the formal characteristics of a variety of films and explore how these characteristics contribute to our understanding of these films. By the end of this course, you will be equipped with the vocabulary and skills necessary to provide a sensitive and persuasive analysis of any film you might encounter.



FILM 116-01 Introduction to Film, W 6:00-9:50 PM, Jim Pickett

FILM 116-02 Introduction to Film, TuTh, 10:00-11:50 AM, Rosalind Sibielski

FILM 116-03 Introduction to Film, MW, 4:00-5:50 PM, Mark Espinola

FILM 116-04 Introduction to Film, M 6:00-9:50 PM, Derek Dubois

FILM 116-05 Introduction to Film, MW 8:00-9:50 AM, Kevin Esch



FILM 219: Methods of Film Analysis

MW 10:00-11:50 PM, Kathryn Kalinak

This course emphasizes the reading and writing of film criticism and analysis as it introduces the major conceptual frameworks that have long dominated writing about cinema: film authorship, film genres, and national cinemas (the three principal categories for upper division Film Studies courses). Significant attention will be paid to the craft of writing critical essays about film, emphasizing the importance of scholarly research. There will be numerous informal

writing assignments, three formal papers, plus one major revision as well as class preparation and participation. Prerequisite: FILM 116 or consent of instructor.

FILM 221: History of Film II

TuTh 2:00-3:50 PM, Rosalind Sibielski

This course studies significant national and international trends in the history of film from WWII to the present. We will focus on major developments within various national cinemas and consider the continuing pressures (economic, ideological, and aesthetic) exerted on those cinemas by Hollywood. We will study genres, movements, and directors from the U.S. and other areas of the globe. Students are strongly encouraged to have taken FILM 220 ("Film History I") prior to enrollment in this course. Prerequisite: FILM 116 or consent of instructor.



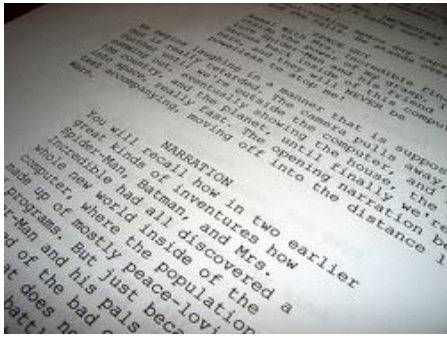
FILM 353: Hollywood Studio System

MW 2:00-3:50 PM, Kathryn Kalinak

Hollywood was, in its heyday, the dominant filmmaking practice in the world. There is a strong argument that it still is. This course will trace the birth, development, and end of the studio system and consider: the birth of the studio system in the silent era, the conversion to sound and the recalibration of the studio system in response, acting and the star system, censorship and the Production Code, technological innovations, distribution and exhibition practices, and changing audience demographics. Readings will be drawn from a variety of sources and will include key scholars of the studio system: Douglas Gomery, David Bordwell, Kristin Thompson, and Janet Staiger, Thomas Schatz, Thomas Doherty, and Steve Neale. The recently published *The Classical Hollywood Reader* will serve as the course text. Case studies will span the historical breadth of the studio era and cover a range of genres, including westerns, musicals, comedy, film



noir, literary adaptations, dramas, melodramas (including the woman's film), and teen pix. Prerequisite: FILM 219 or consent of program director.



FILM 371: Screenwriting II

M 6:00-9:50 PM, Andrew Cate

This course is designed to build upon the fundamentals of writing for film previously covered in FILM 370. It will include various methods for planning one's story, alternatives to the Classical model, and the art of the feature-length film. The class will be comprised of lectures and workshops. Students will write a full feature-length film script. Prerequisite: FILM 370.

FILM 373: Intro to Film Production

TuTh 10:00-11:50 AM, Bonnie MacDonald

A hands-on course designed for students with little or no filmmaking experience, FILM 373 creates a foundation to be built upon in upper-level production courses. Over the course of the semester, students will develop rudimentary film production skills and techniques including DSLR camera operation, three-point lighting, audio recording, editing, film music, sound mixing, and color grading. Prerequisite: Film 372 or consent of instructor.



FILM 454: Film Theory

TuTh 4:00-5:50 PM, Vincent Bohlinger

This course provides an overview of some of the principal theoretical concerns to have encompassed film studies since the 1960s. Major theoretical frameworks to be examined include semiotics, structuralism, psychoanalysis, Marxism, apparatus theory, feminism, and cultural studies. We will read works by such theorists as Louis Althusser, Roland Barthes, Jean-Louis Baudry, Raymond Bellour, Sigmund Freud, Christian Metz, and Laura Mulvey.

We will apply these readings to films by John Ford, Howard Hawks, Alfred Hitchcock, Vincente Minnelli, Josef von Sternberg, and others. This is a reading and writing intensive course, and students are expected to screen several films outside of class. Students will write three papers that utilize three different theoretical approaches to the same contemporary film. Prerequisites: FILM 220, FILM 221, and two 300-level film courses or consent of instructor.

FILM 479: Film Studies Internship

TBA, Vincent Bohlinger

Students gain a more comprehensive understanding of career possibilities in the broad field of film studies. Credit load varies, and this course may be repeated for credit. Contact program director for more information. Prerequisites: a major in Film Studies, completion of at least 55 undergraduate credit hours (18 of which in Film Studies), and a 3.0 GPA in the major.

