

forging national identities. Through a diverse range of art forms from South Asia, including music, dance,

Course will explore key films, filmmakers, and cinematic techniques and approaches of selected national cinema styles from around the globe. Topic varies.

In this course, we will examine two genres popular during the classical Hollywood period in order to think more intently about what constitutes a genre and how genre relates to larger issues of authorship, history, and ideology. This class examines the historical shape of both movements, articulating them through close readings, analysis, film theory, and genre studies.

This course acquaints students with the most important theories and methods in the field of cultural studies, such as semiotics, feminist and postcolonial theory, affect theory, and phenomenology.

This is a course that explores the idea of utopia – a perfect place and society – through works of science fiction. In this course we will address not only the meaning of utopia, but explore how it has been conceived, attempted, thought about, and represented in literature and film. Finally, we will be concerned not only with fictional representations, but about the ideas of utopia in real life.

This course offers students an advanced survey of film and film culture from the birth of cinema in the 1880s to the collapse of the Hollywood studio system in the 1960s, as an aesthetic and cultural practice through a global lens, looking at the development of cinema across cultures and between various historical moments.

This course explores critical theory with an eye to both film studies and cultural studies. Largely a reading course, this seminar provides graduate students a background in the primary texts, history, and major topics of critical theory. Our central focus is to illuminate these theories so students can use them in their own work and go on to explore topics of specific interest. The first portion of the term will look at Marxist, Linguistic, and Psychoanalytic theories as three streams of thought that influenced many subsequent cultural and film theories. Then we will read about a range of topics, including: mediation, phenomenology, and affect; feminist, gender, and queer theories; and ethnicity and postcolonial theories.

This course provides an overview of sound and music in film history, including both aesthetic and technological aspects. In addition to a historical survey, this course covers important concepts and theories for the analysis of sound and music in cinema.

This course provides students with the historical and intellectual grounds of cinema made by Black Americans. We cover a broad variety of cinema, moving from the birth of cinema all the way into web series and digital video installations.

This course critically explores animated media around the world from the late-nineteenth century until the present. In the process, we raise fundamental and often unexamined questions about movement, color, rhythm, space, time, collectivity, race, gender, sexuality, nationality, politics, economics, computation, colonialism, and ecology.

In this course, we will look at post-1945 German films from the New German Cinema (1960s-early 80s) to the films of the united Germany (1990-present). We will explore themes such as reunification and nostalgia for the East, immigration and the multicultural society, the haunting legacy of Fascism and the Holocaust, the European refugee crisis, and the destruction of the environment.

A course emphasizing the practical aspects of research in the liberal arts including analyzing primary sources, assembling a bibliography, synthesizing secondary sources, and defining an argument.

This course will focus on empathy, trauma, and disability with a particular focus on arts, culture, representation, and mediation. My main focus is to introduce you to the main theoretical sources and debates in each field. In focusing on representation (be it literary, visual, or auditory), there are overlapping reasons why, the issue of empathy will work as a frame for the work we do in this class.

Explores the historical changes and continuities of an enduring theme, issue, pattern, or practice in American culture across multiple cultural eras. E.g., democracy, wilderness, jazz, domesticity, regionalism, ethnicity. Topic varies.

Focuses on relationships between geographical location and cultural dynamics. Emphases include the roles of natural environments, core-periphery relations, and local identities in the development of cultural practices. Topic varies.

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In this course we will analyze the properties of cinematic language, reconstruct the sociohistorical and psychological formation of memory and imagination, and question our own reception of films. We will examine aesthetic and philosophical controversies surrounding these representations as well as analyze the narrative and editing strategies filmmakers use to relate collective history and individual trauma.

This course focuses on a particular aesthetic genre or medium. Emphasis is on close readings of generic paradigms and how these shape social ideas and identities. Topic varies.

An introduction to graduate study in humanities and cultural studies. This course introduces incoming graduate students to the research interests of the departmental faculty and the program emphases, including textual analysis and analytical writing.

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Interdisciplinary analysis of American life during a specific cultural era.

This

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Examples from the arts and letters of the U.S.; analyses of their relationships to the concepts of progress and aesthetic judgement. From 1890 to present.

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This course rethinks conventional oppositions between experimental and documentary cinema by exploring their aesthetics, histories, and dominant theories.

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This course surveys the technological, aesthetic and social significance of the New Hollywood
blockbuster from its emergence in the 1970's until the present day. Linking aesthetic shifts in American
moving images to broader transformations in political economy, stheco