FILM STUDIES TOPICS COURSES
(from Fall 1998 to present)

FIL 250/450 Topics/Seminar Visions of America in Film. Examines the different ways 'America' is depicted in the cinema. Begins with a historical and theoretical overview of 'America' and confronts how contemporary film both represents and constructs our understanding of 'America.' Through seminar discussions organized in three thematic units, 'The American West,' 'The American City,' and 'The Other Americas,' considers issues central to discussions of 'America' including myth, frontier, Manifest Destiny, nationalism, natural resources, Americana, and race, class, and gender, etc. Within each unit, discusses a selection of readings and a wide range of films that relate to the topics. Films may include Chinatown, Thelma and Louise, Easy Rider, Do the Right Thing, 8 Mile, Maria Full of Grace, and The Motorcycle Diaries.

FIL 350A Topic: Making a Full Length Film. Students will make a full-length film (about 80 minutes running time) by completing processes of script development, story boarding, casting, filming, and post-production. All filming must take place during the fall 2010 semester. Script creation, however, may be completed during summer 2010. Students will sign up for the course as part of a team of filmmakers. Ideally, teams will be comprised of four individuals (at least one team member should have a comfortable knowledge of Apple® Final Cut®, Adobe® Premiere®, or other film editing programs). Special permission of the instructor required for a smaller group of two or three individuals. Each group must have their own portable external hard drive dedicated to storing all the work. For more information, contact Prof. Boles (wboles@rollins.edu). Prerequisite: Enrollment by consent of the instructor only.

FIL 350B Topic: The Visual Geography of Film. Why do films exert such a powerful influence on our understanding and perception of place? How do various film elements (e.g., cinematography, editing, mise-en-scene, narrative, or sound) work together to convey a strong sense of visual geography? What are the strengths and limitations of film as a medium for communicating ideas about place? These questions lie at the heart of our exploration of the visual geography of film. Films discussed include Before Sunrise, The Motorcycle Diaries, Babel, The Thin Red Line, and Manhattan.

FIL 450 Film Studies Seminar: Sex and the Working Girl: Film, Feminism, and the Proletariat. Considers representations of sexuality and work in American film from predominantly feminist perspectives. Students develop their own filmic perspective by way of analysis essays, and enrich their understanding of film by considering the trajectory of work and sex in the West's recent history.

FIL 450 Artists and Film. Explores cultural conceptions of the role of art and artists in Western culture as seen through film. What do films reveal about persistent stereotypes of the “crazy artist,” the “outlaw artist,” “the martyr artist,” and the “victimized woman artist?” Where do these ideas originate and how do the cinema and film as a medium participate in supporting or resisting them? In addition to films about artists made by directors or actors, such as Frida and Pollock, the course explores films made by artists about artists, like Basquiat, and artist-director collaborations like Un Chien Andalou. FIL elec, ARH elec.

FIL 450/ANT 405D Seminar: Cinema and Society in Japan. Considers Japanese film in light of the culture and society of Japan. Japan has produced some of the world's most influential directors including Akira Kurosawa, Kenji Mizoguchi, Yasujirō Ozu, and Hayao Miyazaki. The range of styles expressed by
these various directors (and others too numerous to list here) is extraordinary. As in any country, film is largely a mirror for society, and students will consider Japanese film as not only art form, but also as a medium through which distinctly Japanese ideas and viewpoints have been expressed for more than the past 100 years. *Prerequisite: senior ANT majors or FIL minors only.*