

FILM STUDIES

Spring Quarter 2009

I realize that those of you enrolled in Spring Quarter *FMS 120 (Italian-American Film)* are going to be very disappointed that the course had to be cancelled a few days ago.

To help you identify **COURSES THAT CAN FULFILL** the same Upper Division FMS requirements (Race/Ethnicity; Cinematic Movements and Traditions) I'm sending you all the following list of courses that ARE offered in Spring and that fulfill upper division Film Studies requirements:

- **JST 120: Cinema and the Jewish-American Experience** (Race/Ethnicity OR Cinematic Movements and Traditions);
- **DRA 114: Shakespeare on Screen (Cinematic Movements and Traditions)**. Team-taught newly-designed course Contact Christine Samson (csamson@ucdavis.edu) and Patricia Miller (pemiller@ucdavis.edu) for more information;
- **WMS 164: Feminist Film Theory and Iranian Cinema** (Race/Ethnicity OR Gender/Sexuality OR Film Theory);
- **WMS 160: Women of Color in the Cinema** (Race/Ethnicity OR Gender/Sexuality)
- **MUS 115: History of Film Music** (Cinematic Movements and Traditions)

Remember each quarter to consult the FMS website
(<http://filmstudies.ucdavis.edu/courses/Spring09>)

Contact Professor Liz Constable, Director and Major advisor
(elconstable@ucdavis.edu) or Joy Li, Film Studies, Peer Advisor,
(joyli@ucdavis.edu)

JST 120: Cinema and the Jewish-American Experience (CRN: 93262)
Instructor: Janis Plotkin (jplotkin@aol.com)

TR 10: 30 – 11:50, TR 12:10 – 1:00, Olson 223

IMMIGRANT MOTHERS, REBELLIOUS SONS:
The Jewish Image in American Cinema

It was the ambition and creativity of new immigrants arriving at the turn of the 20th Century that established American cinema. At that time Jews from Eastern Europe represented one of the largest waves of new arrivals. Many were seeking new opportunities for financial success while shedding the limitations of life in the old world. They were challenged by differences in language and culture as well as a specious brand of American anti-Semitism.

It was through popular culture: vaudeville, music and movies that a new identity was created. Some immigrants sought a balance between assimilating into American life with an ethnic identity, others completely reinvented themselves. All of this can be found in the stories told by Jewish immigrant's writers, directors and producers. Employing humor, melodrama, political history and coming of age stories these films reveal an evolving landscape of American Jewish identity. Films to be screened include films by The Marx Brothers (*Duck Soup, A Night at the Opera*) in the 1930s, Ernst Lubitsch in the 1940s, Paul Mazursky 1976, Barry Levinson 1999, and ends with Dennis Duggan's 2008 film *You Don't Mess with the Zohan*.

DRA 114: Shakespeare on Film (CRN 68305)
Instructors: Christine Samson (csamson@ucdavis.edu) & Patricia Miller (pemiller@ucdavis.edu)

TR 4:10 - 5:30 pm; Film Viewing - TBA

This course will explore how Shakespeare's plays have been adapted to the cinema by a variety of filmmakers. We will examine how Shakespeare's work has been depicted on film with respect to directorial and performance styles, production design, faithfulness to text and the time period in which the films were made. Cinematic techniques employed by the different directors of this medium will be addressed as well as the socio-political contexts of the films. The fundamental question of the course will ask how Shakespeare's plays have crossed over to the world of cinema and what impact they have made on film viewers.

WMS 164: Gender and Cinema (CRN: 92754)
Instructor Barbara McBane (bmcbane@ucdavis.edu)

MW 3:10-4:30, T 6:10-9:00; Wellman 212 & 230

Feminist Film Theory and Iranian Cinema

Filmmaking in Iran since the 1979 Iranian Revolution has sometimes been called a “woman’s cinema.” WMS 164 will use graphic novels, basic texts of Western feminist film theory, and recent diasporic writings about Iranian cinema to consider why and how it has been described in this way. We will survey many films made by and about women in Iran, reflect on women’s prominent roles in the film industry there, and examine the distinct cinematic language developed in response to government regulations. Students will have the opportunity, if they wish, to develop collaborative creative projects in partial fulfillment of course requirements.

WMS 160: Women of Color in the Cinema (CRN: 93733)
Instructor Barbara McBane (bmcbane@ucdavis.edu)

TR 3:10-4:30, W 6:10-9:00; Wellman 212

This course examines the production, reception, and analysis of representations of Women of Color in the U.S. We will selectively survey recent independent Women of Color film and video production, with an emphasis on local (Northern California) filmmakers. Drawing from a range of feminist, Women of Color, post-colonial, and queer theories, the course engages critical questions concerning race, gender, sexuality, class, and the politics of representation. We consider how race and representation have been addressed in feminist film theory, and how Women of Color theorizing and film production have compelled rethinkings of questions of the gaze, spectatorship, and visibility that have been past staples of feminist film theory. While some attention is given to hegemonic (Hollywood) cinema, the focus of the course is on strategies of resistance and alternative imaginings by Women of Color. Students will have the opportunity, if they wish, to develop collaborative creative projects in partial fulfillment of course requirements.

MUS 115: History of Film Music (CRN: 93757)
Instructor: Pablo Ortiz (pvortiz@ucdavis.edu)

TR: 3:10 – 4:00; W: 6:10 – 9:00; Wellman 234

The course will cover the history of Film Music, from silent film to now, and in addition will focus on some particularly interesting composers (Bernard Herrmann, Nino Rota, John Williams, Carl Stalling) and their connection with major stylistic movements of the 20th Century.