The Department of
Cultural Studies
&
Comparative Literature

Cinema and Cultural Studies
(CCS)

SPRING 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  
SBC: ARTS, HUM  
3 credits*

**LEC-01 MW 12:00 PM-12:53 PM/ Physics P 130**  
Kathryn Silverstein  
**LAB-L01 M 7:00 PM-9:00 PM/ Chemistry 128**  
Kathryn Silverstein  
**LEC-02 MW 4:00 PM-4:53 PM/ SBS S 218**  
Patrice Nganang  
**LAB-L02 W 7:00 PM-9:00 PM/ Physics P112**  
Patrice Nganang

**CCS 200: MEDIA HISTORY**
Explores the emergence, development, and use of media technologies over time, from the spoken word and the printing press to computer graphics and the Internet. Through an investigation of social, economic, and technological conditions we will investigate how and why various media were developed, used, and repurposed by industries, governments, artists, and users. The course will also serve as a general introduction to historical analysis and research methods.

*DEC: D  
SBC: ARTS  
3 Credits*

**LEC-01 MW 2:30 PM-3:50 PM/ Humanities 1006**  
Jacob Gaboury  
Veronica Uribe Del Aguila  
Emily Giller Crist  
Hyosun Lee

**CCS 202: FILM GENRES**
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  
SBC: ARTS  
3 credits*

**LEC-01 TUTH 11:30 AM-12:23 PM/LgtEngrLab 102**  
EK Tan  
**LAB-L01 TU 7:00 PM-9:00 PM/ Melville Library W4550**  
EK Tan
UPPER DIVISION REQUIREMENT:
CCS 401: SENIOR SEMINAR IN CINEMA & CULTURAL STUDIES: REPRESENTATION AND MEMORY IN HOLOCAUST CINEMA
This course focuses on Holocaust’s representations in East-Central European cinema. Nazi Germany’s efforts to exterminate the Jewish population transformed parts of Eastern Europe, where more than 90 percent of the victims lived, into what the historian Timothy Snyder has referred to as Europe’s “bloodlands.” How have East-Central European filmmakers dealt with the challenge of representing the Holocaust through the medium of film? In order to answer this question, we will examine a wide range of films, both fiction and documentary, within a broad historical and cultural context. Films may include Pawel Lozinski’s Birthplace, Pawel Pawlikowski’s Ida, Slawomir Grunberg’s Karski and the Lords of Humanity, Yael Bartany’s Nightmares.
Prerequisite: CCS major and U4 standing; CCS 301

SBC: SPK, WRTD
3 credits
LEC-01 M 11:00AM-12:53PM/ Humanities 3014
LAB-L01 W 11:00AM-12:53PM/ Humanities 3014
Izabela Kalinowska-Blackwood

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 refigures 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 TU/TH 10:00 AM-10:53 AM/ Physics P 116
LAB-L01 TH 7:00PM-9:00 PM/ Melville Library N 4072
Simone West

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 11:00AM-12:53PM/ Melville Library W 4335
LAB-L01 W 11:00AM-12:53PM/ Melville Library W 4535
James Cohen
CCS 391: TOPICS IN CONTEMPORARY AFRICAN CINEMA AND CULTURAL STUDIES
This course will examine African traditions of graphic writing in their theoretical, literary, and cinematographic application. The emphasis will be placed on the visual arts and their political significance in contemporary African debates, and of particular interest will be the production of contemporary artists, the strategies they use, and their impact in both global and local discussions. The artifacts will additionally serve as tools to investigate the modalities of a contemporary African self-understanding through the lenses of images and graphic design. 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: J
SBC: ESI, HFA+
3 credits
LEC-01 MW 12:00 PM-12:53 PM/Melville Library W 4530  Patrice Nganang
LAB-01 M 6:00PM-8:00 PM/ Melville Library W 4530  Patrice Nganang

CCS 395: TOPICS IN DIGITAL TECHNOLOGY AND CULTURE
This course will examine the influence of digital technology on contemporary film and visual media. Drawing on art history, cinema studies, architecture, and media studies we will historicize the radical shift brought about by digital technology while engaging in debates over our post-digital, post-internet, post-cinematic media culture. Rather than critique the “newness” of new media, we will take seriously the claim that digital technology marks a radical break with earlier media forms, and that this transformation has had a profound influence on the way we view and understand the world around us. Ultimately we will ask what comes “after the digital” as a moment or period in the history of the media, while speculating on what might come after digitization is over, that is, at the end of the digital. Prerequisite: One DEC B or HUM course; CCS 101
DEC: H
SBC: ESI, STAS
3 credits
LEC-01 MW 4:00PM-5:20PM/ Humanities 1023  Mark Pingree

CINEMA & CULTURAL STUDIES ACROSS DISCIPLINES:
CLT 330: LITERARY GENRES: THE AMERICAN AIDS NOVEL
This rendition of CLT 330 introduces students to various U.S. novels that emerged from the HIV/AIDS epidemic. We will explore how each writer addresses the personal, sociocultural, and political consequences of AIDS in novels from the mid-1990s into the present day. As part of this, we will investigate the significant, though often unexamined, role of HIV and AIDS in our everyday lives. Doing such will allow us to reveal how identity categories such as gender, sexuality, race, class, and generation shapes our perception of the AIDS epidemic. Full texts covered in this course include Mark Doty’s Heaven’s Coast, Michael Cunningham’s The Hours, Andrew Holleran’s The Beauty of Men, Sapphire’s Push, Dale Peck’s Martin and John, and Tim Murphy’s Christodora. May be repeated as topic changes.
Prerequisite: U3 or U4 standing
Advisory prerequisite: Two courses in literature
DEC: G
SBC: HFA+
3 credits
LEC-01 TUTH 10:00AM-11:20 AM/ Physics P127  Kenneth Pinion
CLT 335: INTERDISCIPLINARY STUDY OF FILM: OUTCASTS AMONG US: CULTURAL IDENTITY & THE PORTRAYAL OF DIFFERENCE
An inquiry into the aesthetics, history, and theory of film as it relates principally to literature but also to disciplines such as art, music, psychology, and cultural history.
It could be anyone, or so it might seem. The social outcast, in film as in literature, often works as a reflection of the past, the present, and the possibilities for the future. The outcast may act as a cautionary tale against deviations from the norm, or conversely as an exemplar of the need for alternative lifestyles. Regardless, the allure of the outcast traverses genre, media, and time. This course will consider how cinema works to define and/or critique conceptions of normalcy. Through a focus on the figure of the outcast, this course will consider how film as a cultural document shapes and reflects upon its historical and cultural moment.
The outcast in film comes in many forms. Knowing one seminar is not nearly enough to cover them all with any sufficient depth, we will direct our focus towards two spaces in which the figure of the outcast occupies an essential presence: the road and the underbelly. Working within these two thematic frameworks, we will seek to uncover how film presents and uses the figure of the outcast to legitimize or stigmatize patterns of behavior; to reinforce, question or shift value systems; and to scrutinize the dominant cultural landscape through the portrayal of difference. 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
DEC: G
SBC: HFA+
3 credits
LEC-01 MW 11:00 AM-11:53 AM/ Melville Library N 4072 Marley Rosner
LAB-L01 W 7:00 PM-9:00 PM/ Melville Library W 4535 Marley Rosner

CLT 362: LITERATURE AND IDEAS: NOVEL IDEAS
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.
This course examines late 20th- and early 21st-century novels that engage with three crucial ideas of our time: human and animal rights, the banality of evil, and the American dream. We begin with foundational questions (What is an idea? What is literature? How are they related?) before focusing our investigation on the treatment of these ideas in novels by Kazuo Ishiguro, Bernhard Schlink, Ian McEwen, Toni Morrison, Mohsin Hamid, and Jeffrey Eugenides. We read these authors alongside philosophical texts by Peter Singer, David Foster Wallace, J. M. Coetzee, Hannah Arendt, Slavoj Žižek, and Jean Baudrillard. Topics for discussion include the ethics of eating meat, cloning and the question of the human, violence and responsibility, race and racism, 9/11, fundamentalism, neoliberalism, traumatic loss, nostalgia, and memory.
Prerequisite: U3 or U4 standing
Advisory Prerequisites: Two courses in literature
DEC: G
SBC: HFA+
3 credits
LEC-01 MW 2:30 PM-3:50PM/ Melville Library N 4006 Joseph Kampff
**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

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