The Department of

Cultural Studies
&
Comparative Literature

Cinema and Cultural Studies
(CCS)

Fall 2017
Some courses offered in Africana Studies (AFS), Art Studio (ARS), Art History & Criticism (ARH), Comparative Literature (CLT), Consortium for Digital Arts Culture and Technology (CDT), English (EGL), Technology & Society (EST), Music (MUS), Philosophy (PHI), Hispanic Languages and Literatures (SPN), Theatre Art (THR) and Women’s Gender, & Sexuality Studies (WST) may be used to fulfill the Cinema & Cultural Studies (CCS) major or minor requirements. Students are urged to consult with Prof. Andrea Fedi, Undergraduate Program Director at, andrea.fedi@stonybrook

**CORE COURSES:**

**CCS 101: INTRODUCTION TO CINEMA & CULTURAL STUDIES**

An examination of mediated images and how they characterize and shape our everyday lives. Students learn how to recognize, read, and analyze visual media (which may include: film, television, advertising, photography, music videos, art, graphic design, machinima, and web-based images) within the social, cultural, and political contexts of cinema and cultural studies.

*DEC: B*

*SBG: ARTS, HUM*

*3 credits*

**LEC-01** MW 12:00 PM - 12:53 PM
Javits Lecture 102    Brooke Belisle

**LAB-L01** M 6:30 PM - 8:20 PM
Frey Hall 102    Brooke Belisle

**CCS 202: FILM GENRES: CRIME AND SCIENCE FICTION**

The goal of this course is to explore the concept of film genre along with the conventions of crime and science fiction movies. The course shows the historical development of these genres and their intersection with other genre conventions, including fantasy, horror, mockumentary, noir and road movies. A particular attention is given to the representation of two iconic outcast characters: gangsters and aliens.

This course is designed to introduce students to film genres and focus on documentary films, in the context of history, culture, media and memory. Taking an interdisciplinary approach, cultural, literary, and historical theories as well as excerpts from novels, essays and poems will serve as lenses to guide our view into the past, present and future lives of people, places and phenomena. The engagement of our class is threefold, the historicizing of memory from a postcolonial perspective, identifying the impact and role of media in shaping how we remember and assessing transnational effects. Particular attention will be placed on how reality is documented through nonfiction films and the relationship between memory and power, media and representation, movement and history.

*DEC: D*

*SBG: ARTS*

*3 credits*

**LEC-01** MW 11:00 AM - 11:53 AM
Psychology A137    Simone Brioni

**LAB-L01** W 7:00 PM - 9:00 PM
Psychology A 137    Simone Brioni

**UPPER DIVISON REQUIREMENT:**

**CCS 301: CINEMA AND MEDIA THEORY:**

Recent trends in critical theory applied to the study of film, television, literature, popular music, and other types of “cultural production.” In-depth analyses of specific literary, visual, and musical texts are situated within structures of power among communities, nations, and individuals. Exploration of how identities of locality, gender, ethnicity, race, and class are negotiated through cultural forms.

*Prerequisite:* CCS 101 or CCS 201

*DEC: G*

*SBG: CER, HFA+

*3 credits*

**LEC-01** MW 11:00 AM - 11:53 AM
Melville Library W 4530    Patrice Nganang

**LAB-01** M 7:00 – 9:00 PM
Physics P 112    Patrice Nganang
UPPER DIVISION ELECTIVE COURSES:

CCS 311: GENDER AND GENRE IN FILM:
Associated primarily with the period directly before the Second World War through the late 1950s, film noir is frequently characterized as a style that reforges the masculine anxieties of the age. This course will examine masculinity and femininity in the context of the film noir as a modernist art form. Issues of race and sexuality will predominate, as intertwined with gender roles. May be repeated as the topic changes.

Prerequisite: One DEC B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117, EGL 204, WST 291, WST 305
DEC: G
SBC: HFA+
3 credits
LEC-01 MW 12:00 PM - 12:53 PM
SBS S 218 TBA
LAB-L01 W 7:00 PM - 9:00 PM
Chemistry 128 TBA

CCS 325: CULTURE IN CONTEXT: SPEED!
MOBILITY AND SOCIETY

Around 1907, the common perception in many social and intellectual circles around the world was that mass-produced automobiles were about to radically change the geographic and anthropological landscapes of the past. While speed became the defining feature of the new 'mechanical' world, mobility and the symbiotic relation between man and machine (developed on a scale that was unknown to the earlier times of trains and steamboats) suggested that an evolutionary change was also imminent, which would profoundly affect traditional identities, individual roles and social practices. With the help of instant books written by journalists, plays, novels, newspaper and magazine articles, this course delves into still-relevant topics such as race and technology, tech evangelism, neophilia, human-machine symbiosis, and modernist aesthetics. May be repeated as the topic changes.

Prerequisite: U3 or U4 standing
DEC: F
SBC: SBS+
3 credits
LEC-01 TUTH 2:30 PM – 3:50 PM
SBS S218 Andrea Fedi

CCS/DIA 383: TOPICS IN GAME STUDIES: #GAME AND GAMER CULTURES

The course critically examines video games within cultural, social, political, and historical contexts. It is designed to afford an immersive study of a range of topics pertinent to the scholarly study of video games. Possible topics include: game history, games art and design, game preservation, game play and experience, games and culture, racial and gendered subjectivities. This course surveys the history and culture of video gaming as well as the subject of the 'gamer.' We will explore cultural and economic conditions, technological advancements, and histories of play both in public and in private that have developed both the gaming experience and the gamer. By examining modes of gaming and play, we will discuss games in cabinets, in consoles, and as wearable and mobile, and we will critically analyze gamer culture and technological advancement. Additionally, we will develop a shared vernacular to discuss gaming in the present and into the future.

Previously offered as CCS/DIA 396 and CCS/DIA 397. Not for credit in addition to CCS/DIA 396 and CCS/DIA 397. This course is offered as both CCS 383 and DIA 383. May be repeated as the topic changes, to a maximum of 6 credits.

Prerequisite: CCS 101 and U3 or U4 status
DEC: H
SBC: ESI; STAS
3 credits
LEC-01 M 8:00 AM - 9:53 AM
Humanities 3018 James Cohen
LAB-L01 W 8:00 AM – 9:53 AM
LGT ENGR LAB 152 James Cohen
CCS 392: TOPICS IN AMERICAN CINEMA AND CULTURAL STUDIES: # TOPICS IN AMERICAN DOCUMENTARY FILM

The history of cinema as art has been directly linked to the evolution and increment of multicultural societies. This course studies the ways in which film has either included or excluded representations of multiculturalism in the United States, and how films have discussed and participated in the different debates about cultural, ethnic, racial, sexual, gender and class difference within the United States. The course studies theoretical concepts such as difference, ethnicity, migration, incorporation and cultural contact zones. Repeatable as the topic changes, for a maximum of 6 credits.

**Prerequisite:** one D.E.C. B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117

**DEC:** K  
**SBC:** ESI, HFA+

3 credits

**LEC-01**  
MW 12:00 PM - 12:53 PM  
LGT ENGR LAB 152  
Mark Pingree

**LAB-01**  
M 7:00 PM – 9:00 PM  
Chemistry 128  
Mark Pingree

CCS 393: TOPICS IN EUROPEAN CINEMA AND CULTURAL STUDIES: #

A comparative study of European cinema in a historical, cultural, and political context. The course will concentrate on those films and movements that achieved a major impact in their country of origin as well as received international critical attention. May be repeated as the topic changes, to a maximum of 6 credits.

**Prerequisite:** one D.E.C. B or HUM course and one course from the following: CCS 101, CCS 201, CLL 215, CLT 235, HUF 211, HUG 221, HUI 231, HUR 241, THR 117

**DEC:** I  
**SBC:** ESI, HFA+

3 credits

**LEC-01**  
MW 11:00 AM – 11:53 AM  
Physics P112  
Izabela Kalinowska-Blackwood

**LAB-01**  
W 7:00 PM – 9:00 PM  
Physics P 112  
Izabela Kalinowska-Blackwood

CINEMA & CULTURAL STUDIES ACROSS DISCIPLINES:

CLT 361: LITERATURE AND SOCIETY: # TEXTS FROM THE 7 BANNED COUNTRIES

This course examines literary texts from the seven Muslim majority countries whose citizens were banned from entering the American soil by President Trump’s original executive order. It analyzes questions related to identity in exile, language, religious beliefs, women and gender issues, trauma and war, along with other thorny topics. It invites the reader to question the current political environment and to assess the value of human rights in the twenty-first century. An inquiry, interdisciplinary in nature, into the relationship between the events and materials of political and social history and their effect on the form and content of the literature of a period. Also subsumed under the rubric Literature and Society is the topic Literature and Psychology. May be repeated as the topic changes.

May be repeated as the topic changes.

**DEC:** G  
**SBC:** HFA+

**Prerequisite:** U3 or U4 standing  
**Advisory Prerequisites:** Two courses in literature

3 credits

**LEC-01**  
TUTH 11:30 AM-12:50 PM  
Melville Library W 4530  
Mireille Rebeiz

CLT 362: LITERATURE AND IDEAS # GENDER STUDIES WITH MOLIÈRE

The purpose of this course is to introduce students to 17th-century France’s theatre genius, Molière, through the analysis of six of his comic plays focusing primarily on gender representations and issues: The Affected Young Women, The School for Husbands, The School for Wives, Dom Juan, The Misanthrope, and The Learned Ladies. These primary sources will be supplemented with contemporaneous theoretical writings feeding that historical debate around women and gender. An inquiry into the primary writings and significant documents in the history of ideas and their effect on the form and content of the literature of a period. May be repeated as the topic changes.

**Prerequisite:** U3 or U4 standing  
**Advisory Prerequisites:** Two courses in literature

**DEC:** G  
**SBC:** HFA+

3 credits
CCS 444: EXPERIENTIAL LEARNING
This course is designed for students who engage in a substantial, structured experiential learning activity in conjunction with another class. Experiential learning occurs when knowledge acquired through formal learning and past experience are applied to a "real-world" setting or problem to create new knowledge through a process of reflection, critical analysis, feedback and synthesis. Beyond-the-classroom experiences that support experiential learning may include: service learning, mentored research, field work, or an internship.
Prerequisite: WRT 102 or equivalent; permission of the instructor and approval of the EXP+ contract
SBC: EXP+
S/U grading
Andrea Fedi

CCS 458: SPEAK EFFECTIVELY BEFORE AN AUDIENCE
A zero credit course that may be taken in conjunction with any CCS course that provides opportunity to achieve the learning outcomes of the Stony Brook Curriculum's SPK learning objective.
Pre- or corequisite: WRT 102 or equivalent; permission of the instructor
SBC: SPK
S/U grading
Andrea Fedi

CCS 459: WRITE EFFECTIVELY IN CINEMA AND CULTURAL STUDIES
A zero credit course that may be taken in conjunction with any 300- or 400-level CCS course, with permission of the instructor. The course provides opportunity to practice the skills and techniques of effective academic writing and satisfies the learning outcomes of the Stony Brook Curriculum's WRTD learning objective.
Prerequisite: WRT 102; permission of the instructor
SBC: WRTD
S/U grading
Andrea Fedi

TEACHING PRACTICUM
CCS 475: UNDERGRADUATE TEACHING PRACTICUM I
Work with a faculty member as an assistant in one of the faculty member's regularly scheduled classes. The student is required to attend all the classes, do all the regularly assigned work and meet with the faculty member at regularly scheduled times to discuss the intellectual and pedagogical matters relating to the course.
Prerequisites: U3 or U4 standing; permission of instructor and department
SBC: EXP+
3 credits, S/U grading
Andrea Fedi

CCS 476: UNDERGRADUATE TEACHING PRACTICUM II
Work with a faculty member as an assistant in one of the faculty member's regularly scheduled classes. Students assume greater responsibility in such areas as leading discussions and analyzing results of tests that have already been graded. Students may not serve as teaching assistants in the same course twice.
Prerequisites: CCS 475; permission of instructor and Chairperson
SBC: EXP+
3 credits, S/U grading
Andrea Fedi

INDEPENDENT RESEARCH
CCS 487: INDEPENDENT RESEARCH: CINEMA & CULTURAL STUDIES
Intensive readings and research on a special topic undertaken with close faculty supervision. May be repeated.
Prerequisite: Permission of instructor and department
0-6 credits
Andrea Fedi
**INTERNSHIP**

**CCS 488: INTERNSHIP**

May be repeated up to a maximum of 6 credits, but only 3 credits may be applied toward the cinema and cultural studies major.

*Prerequisite: Permission of program advisor*

*SBC: EXP+*

*0-6 credits, S/U grading*

Andrea Fedi

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**SENIOR HONORS PROJECT**

**CCS 495: SENIOR HONORS PROJECT IN CINEMA & CULTURAL STUDIES**

A one-semester project for cinema and cultural studies majors who are candidates for the degree with departmental honors. The project involves completion of an honors thesis or project under the close supervision of an appropriate faculty member and the written and oral presentation of the thesis or presentation of the project to the program faculty colloquium.

*Prerequisite: Permission of instructor and undergraduate program director*

*3 credits*

Andrea Fedi