

**If you're still looking for a Spring course, Film Studies has several options.
FS 212 carries GER credit and English/Film Studies 312 is an online section.**

<http://www4.uwm.edu/lets/filmstudies/courses.cfm>

ART HISTORY 206: History of Film II: 1945-present T 1-4:50, R 1-2:50 Instructor: Elena Gorfinkel

This course surveys the development of cinema internationally in the post-war (1945-present) period. Film movements, tendencies and modes of production examined will include: classical Hollywood, Italian Neo-Realism, Direct Cinema, European New Waves of the 1960s, New German Cinema, 'Third Cinemas,' American indie films, New Chinese Cinema, new tendencies in Middle Eastern Cinema, and the development of a Global Film Culture. We will consider a variety of forms and styles: commercial, avant-garde, experimental, documentary, analog and digital. Enrollment in Thursday discussion section required.

FILM STUDIES 212-001, Intermediate Topics in Film Studies: US Independent Cinema, TR 11:00 - 12:50, Instructor: Benjamin Schneider

Students in this course will engage with a variety of recent examples of independent film produced in the United States. In the course, we will examine the narrative, stylistic, industrial and cultural aspects of contemporary U.S. independent film. To structure our course, we will be reading both academic and popular criticism about the films and about the seemingly inexhaustible and endlessly regenerative independent film movement. Among others, we will discuss films by Kelly Reichardt, Lance Hammer, and Rahmin Bahrani.

FILM STUDIES 212-002, Intermediate Topics in Film Studies: Violence and Disorder in the Midwest, MW 2:00 - 3:50, Instructor: Adam Ochonicky

As a region, the Midwest is situated uniquely within the American popular imagination. Often labeled as being "flyover country," this space and its inhabitants are depicted both as "authentically" American and as a cultureless mass. This course will explore the complex (and often contradictory) ways in which the Midwest has been represented in a variety of texts from 1950 to the present, with a particular emphasis on the recurrence of violence and disorder that emerges in such representations. Through close analysis of films, television, and literature, students will consider how these texts construct the region in symbolic and explicit ways; the purpose of such analysis is not to assess the "accuracy" of texts representing the Midwest, but to consider the purposes and meanings of prescribing a popular identity for the region. What characteristics are identified as essentially "Midwestern"? Why are these particular cultural qualities and practices attributed to the Midwest? We will address these questions and our course texts with the perspective that there are significant and underlying values inherent in the numerous and varied popular representations of the region.

ENGLISH 312: Topics in Film Studies: Cinema and Digital Culture ONLINE, Instructor: Tami Williams

From the kinoscope to the iPhone, moving image culture has never stopped making itself anew. In this course, we examine the nature of "new" or digital media from a wide variety of perspectives: technological, economic, and particularly cultural and aesthetic. We will look at how new media, such as digital photography, video games, virtual reality, and the internet, refashion earlier media forms, such as cinema, as well as how the latter is itself influenced by emerging media. In addition to the shifts and changes effected by digital technologies in contemporary society, we will consider the place of the Self within the context of new media. To this end, in addition to reading critical texts, students will have opportunities to explore these questions on a personal and practical level, from blogging and video gaming to social networking and culture jamming. Class discussions will focus on weekly readings, film viewings and website visits.