

CINEMA STUDIES (CINE1-CE)

CINE1-CE 9001 Ingmar Bergman: The Maestro of the Psyche (0 Credits)

Ingmar Bergman said, "No form of art goes beyond ordinary consciousness as film does, straight to our feelings, deep down into the dark rooms of our souls." Indeed, no other director can convey his characters' psyches and souls with such profound intensity. Bergman made more than 50 films, including masterworks like *Wild Strawberries*, *Winter Light*, *Persona*, *Cries and Whispers*, and *Fanny and Alexander*. All five will be shown in the course, as well as lesser-known works like *Thirst (Three Strange Loves)*, *Summer with Monika*, and *Saraband*. Explore how Bergman's films, both stylistically and substantively, get to the heart of relationships and the individual psyche.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9002 The Hitchcock Blondes: Icons and Obsessions (0 Credits)

Women generally play either victim or villainess in thrillers, but Alfred Hitchcock's movies construct a different, self-contradictory archetype—a "snow-covered volcano" whose icy exterior can disguise burning passions, a vulnerable figure who may be deadlier than the male—in movies that simultaneously subject their heroines to painful indignities yet identify thoroughly with their struggles. With the author of a forthcoming book about Hitchcock, discover and discuss this classic movie character and its creator's complicated obsession with feminine power. Films may include *The 39 Steps*, *Notorious*, *Rear Window*, *Vertigo*, *Psycho*, and *Marnie*. You will watch the films on your own and then meet online for lively and informative discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9003 Espionage on Film (0 Credits)

From the far-fetched, albeit entertaining, world of James Bond to the nuanced depiction in *The Lives of Others* to the docudrama feel in *Zero Dark Thirty*, the characterization of the spy has changed with current events. In this class, we will explore a variety of espionage films across the genre and discuss how each reflects society at the time it was created. We also will evaluate which films bear a semblance to reality and which are pure fiction. Screenings may include *North by Northwest*, *On Her Majesty's Secret Service*, *The Manchurian Candidate*, *The Spy Who Came In from the Cold*, *The Day of the Jackal*, *Three Days of the Condor*, *The Good Shepherd*, *The Hunt for Red October*, *The Constant Gardener*, *Mission: Impossible*, *The Lives of Others*, and *Syriana*, among others.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9004 More Great British Cinema (0 Credits)

Last year in the course *Great British Cinema*, we proved the great French director François Truffaut's claim that "British cinema is an oxymoron" wrong when we screened 10 iconic films from the across the ocean. This semester, we make our case once again, only this time it's with a series of terrific, but lesser known and rarely screened, movies from Great Britain. The eclectic selection includes must-see films in a variety of styles, genres, and, in at least one case, languages. Films to be screened include *In Which We Serve*, *Genevieve*, *Kes*, and *The Draughtsman's Contract*. You need not have taken *Great British Cinema* to enroll.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9005 More New York on Film (0 Credits)

Register for this Summer 2023 course on the new <https://nyusps.gatherlearning.com/events/more-new-york-on-film> NYU SPS Academy of Lifelong Learning website. We will look at a selection of films from the silent era to the present day, featuring the city in a significant way. In a couple of instances, films will be adaptations of novels, which we will read along with the films. The final list of films will be finalized closer to the date of the class, as we see what will be available on easy-to-use streaming platforms. You watch the films on your own, and then we meet online for a lively and informative discussion. We will explore a mix of serious and popular films—which may include *The Crowd*, *The Heiress*, *Breakfast at Tiffany's*, *The Warriors*, *Do the Right Thing*, and *You've Got Mail*. Summer 2023 tuition is \$599.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9006 The War Film: From the Battlefield to the Home Front (0 Credits)

One of mankind's worst instincts is warfare, yet it is sadly a state in which we find ourselves entangled throughout history. From the dawn of cinema, war has been a popular topic for depiction on the big screen. Beyond simply depicting or memorializing war, film has been reflective of how we view current conflicts and sometimes even how we understand them historically. And while combat is what we most associate with a war, there are many other facets to consider, including life on the home front. View "war films" and discuss the historical conditions surrounding them and the filmmakers' choices in making them. Screenings may include *Paths of Glory*, *Casablanca*, *The Bridge on the River Kwai*, *Black Book*, *Hope and Glory*, *Radio Days*, *Born on the Fourth of July*, *The Killing Fields*, and *The Hurt Locker*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9007 The Antihero in Television: From Tony Soprano to Claire Underwood (0 Credits)

In the last 20 years, few mainstream narrative forms have featured the antihero as much as television has. Some of the most legendary and popular shows in recent history have all shared one thing in common: a "hero" who, in a more conventional setting, would be considered a villain. From mob bosses and drug dealers to conniving lawyers and corrupt politicians, the most successful, innovative, and provocative television shows all have had antiheroes at their core. This type of narrative allows show runners and writers to explore the fact that life is rarely a black-and-white struggle, but rather a world of gray. This class will examine the great works of dark antihero-driven television drama. In each class session, watch one episode of a television show, along with additional clips. Then, discuss how these shows and characters blazed a new trail for the golden age of television. Screenings may include *The Sopranos*, *The Wire*, *Damages*, *Borgen*, *The Shield*, *Mad Men*, *Breaking Bad*, *Boardwalk Empire*, *House of Cards*, and *Orange Is the New Black*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9008 The American Movie Musical (0 Credits)

With its characters bursting into song and dance at the drop of a top hat, no Hollywood genre is more blissfully escapist than the movie musical—and nor more attuned to the grim realities from which its audiences need to escape. This course looks at the evolution of the genre and its themes, ranging from the political engagement of early 1930s entertainment to the bittersweet realities of postwar films to the knowing ironies of modern cinema. Films likely to be screened include *Gold Diggers of 1933*, *Swing Time*, *On the Town*, *It's Always Fair Weather*, *A Hard Day's Night*, and *La La Land*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9009 Dekalog: An In-Depth Study of a Modern Masterpiece (0 Credits)

Considered by many to be one of the cinematic masterworks of the 20th century, the late director Krzysztof Kieslowski's 10-hour *Dekalog* is a must-see for anyone interested in great cinema and great art. Inspired by the 10 Commandments and comprising 10 one-hour parts, the show was originally produced for Polish television in the late 1980s. Due to its extraordinary acclaim, screenings at film festivals and at a limited number of movie theaters soon followed. But its length has made such theatrical showings rare. In this five-session course, view all 10 parts (two parts per class), followed by what is certain to be lively and engaged discussion.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9010 Cities on Film: NYC and Paris (0 Credits)

Location, location, location. Some films are remembered for their unique characters, others for their unpredictable plot twists. Still others stick with us because of their settings, which can transport us to places presented with such depth and intensity that they live on beyond the viewing itself. This course will explore how American and French films have represented and explored two world cities—New York and Paris. The films we will see evoke the physical and social texture of the cities, including their spaces, street life, and iconography. We also will examine how power, social class, and race and ethnicity influence the cities and the lives of their inhabitants. The films will be dissected not only for their social, cultural, and political meanings, but also for their directorial style, narrative, and formal structure. Screenings will include Jean-Luc Godard's *Two or Three Things I Know About Her...*, Cécilia Sciamma's *Bande de Filles*, Harold Becker's *City Hall*, Spike Lee's *Crooklyn*, and Richard Linklater's *Before Sunset*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9011 France on Film: A Historic Perspective from France's Great Film Directors (0 Credits)

French director Jean-Luc Godard claimed that film was the best medium to use to create lasting memories of French history. In little more than a century of cinema, French directors have done exactly that, using film to memorialize what they consider to be the greatest moments in the country's history. At the same time, these narratives have mythologized much of French history, creating an imaginary version of the past. In this course, we will examine these narratives to tease out fact from fiction, fantasy from reality. We will look closely at "revolutionary" cinematic genres, such as the silent era and cinema of attractions, poetic realism, French New Wave, and *cinéma vérité*, as well as the development of "French" cinema. Screenings may include Jean Vigo's *L'Atalante*, Jean Renoir's *The Crime of Monsieur Lange*, Alain Resnais's *Hiroshima Mon Amour*, François Truffaut's *The 400 Blows*, Jean Rouch's *Chronicle of a Summer*, Godard's *Masculin Féminin*, Agnès Varda's *The Gleaners & I*, and Michael Haneke's *Caché (Hidden)*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9012 The West on Film (0 Credits)

Since the 1800s, the West Coast of the United States has enjoyed an almost mythic aura in American culture. For decades, western states have represented expansion, change, and tabula rasa in the American psyche. In no place is this more true than on celluloid, as Westerns and films set in western states have been both popular and critically acclaimed. Hollywood films have explored the cost of America's westward expansion in both the modern and, to some extent, the classic Western. Films also have explored the West once it was settled, as well as the image of the West and California as idyllic locales. This myth has been both perpetuated and critiqued in films, which have offered us both the sunny idealized version and the gritty reality. Films for this course may include *Meek's Cutoff*, *The Searchers*, *High Noon*, *Butch Cassidy and the Sundance Kid*, *There Will Be Blood*, *Sunset Boulevard*, *Chinatown*, and *L.A. Confidential*. You will watch the films on your own and then meet online for lively and informative discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9013 Visions of America on Film (0 Credits)

Explore how America—its values and aspirations, dreams and nightmares—has been portrayed on film by six excellent directors. Screenings include Claudia Weill's *Girlfriends* about a single woman making her way in the world; Armando Iannucci's political satire, *In the Loop*; Terrence Malick's philosophical epic, *The Tree of Life*; which captures growing up in America; and the Coen brothers' black comedy, *Inside Llewyn Davis* about a failed folk singer in Greenwich Village. We will dissect the directorial style of each film as we discuss their respective takes on America and the range of characters that inhabit it.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9014 The Best of Italian Films of the Last 20 Years (0 Credits)

Italian films are screened in American theatres much less often than in the years when De Sica, Fellini, Antonioni, and Bertolucci were riding high. Although contemporary Italian films are seen with less frequency, the quality and artistry of Italian cinema have held up. This course will explore the social and cultural meanings and cinematic style of some of these films, ranging from Nanni Moratti's seriocomic, *We Have a Pope*, to Paolo Sorrentino's Oscar-winning, brilliantly choreographed *The Great Beauty*. Other films to be screened include Matteo Garrone's dark portrait of Naples' unredeemable gang ethos, *Gomorra*; Gianni Amelio's *The Way We Laughed* about the complex, volatile relationship between two Sicilian brothers; and Alice Rohrwacher's *The Wonders* about a family of rural Tuscan beekeepers dragged toward a modern urban ethos. Many of these films are sure to be a revelation for those who take this class.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9015 The American Jewish Experience on Film (0 Credits)

America is a country of immigrants, and the Jewish experience is one strand of that story. Jewish Americans—many recent immigrants—play a major role in the creation of both Vaudeville and Hollywood. Many Jewish films, both independent and more mainstream Hollywood movies from the golden age to the modern era, are stories of the experience of secularization and integration into non-Jewish societies. This course will explore films of Jewish history and experience, discussing the movies, directors, themes, and techniques, as well as the contextual history and settings. Screenings may include *Gentleman's Agreement*, *The Pawnbroker*, *Crossing Delancey*, *Liberty Heights*, and *Goodbye, Columbus* among others.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9016 The Films of George Cukor: From Little Women to My Fair Lady (0 Credits)

George Cukor began his career in the theatre and transitioned to the silver screen when he was recruited by Hollywood to serve as a dialogue coach as some of the first talkies debuted. Cukor soon became known as an "actor's director," coaxing spectacular performances from some of Hollywood's greatest stars, including Tallulah Bankhead, John Barrymore, Jean Harlow, Marilyn Monroe, Katharine Hepburn, Joan Crawford, Judy Garland, Sophia Loren, Maggie Smith, Elizabeth Taylor, and Candice Bergen. He directed more performances that earned Academy Awards than any other director. Cukor himself was nominated countless times for Oscars and finally won with *My Fair Lady*. He also had a tremendous influence on many films he never ended up directing, including *The Wizard of Oz* and *Gone with the Wind*. In this course, examine Cukor's astounding career and watch and discuss some of his films, including *My Fair Lady*, *Gaslight*, *Adam's Rib*, and *A Double Life*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9017 Decoding Stanley Kubrick: Inside the Man and His Movies (0 Credits)

Was director Stanley Kubrick a bitter misanthrope who hated the world? Or a brilliant idealist who was just continually disappointed by the world? In this course, we'll look for evidence of both in some of the signature films made by this controversial, contradictory filmmaker who won endless plaudits (but never a best director Oscar), who helmed Hollywood blockbusters (but lived in self-imposed exile), and whose uncompromising attention to detail created some of cinema's most memorable moments. Films screened include *Paths of Glory*, *Lolita*, *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, *A Clockwork Orange*, *Full Metal Jacket*, and *Eyes Wide Shut*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9055 American Gothic: Films of the Midwest (0 Credits)

Few things seem as quintessentially wholesome or American as the American Midwest—the “heartland.” Yet the Midwest has actually been depicted in myriad ways. From the seminal film and musical *Oklahoma!* to the criminal depravity of *Badlands*, the Midwest is as complex and divided as the United States itself. In this course, we will look beneath the surface of the seemingly wholesome exterior to something darker that lurks beneath the surface. Films may include *Oklahoma!*, *Badlands*, *Blood Simple*, *Fargo*, *Nebraska*, *Paper Moon*, *The Straight Story*, *The Virgin Suicides*, *A History of Violence*, and *Road to Perdition*. You will watch the films on your own, and then we will meet online for lively and informative discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9056 Let's Go to the Movies: Stay-at-Home Edition (0 Credits)

Register for this Spring 2023 course on the new <https://nyusps.gatherlearning.com/events/lets-go-to-the-movies-stay-at-home-edition> NYU SPS Academy of Lifelong Learning website. As Audrey Hepburn said, “Everything I learned I learned from the movies.” Whether they’re Hollywood blockbusters, Academy Award winners, darlings of the indie circuit, eye-opening documentaries, or exquisitely animated films, great movies have a way of illuminating something previously unrecognized about the human experience. In this short online course, watch several specially selected films on your own and meet online for a lively discussion about what makes these films exceptional works of art. The films will all be available on popular and easy-to-use streaming platforms. Spring 2023 tuition is \$399.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9057 History of European Cinema (0 Credits)

Register for this Spring 2023 course on the new <https://nyusps.gatherlearning.com/events/history-of-european-cinema> NYU SPS Academy of Lifelong Learning website. This course surveys the major aesthetic, cultural, and industrial developments in European Cinema from the end of WW2 to today, including Italian Neorealism, French New Wave, New German Cinema, Spanish Surrealism, and Dogma. Proceeding chronologically, the course will examine the development of styles and themes through the principal film movements and genres and introduce cinematic language elements. Each week, one film will be assigned to illustrate a variety of genres, and students will develop skills in film analysis by breaking down all the aesthetic elements of specific scenes and sequences. The program may be subject to change. Screenings may include *Bicycle Thieves* (De Sica, Italy), *Viridiana* (Bunuel, Spain), *Ali Fear Eats the Soul* (Fassbinder, West Germany), and *The Lives of Others* (Henckel von Donnersmarck, Germany). Spring 2023 tuition is \$699.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9058 The Best Films You Probably Haven't Seen: Special Stay-at-Home Edition (0 Credits)

Register for this Spring 2024 course on the new <https://nyusps.gatherlearning.com/events/the-best-films-you-probably-havent-seen-special-stay-at-home-edition-online> NYU SPS Academy of Lifelong Learning website. This engaging online course is perfect for social-distancing movie lovers.

The films selected will all be available on popular and easy-to-use streaming platforms. Even more important, they are all movies that are not only rich in content and very much worth seeing but also fun and enlightening: comedies, capers, romances. You watch the films on your own, and then we meet online for a lively and informative discussion afterward. No grades issued. Spring 2024 tuition is \$849. Registration at least three weeks prior to the course start date is highly recommended.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9060 Let's Go to the Movies (0 Credits)

Register for this Spring 2024 course at the new NYU SPS Academy of Lifelong Learning website for <https://nyusps.gatherlearning.com/events/lets-go-to-the-movies-spring-2024-online> Let's Go to the Movies Section One (online) and <https://nyusps.gatherlearning.com/events/lets-go-to-the-movies-spring-2024-section-two-in-person> Let's Go to the Movies Section Two (in person). As Audrey Hepburn said, “Everything I learned I learned from the movies.” Whether they’re Hollywood blockbusters, Academy Award winners, darlings of the indie circuit, eye-opening documentaries, or exquisitely animated films, great movies have a way of illuminating something previously unrecognized about the human experience. Examine a wide range of films and engage in lively discussions about what makes them truly exceptional works of art. Films change every semester based on current events, student interest, and new releases. You watch the films on your own, and then we meet online or in person for lively and informative discussions. All the films selected are available on popular and easy-to-use streaming platforms. Spring 2024 tuition is \$449. Registration at least three weeks prior to the course start date is highly recommended.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9061 Martin Scorsese's New York (0 Credits)

Born in Queens, raised in Little Italy, and educated at NYU, Martin Scorsese is a lifelong New Yorker whose films dramatize what it means to be part of this city—the small aggressions, the epic beauty, the cramped spaces, and the vaulting ambitions. As charismatic as his characters are, New York itself always remains the real star, and to watch his films is to take a block-by-block tour of different, disappearing neighborhoods—SoHo when it was still arty and ungentrified, Times Square when it was still dangerous and alive. This course looks not only at the city lives that Scorsese dramatized, but also at the gritty streets that he documented before they disappeared. Films may include *Mean Streets*, *Taxi Driver*, *After Hours*, *Goodfellas*, *Bringing Out the Dead*, and *The Wolf of Wall Street*. You will watch the films on your own and then meet online for lively and informative discussions. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7272.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9062 The Hollywood Blacklist: Onscreen (0 Credits)

Seventy years ago, the House Un-American Activities Committee began hearings on the “Communist influence in Hollywood.” Filmmakers were pushed to inform on their colleagues and threatened with prison and professional exile if they refused; by the time the session ended, lives had been ruined and the First Amendment was in retreat. In this course, we will delve into the period through the artists involved and the films they made, including *Mission to Moscow*, *Force of Evil*, *High Noon*, *Salt of the Earth*, *On the Waterfront*, and *The Front*—many of which were attacked at the time as subversive and one of which was banned. Taken together, these movies provide both a close-up of the blacklist era and a portrait of the contentious relationship between art and politics.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9063 Elia Kazan: Neither Hero nor Villain (0 Credits)

Elia Kazan is perhaps the most complicated figure in Hollywood history. Kazan’s films—*On the Waterfront*, *East of Eden*, *A Streetcar Named Desire*, *Gentleman’s Agreement*, and *A Face in the Crowd*—are universally recognized for their complexity, vitality, and emotional intensity. Lauded as the ultimate “actor’s director,” Kazan regularly coaxed superlative performances from Hollywood’s greatest actors, including Marlon Brando, Vivien Leigh, and Julie Harris. Yet his legacy has been permanently tarnished by his voluntary testimony against colleagues and friends to the House Un-American Activities Committee in 1952. In this course, examine Kazan’s legendary career, including his transition from Broadway director to Hollywood filmmaker and back; his rich catalog of emotionally nuanced and complex films; and his decision to name names to the House Un-American Activities Committee and the repercussions that still reverberate today.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9064 The Best Films You Probably Haven't Seen: Summer Fun Edition (0 Credits)

This engaging online course is perfect for social-distancing movie lovers. The films selected will all be available on popular and easy-to-use streaming platforms. Even more important, they are all movies that are not only rich in content and very much worth seeing but also—as it’s summer after all—fun and enlightening: comedies, capers, romances. You watch the films on your own, and then we meet online for a lively and informative discussion afterward. Summer 2024 tuition is \$499.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9069 War Films from the Other Side (0 Credits)

Traditionally, war films tell only one side of the story—usually that of the victor. In the United States, where films from Hollywood dominate the box office and cultural conversations, the American point of view, both politically and socially, is most likely to be represented. All wars, however, share one commonality: the human experience. In this course, explore films about wars, both familiar and not, that provide new and alternate perspectives but are still united by the quest to illuminate the horror and heartbreak universal to the human experience of war. In class, we will watch exclusively foreign war films and discuss not only the films themselves but also the history and true stories on which they are based. Screenings may include *Das Boot*, *Europa Europa*, *The Cranes Are Flying*, *Tae Guk Gi: The Brotherhood of War*, *Rome: Open City*, *The Battle of Algiers*, *Grand Illusion*, *Days of Glory*, *A Woman in Berlin*, and *Letters from Iwo Jima*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9070 21st-Century Italian Cinema, Society, and Culture (0 Credits)

Register for this Summer 2023 course on the new <https://nyusps.gatherlearning.com/events/21st-century-italian-cinema-society-and-culture-summer-2023> NYU SPS Academy of Lifelong Learning website.

Expand your knowledge of Italian culture by looking closely at key political, social, and cultural issues from the 1970s to the present through the lens of six selected films. We will explore controversial topics that continue to influence Italy today such as the attitudes towards gender and sexuality; immigration and discrimination; crime and corruption. Together, we will take into consideration the opinions and observations of important Italian writers and thinkers such as Pier Paolo Pasolini, Italo Svevo, Elsa Morante, Dino Risi, Pirandello, Montale, Elena Ferrante, and others. Each week, you will watch a film at home and be invited to read newspaper articles, essays, as well as any other supporting materials students may bring to class. Films may include *Perfetti Sconosciuti* (Perfect strangers), *Le Fate Ignoranti* (His Secret Life), *Lo Chiamavano Jeeg Robot* (They Call Me Jeeg), *Fuocoammare* (Fire at sea), *Il Caimano* (The Caiman), *Romanzo Criminale* (Crime Novel). All films are available on easy-to-use streaming platforms. Summer 2023 tuition is \$599.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9101 The Best Films You Probably Haven't Seen (0 Credits)

Register for this Spring 2024 course on the new <https://nyusps.gatherlearning.com/events/the-best-films-you-probably-havent-seen-spring-2024--inperson> NYU SPS Academy of Lifelong Learning website.

During his lifetime, van Gogh never sold a single painting. Herman Melville couldn't make enough money as a writer to quit his day job. Analogously, now-classic films *The Wizard of Oz*, *It's a Wonderful Life*, and *Vertigo* were all Oscar losers and box office flops during their initial runs—it took years for them to achieve classic status. In this course, we meet in person to watch and discuss a variety of diverse and terrific movies you may have missed but are definitely worth seeing.

Spring 2024 tuition is \$999.

Registration at least three weeks prior to the course start date is highly recommended.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9102 Global Hotspots Through Foreign Film: Stay-at-Home Edition (0 Credits)

Register for this Spring 2023 course on the new <https://nyusps.gatherlearning.com/events/global-hotspots-through-foreign-film-stay-at-home-edition--spring-2023> NYU SPS Academy of Lifelong Learning website.

Seeing is believing, and foreign films give us the experience of traveling beyond borders without a plane ticket. The journey begins with the screening of eight award-winning foreign films from Colombia and other countries that examine global hotspots in conflict. These award-winning, powerful films serve as a catalyst for our post-screening discussions about foreign film, as well as present-day issues in the film's geopolitical region and how the film reflects different cultures and global issues. You will watch the films on your own and then meet online for lively and informative discussions. For the last session, the class is invited for an in-person, private briefing at the Mission of Colombia to the United Nations hosted by the Deputy Ambassador.

Spring 2023 tuition is \$749.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9103 Let's Talk "Skam" and Learn Norwegian (0 Credits)

Register for this Spring 2023 course on the new <https://nyusps.gatherlearning.com/events/lets-talk-skam-and-learn-norwegian--spring-2023> NYU SPS Academy of Lifelong Learning website.

What do between 1-2 million Norwegian people, over 6 million Chinese people (more than the population of Norway), and millions around the world have in common? They all watched the television program *Skam*, a global cult phenomenon. *Skam* is the perfect television show for people interested in learning Norwegian. *Skam* follows a group of teenagers in their day-to-day life, covering all aspects of the tumultuous ups and downs of teenage life, as seen from their perspective. *Skam* was praised by critics and audiences, swept Norwegian television awards, and was sold to the US, France, Germany, Italy, Spain, The Netherlands, Belgium, and planned for China. Each week, you will be immersing yourself in Season 1 and 2 of *Skam* by watching two or three episodes on your own schedule. We will watch some scenes in class together and explore the cultural, linguistic, and sociopolitical issues raised by the program. Classes will be conducted in English and some Norwegian to the degree possible, exploring Norwegian terminology, lingo, sentence structure, and basic grammar.

Spring 2023 tuition is \$699.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9104 Femmes Fatales on Film (0 Credits)

She's as much a part of noir as rain-swept streets—the mysterious woman who leads some unsuspecting man down a dark alley and to his doom. But the femme fatale is more than a hard-boiled cliché—she's a symbol of women's place, and power, in the culture. We'll chart this character's development over six films: *Double Indemnity*, *Leave Her to Heaven*, *Body Heat*, *To Die For*, *The Grifters*, and *Gone Girl*. We also will watch as what began as a symbol of male fear turned into an icon of fierce feminism.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9105 The Best Long Films Well Worth Your Time (0 Credits)

Screening a standard-length feature motion picture, with an introduction before and a discussion afterward, takes three full hours of class time. But what about the many extraordinary films—some among the greatest films ever made—that take even more time to tell their stories. In eight four-hour class sessions, we finally will get to watch—and then discuss—eight extremely diverse and incredibly worthy movies, all of which run over two and a half hours in length. Films tentatively scheduled to be screened include *Rocco and His Brothers*, *Nashville*, *Seven Samurai*, *Yi Yi (A One and a Two)*, and *The Right Stuff*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9106 Los Angeles on Film: A City of Dreams and Nightmares (0 Credits)

Los Angeles—the home to Hollywood, the studio system, and the dreams of millions of Americans—was quite literally a city that defined the “boomtown” in America: by the middle of the 20th century, its suburban sprawl and maze of highways were expanding ceaselessly. In film, LA is often a city of dreams—but ones that may very well morph into nightmares. It’s a city that can make dreams come true, but it’s also a city that can easily crush them. It’s been depicted as everything from a quintessential film noir town to a dystopian science fiction landscape. This class will explore LA as it has been depicted on film—both lovingly and harshly, its history and the history of its very depiction on the screen. We will discuss the films screened from multiple angles, considering possible historical, social, and political meanings. Screenings may include *Sunset Boulevard*, *Chinatown*, *Mulholland Drive*, *LA Story*, *The Big Lebowski*, *Falling Down*, *LA Confidential*, *A Better Life*, *Boyz n the Hood*, and *Blade Runner*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9155 The World According to the Coen Brothers' Films: From Blood Simple to A Serious Man (0 Credits)

They’re known for snarky dramas and oddball comedies, but there also is a philosophic dimension to the Coen brothers’ movies. (While Joel was in NYU film school, Ethan was doing his thesis on Wittgenstein at Princeton). We’ll look at half-a-dozen of their idiosyncratic films—tentatively scheduled to include *Blood Simple*, *Barton Fink*, *Fargo*, *Burn After Reading*, *No Country for Old Men*, and *A Serious Man*—and discuss the moral undertow beneath the surface cynicism.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9199 Cinema Paradiso: A Cinematic Journey Through Italy (0 Credits)

Take this journey into the soul of Italy through the moving neorealist films that emerged from the ashes of World War II to recent enchanting Oscar winners. Each week we will watch and discuss a different film, from tragedies to comedies, which may include *Open City*, *The Bicycle Thief*, *Amarcord*, *Avventura*, *The Night of the Shooting Stars*, *Cinema Paradiso*, and *The Great Beauty*. We will explore how Italian filmmakers have sought to put all guises of life and humanity on the screen, starting with the groundbreaking neorealist movement of the 1950s. Watch beautiful and irresistible films about love, war, sex, family, peasant life, and city yearnings as well as people in search of work, food, meaning, passion, and pasta.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9231 Fine-Tune Your Norwegian Through Film (0 Credits)

Register for this Spring 2023 course on the [new NYU SPS Academy of Lifelong Learning website](https://nyusps.gatherlearning.com/events/fine-tune-your-norwegian-through-film—spring-2023). Improve your knowledge of Norwegian by watching contemporary Norwegian language films and then engaging in lively discussions about the stories, actors, settings, and language. This immersive course examines how Norwegian is spoken—from formal Norwegian to colorful slang, from Bokmål to New Norwegian. Acquire a better knowledge of idiomatic expressions and grammar structures while honing your listening skills. Each week, you will watch an assigned film on your own schedule, and then class discussions will explore the cultural, linguistic, and sociopolitical issues raised. Optional short writing assignments ensure comprehension and individualized feedback. Participation in this course does require at least intermediate Norwegian language proficiency. Spring 2023 tuition is \$699.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9295 Dysfunctional Families on Film (0 Credits)

Every happy family is alike, but every dysfunctional family is dysfunctional in its own way. This course will concentrate on films that explore the complicated dynamics of family relationships, from fathers and sons to mothers and daughters. We will watch and discuss provocative films, including *Ordinary People*, *Terms of Endearment*, and *The Celebration*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9322 Major English and European Directors: From Mike Leigh to Claire Denis (2 Credits)

The course delves into the films of a number of major English, Italian, and French directors—Mike Leigh, Ermanno Olmi, the Taviani brothers, Claire Denis, and Bertrand Tavernier. Explore their radically different cinematic styles, their view of human relationships, and the roles that society and national identity play in their work. Some of the films to be screened include Leigh’s tragicomic *Naked*; Olmi’s gentle, realistic, and melancholy depiction of office work, *Il Posto*; the Tavianis’ phantasmagoric treatment of WWII Italy in *The Night of the Shooting Stars*; Denis’ semiautobiographical film, *Chocolat* (1988), about French colonialism and its legacy; and Tavernier’s *Round Midnight*, a portrait of an expat jazz musician in 1950s Paris.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9357 Siblings in Film (2 Credits)

While sibling relationships are not often the central focus of films, many movies offer rich and complex portrayals of brothers and sisters. Examine a range of films that highlights the sibling dynamic, exploring why siblings often turn out dramatically different from one another and analyzing the intimacy of the sibling bond. Films may include *Secrets and Lies*, *East of Eden*, *To Kill a Mockingbird*, and *The Syrian Bride*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9360 The Portrayal of Genius in Film (2.5 Credits)

Much more has been written about the geniuses who make movies than the geniuses portrayed in them. By studying films such as *Wilde*, *Good Will Hunting*, *Shine*, and *Kinsey*, examine what types of genius are recognized in film, what constitutes genius, and whether the criteria of genius used for filmmakers is similar to that used for movie characters. Examine specific films and ponder why some are thought of as truly exceptional works of art.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9361 Through a Foreign Lens: Spaghetti Westerns and Their Legacy (0 Credits)

Few things are seemingly as “American” as the Western film, its archetypes and essence touching myriad other genres and influencing the very essence of storytelling across the medium of filmmaking. Yet, the Western is not an entirely American invention, and some of the most iconic films of the genre were made not by American filmmakers but by those of Italian descent. The genre did not end with the Italian filmmakers of the 1970s but continues today—the foreign Western a regular staple at the film festival circuit. These films give us a vision of our own history with a fresh perspective. Films may include: *The Good, the Bad and the Ugly*, *A Fistful of Dollars*, *Once Upon a Time in the West*, *Django*, *My Name is Nobody*, *The Great Silence*, *The Salvation*, and *Slow West*. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9362 Hollywood Goes To Washington (0 Credits)

Built on hype and hyperbole itself, Hollywood has long had a fascination with American politicians, and increasingly dramatized their stories on screen. Washington, meanwhile, has recently returned the fascination, using Hollywood’s techniques of image and persona to create campaigns and, sometimes, cults. We’ll look at six films from a variety of genres and eras—from the docudrama *All The President’s Men* to the cynical satire *Bulworth*, from topical dramas like *The Candidate* to classics like *Mr. Smith Goes to Washington* among others—to see how the film industry’s view of our country’s politics has gone from wry amusement to fearful concern, and coolly predicted some of the problems we are still wrestling with today. You will watch the films on your own and then meet online for lively and informative discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9363 Travel in Film (0 Credits)

Take a trip around the world by watching travel films from different countries, from road movies to emotional homecoming narratives. Each week, we will explore the cultural context of every film and analyze reviews and short academic articles. We will reflect on the cinematic purpose of “travel” in contemporary international films and examine character development and narrative structure. Films may include *The Royal Exchange* (France), *The Second Mother* (Brazil), *The Edge of Heaven* (Germany/Turkey), *The Sapphires* (Australia), *Where Is the Friend’s House?* (Iran), *Ida* (Poland), *Midnight* (US/Greece), *Disobedience* (UK), *The Band’s Visit* (Israel), and *Roma* (Mexico). No grades issued.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9364 Paris on Screen: City of Light, Love, and Terror (0 Credits)

In this course, we will examine how Paris, over time, has become one of the most popular cinematic cities. From its traditional theatrical representation in the 1930s to more complex contemporary productions, we will analyze the many ways in which the city is featured in films. Specifically, we will look at the influence of major historical events, such as World War II, the French New Wave, May ’68, the sexual revolution, and the recent series of terrorist attacks on the city. Finally, we will analyze the role of foreign stars such as Josephine Baker, Greta Garbo, and Audrey Hepburn and their association with the romantic city. Screenings may include *Renée Clair*, *At 3:25*, *Jean Renoir*, *Boudou Saved from Drowning*, *Edmond Gréville*, *Princesse Tam-Tam*, *Ernst Lubitsch*, *Ninotchka*, archival footage from the liberation of Paris in 1944, *Jean-Pierre Melville*, *Army of Shadows*, *Jacques Rozier*, *Adieu Philippine*, *Luis Buñuel*, *Belle de Jour*, *Chris Marker*, *La Jetée*, *Jacques Tati*, *Playtime*, and *Jean-Pierre Jeunet*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9365 Films with a Social Conscience (0 Credits)

Examine how eight important films offer moving, memorable stories that illuminate the injustices evident in cultures and communities. These films address homelessness, racism in both the South and the North, the Hollywood blacklist, sexist restrictions on the lives of women and girls, conflicts on the U.S.-Mexico border, the impact of homophobia, and the struggles of people who are deaf. We will study *Sullivan’s Travels* (1941), *The Heart Is a Lonely Hunter* (1968), *The Front* (1976), *Do the Right Thing* (1989), *Lone Star* (1996), *Monsoon Wedding* (2002), *Mustang* (2015), and *Moonlight* (2016). Students will watch these films on their own; all will be available on popular streaming platforms. Active participation in class discussions is encouraged. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9366 Strange Bedfellows: Politics and Passion in the Movies (0 Credits)

They say, “Politics makes strange bedfellows.” And sometimes, strange bedfellows make very interesting politics. In this film class, timed to coincide with the intense political season, as a man and woman duke it out for America’s top job, we screen stylistically diverse—and often diametrically opposed—movies that delve into the drama (and comedy) of national and international politics, both on the podium and in and out of bed. We alternate weekly between serious, often revolutionary films set in the world of toppling governments and determined revolutionaries, and lighter-toned, but no less serious, films set in the world of burgeoning love and sought-after relationships. In this film class, examine six films, alternating weekly between disparate films such as *Z*, *Pillow Talk*, *The Battle of Algiers*, *No, Sunday Bloody Sunday*, and *Bob & Carol & Ted & Alice*. As with all things political, each screening is followed by a lively debate.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9378 Swedish Contemporary Culture (0 Credits)

Register for this Fall 2022 course on the new <https://nyusps.gatherlearning.com/events/swedish-contemporary-culture> NYU SPS Academy of Lifelong Learning website.

Expand your knowledge of Swedish culture by watching and then discussing an assigned film or episodes of a television series each week. Sweden has long been known for their Nordic noir, and has a history of prominent directors, such as Ingmar Bergman, whose films have had a global impact. In the past decade, a number of binge-worthy TV shows, movies, and high-caliber actors have emerged from Sweden making it a cinematic hotspot. We will discuss how these cultural creations reflect Sweden's past and present. The course is taught entirely in English. Each semester we explore new media, so the course can be taken repeatedly. Fall 2022 tuition is \$419.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9500 Hollywood's Private Eyes (0 Credits)

He can be a white knight in a trench coat (or just a tough guy with an attitude), but the private detective is as much a Hollywood archetype as the cowboy—and just as complicated. We look at characters in six hard-boiled films, including works from Chandler and Hammett, Polanski and Tourneur, and discover a diverse variety of private eyes—among them, moralistic (The Maltese Falcon), fatalistic (Out of the Past), nihilistic (Kiss Me Deadly), and pessimistic (Chinatown). Nonetheless, they all share a fondness for bourbon, a weakness for femmes fatales, and the very modern suspicion that the world is shaped by rich and powerful men whose agendas we can only hope to fathom.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9501 Fine-Tune Your Swedish through Verbal and Visual Imagery (0 Credits)

Register for this Fall 2022 course on the new <https://nyusps.gatherlearning.com/events/fine-tune-your-swedish-through-verbal-and-visual-imagery> NYU SPS Academy of Lifelong Learning website.

Improve your knowledge of the Swedish language by immersing yourself in Swedish culture. In this course we will watch films and television series; read classic and contemporary essays, short stories and excerpts of novels; all of which will serve as a basis for lively discussions. You will hone your listening skills and acquire a better knowledge of grammar structures, idiomatic expressions, slang and dialectal speech, by examining how Swedish is spoken and written. Short writing assignments to ensure comprehension and individual feedback may be given. At least an intermediate proficiency in Swedish language is required. Course content changes each semester so this course may be taken repeatedly. Fall 2022 tuition is \$599.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9502 Great British Cinema, Part I (0 Credits)

The great French director, François Truffaut, once claimed that the term "British cinema" was an oxymoron. Survey a stellar collection of films from Great Britain that easily proves him wrong. Each selection highlights an important work from a significant filmmaker. The genres covered include comedies, dramas, crime thrillers, and even an innovative "memoir with song." With one exception, each film is set in the time it was made, proving that many of Britain's best films extend beyond sumptuous period pieces and literary adaptations. Lively discussion follows each screening. Films include The 39 Steps, Black Narcissus, Brief Encounter, The Servant, and The Third Man.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9560 Social Class in American and English Film (0 Credits)

This course will examine the different ways that American and British films have dealt with class power, consciousness, and culture. Although class differences exist in the United States, Americans have difficulty acknowledging their role and hold steadfast to the belief that American society grants everyone equal opportunity for mobility. In Britain, though the class system has become less rigid over the last few decades, it still remains a class-divided society in which consciousness of one's place in the class hierarchy plays a significant role. These countries' films reflect these differences. Some of the films to be screened include George Stevens' Alice Adams, Merchant and Ivory's Howards End, Todd Haynes' Far From Heaven, Spike Lee's Jungle Fever, and Clive Barnard's The Arbor.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9601 Auteur Cinema: Pedro Almodóvar (0 Credits)

Register for this Summer 2023 course on the new <https://nyusps.gatherlearning.com/events/auteur-cinema-pedro-almodovar> NYU SPS Academy of Lifelong Learning website.

Pedro Almodóvar is one of the most critically-acclaimed European auteurs of current Spanish cinema. He has explored many film genres throughout his career using key themes such as desire, the body, family, women and motherhood, death, and identity construction. As a Spanish director, Almodóvar has also reflected on Spanish historical memories while referring to other national cinemas such as Classical Hollywood or the French New Wave. In this six-week course, we will watch and analyze six major films of his career and how some of his themes and aesthetics overlap to embrace an Almodovarian universe. Films may include Women on the Verge of a Nervous Breakdown, All About My Mother, Talk to Her, Volver, Pain and Glory, and Parallel Mothers. Summer 2023 tuition is \$599.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9602 From Night of the Living Dead to Get Out: George Romero and the Revolution of the Modern Horror Film (0 Credits)

Joshua Rothkopf, senior film critic and film editor at [Time Out New York](#), takes you through an extensive, detailed (and seriously fun) tour of decades of domestic and foreign horror cinema. Beginning with George Romero's 1968 landmark *Night of the Living Dead*, the horror genre has taken on a deeper level of significance, speaking to the modern condition more provocatively than any other type of movie. We'll watch the films in class and discuss them, with a special emphasis on interpreting them as expressions of sociopolitical anxieties—from the feminist *Final Girls*; of *The Texas Chain Saw Massacre* and *Halloween* to fears of suburban conformity in *Poltergeist* and Todd Haynes's *Safe*. Past titles have included *The Babadook* (2014), *The Witch* (2015), *The Conjuring* (2013), *Donnie Darko* (2001), *The Blair Witch Project* (1999), and David Lynch's *Mulholland Drive* (2001).

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9603 History and Memory in Contemporary Latin American and European Cinema (0 Credits)

In this survey course, discover or rediscover groundbreaking contemporary Latin American and European films that contribute to the construction of collective memory and the national politics of remembrance. Each week, we will look at different styles and genres from critically acclaimed filmmakers and search through archives, testimonies, and texts for the true events behind the fiction. Our aim will be to explore the role of cinema in revisiting the past and redesigning contemporary national identities by thoroughly analyzing the adaptation techniques and aesthetics used to impact both a national and international audience. You watch the films on your own, and then we meet online for lively and informative discussions. Films may include *120 Beats Per Minute* (Robin Campillo, France), *Hunger* (Steve McQueen, UK), *The Magdalene Sisters* (Peter Mullan, Ireland), *Machuca* (Andrés Wood, Chile), *Phoenix* (Christian Petzold, Germany), *Aquarius* (Kleber Mendonça Filho, Brazil), *La Ciénaga* (Lucrecia Martel, Argentina), *Butterfly* (José Luis Cuerda, Spain), and *Embrace of the Serpent* (Ciro Guerra, Colombia).

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9604 More of the Best Films You've Probably Never Seen (0 Credits)

Some of the most critically acclaimed and universally beloved films started off as box-office flops. *Citizen Kane*, *It's a Wonderful Life*, *Vertigo*, and even *The Wizard of Oz* were all initially ignored by movie theater-going audiences. In this class, uncover overlooked gems and discover films that, years from now, may be considered classics. Screen and discuss a variety of terrific movies you may have missed but are definitely worth seeing. Screenings include *Letter from an Unknown Woman*, *The Talk of the Town*, *Look at Me*, *Together*, *We Are the Best!*, and *Medium Cool*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9605 Explore French Culture Through Films and Festivals (0 Credits)

Register for this Summer 2023 course on the new [NYU SPS Academy of Lifelong Learning website](https://nyusps.gatherlearning.com/events/explore-french-culture-through-films-and-festivals). Let's relive the Cannes Film Festival experience and its myriad of prestigious awards. We will explore a range of French and Francophone films, get acquainted with filmmakers and actors, and engage in lively online discussions on French culture, history, and new trends in cinema. You watch the films on your own, and then we meet online for a lively and informative discussion. The films we will discuss are all available on easy-to-use streaming platforms and may include *The Pianist*, *Tori et Lokita*, *Another World*, and others. In 2023, the Cannes Film Festival takes place from May 16th to the 27th. Together, we will analyze this year's selections and compare them to the Golden Palm in Cannes, the Golden Bear in Berlin, and the Golden Lion in Venice to get a sense of the European movie scene. Summer 2023 tuition is \$499.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9606 Are You Talking to Me? Exploring Foreign Culture Through Cinema (1 Credit)

Italian director Federico Fellini once said, "A different language is a different vision of life." Whether in Spanish, Portuguese, Danish, or Mandarin, the alchemy of cinema's words and images expose often very different, yet occasionally jarringly similar, visions of our longing to be understood. In this film series we ask, "Are you talking to me?" to situate ourselves in the expanding world of voices and images. Explore different worlds and languages through films, including *Babel* (Mexico), *Central Station* (Brazil), *Aftershock* (China), *West Beirut* (Lebanon), *The Hunt* (Denmark), and *Departures* (Japan). Attend film screenings introduced by NYUSPS instructors at the National Opera Center. The following afternoon, continue the discussion in a class at NYUSPS Midtown Center. Evening film screenings are free and open to the public. Tuition covers attending class discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9607 There's No Business Like Show Business: A Spotlight on Entertainers (0 Credits)

The arts seem to attract complicated people. Whether they are involved in film, theatre, or dance, their problems are fascinating ones. Through films such as *All About Eve*, *Funny Girl*, *The Turning Point*, and *All That Jazz*, this course will examine various protagonists in the field of entertainment. We will explore the fears, desires, and relationships of these characters and, in so doing, get an inside look at the personal lives of great entertainers.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9608 From Script to Screen: Hollywood Classics (1 Credit)

A screenplay is supposed to be a blueprint for a film, but sometimes the original screenplay and the final film bear little resemblance to each other. More often, a film doesn't live up to the potential of a screenplay, or the film surpasses the expectations for the script. This course will give movie buffs the opportunity to sit in the director's chair and examine the source material for well-known and well-loved Hollywood films. You will read the scripts for classics such as *Casablanca*, *One Flew Over the Cuckoo's Nest*, *The Godfather*, and *The Graduate*. Then, in class, we will watch the films and discuss the differences between script and film—what worked, what didn't, what changes the filmmakers made and why, and whether the changes were for better or for worse.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9609 Darker Side of Noir: From The Wrong Man to The Killers (0 Credits)

The usual image of film noir includes a private eye and a femme fatale, but noir is more a mood than a movie genre and its cynical attitude has influenced many directors and has encompassed many kinds of stories. In this new course, we will push beyond the usual boundaries to look at six varying kinds of tales—a caper film (*The Killing*), a horror film (*The Seventh Victim*), a sports film (*The Set-Up*), a docudrama (*The Wrong Man*) and a newspaper drama (*Ace in the Hole*) ending with a nihilistic thriller, *The Killers*, which points the way to a new noir ahead. These films are all very different yet all definitely noir—from rain-washed streets to the secrets lurking in their shadows.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9610 American Screwball Comedy Films (0 Credits)

With their fast-paced dialogue, far-fetched antics, and madcap heroines, screwball comedies were a mainstay of classic Hollywood films. But they were something else as well—a safe way for Depression-era audiences to vent their frustrations at the upper class while joking, nervously, about shifting gender roles. We'll look at six classic screwball comedies filled with working-class heroes, stuffed-shirt snobs, and revolutionary ideas about class and gender, including *It Happened One Night*, *Mr. Deeds Goes to Town*, *Bringing Up Baby*, *His Girl Friday*, *The Lady Eve*, and *The Miracle of Morgan's Creek*. We also will examine how these films reflected the world around them and the work of directors like Frank Capra, Howard Hawks, and Preston Sturges.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9617 Hitchcock's Villains (0 Credits)

Register for this Fall 2022 course on the new NYU SPS Academy of Lifelong Learning website. Alfred Hitchcock was the master of surprise and suspense, and one of his most unpredictable tricks was the way he presented his characters: while the heroes were often seriously flawed, the villains were consistently handsome, charming, and likable. Evil, his movies insist, is dangerously attractive, and people are almost eager to be seduced. We'll watch six of the director's films—*Suspicion*, *Shadow of a Doubt*, *Notorious*, *Strangers on a Train*, *Psycho*, and *Frenzy*—and examine how these stories play to Hitchcock's obsessions with guilt and innocence, love and betrayal, and doubles and opposites. We'll also delve into how Hitchcock's choice of villains may suggest his own conflicted feelings about class, gender, and homosexuality. You will watch the films on your own and then meet online for lively and informative discussions. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call a [212-998-7289](tel:212-998-7289). Fall 2022 tuition is \$419.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9650 Two National Cinemas: Poland and Iran (0 Credits)

The Iranian and Polish cinemas have endured government control and censorship—even repression. Still, they have produced major works that compare favorably with films created in more democratic and open countries. In this course, we will screen three Iranian films and three Polish films that provide ways of understanding the politics, history, and cultural forces that characterize these very dissimilar social environments. We also will explore the nature of the radically different cinematic styles of each film's director: from Poland, Andrzej Wajda, Krzysztof Kieslowski, and Agnieszka Holland; from Iran, Abbas Kiarostami, Jafar Panahi, and Asghar Farhadi. The films range from Wajda's *Man of Marble*, an incisive critique of both the use of propaganda and political corruption during the Stalinist period, and Farhadi's domestic tragedy revealing how class and religion help to shape Iranian life.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9651 The Western on Film (0 Credits)

America invented the Western, and that's only fitting, since in many ways, the Western is about the way America invented itself. But our understanding of that—and of the genre—has changed over the years. In this course, we will look at ways cinema has celebrated the West's traditions and mourned their passing, using examples from films such as *My Darling Clementine*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, *Unforgiven*, and *Lonely Are the Brave*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9652 Cerebral Cinema: Films of the Coen Brothers (0 Credits)

The Coen Brothers are some of the most fascinating filmmakers working within the cinematic art form. They are true auteurs in every sense—from writing, directing and even editing of their own films, every Coen brothers movie is thoroughly unique and their own. Few filmmakers can create movies and characters that are quite as unique, engaging, or exciting. Most of the films produced by the Coens can be understood on numerous levels and meanings, with multidimensional layers within the plots and characters. The Coens are known to sprinkle allusions, allegories and hidden meanings all throughout their films. Within their films they often reference other films of their own, movie history, or even Greek mythology or allegory. During our class discussions, we will explore the films themselves, as well as some of the hidden meanings behind the films’ characters and stories. Films may include: *The Big Lebowski*, *Barton Fink*, *O Brother Where Art Thou?*, *Fargo*, *No Country for Old Men*, *A Serious Man*, and *Burn After Reading*. You will watch the films on your own and then meet online for lively and informative discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9653 Six Continents, Six Films (0 Credits)

Stuck in the city this summer, but still have the travel bug? Take this enlightening and hassle-free vacation around the world with six diverse films, each set on a different continent—and each arguably considered among the best and most authentic movies from which it hails. You won’t just get an eyeful of the locale in which the film is set, but also an immersive and emotional experience, all without even needing a passport. A lively and informative discussion follows each screening. Films currently scheduled include *Walkabout*, *The Official Story*, and *Jean Renoir’s The River*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9654 The American Political Film: From All the President’s Men to Vice (0 Credits)

Since the 1960s, the American political film has become a fixture in Hollywood. The films often offer commentary on myriad political situations and serve as a great means of storytelling. This class will explore the political film, discussing the social and political contexts of the movies, as well as the films themselves. Screenings may include *Mr. Smith Goes to Washington*, *Advise and Consent*, *All the President’s Men*, *Election*, *The Candidate*, *Charlie Wilson’s War*, *Wag the Dog*, *In the Loop*, and *Vice*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9655 Mediterranean Cinema (0 Credits)

From Northern Africa and Southern Europe to the Balkans and the Middle East, the Mediterranean incorporates a large variety of landscapes, cultures, and religions. As some of the most popular spots for tourists, praised for their weather and vibrant street cultures, Mediterranean countries have increasingly become a source of inspiration for domestic and foreign storytellers who immerse their characters in the sunny and mysterious lands, often tackling societal issues and exchanges between countries. In the last 20 years, film narratives from the Mediterranean have expanded significantly and gained visibility in theatrical exhibitions and film festivals. In this course, we will analyze films from different national cinemas, examining common traits and exploring how recent political turmoil has influenced filmmakers’ celebration of Mediterranean identity. Films may include *Il Postino* (Radford and Troisi, Italy), *Mustang* (Ergüven, Turkey), *Papicha* (Meddour, Algeria), *Caramel* (Labaki, Lebanon), *Pain and Glory* (Almodóvar, Spain), *My Father’s Glory* (Robert, France), and *A Touch of Spice* (Boulmetis, Greece). You watch the films on your own and then meet online for lively and informative discussions.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9656 History on Film: Fact vs. Fiction (0 Credits)

We have the historical novel and history paintings. We also have the historical film. This course explores narrative fiction film (not documentaries) as a way of understanding history. Are there aspects of history that film can help us to appreciate that other approaches to history cannot? Which films render history accurately or insightfully, and which do not? We will examine eight films in eight weeks, covering history from around the world from ancient times to the 20th century, from blockbusters to low-budget independent films from several countries. Did Cecil B. DeMille get it right? Did Roberto Rossellini? And what does it mean to “get it right”? Examples of films include Hollywood blockbusters like *Ben-Hur*, *Roberto Rossellini’s The Taking of Power by Louis XIV*, and *Akiwa Kurosawa’s Seven Samurai*, as well as serious Westerns like *Howard Hawk’s Red River* (the final film list may change based on availability). Students will watch the films on their own and then meet online for lively discussions. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9657 International Films: Perspectives on Motherhood (0 Credits)

Since early forms of cinema, mothers often have played an important role in film narratives. In international cinema, maternal figures have become predominantly an allegory for a nation and the people's struggles. Each week, we will analyze a theme related to the mother characterization and reflect on its cinematic application in films that highlight the role of landscape as a primary site of performance. From the Amazon River and the arid sertão in Northeast Brazil to the Jordan desert and Barcelona's urban labyrinth, we will reflect on the role of traveling in search of family roots and closely read key film sequences that portray a metaphorical maternal landscape. Screenings may include Pedro Almodóvar's *All About My Mother* (Spain), Wolfgang Becker's *Good Bye Lenin!* (Germany), Denis Villeneuve's *Incendies* (Canada), Walter Salles's *Central Station* (Brazil), and Clare Weiskopf's *Amazona* (Colombia).

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9658 The City on Film (0 Credits)

How have filmmakers captured cities on film? How have the streets and buildings of cities, the lives of city dwellers, and the characters of cities been represented? Has there been a Canaletto of film? A Dickens? We will watch films on our own and meet for lively discussions via Zoom to help us answer these questions. Our exploration will include several of the great cities of the world—Rome, Paris, Berlin, London, and Tokyo among them. The films chosen for the course, including works by acknowledged masters, feature films, experimental and short films, and silent era films, portray cities in the past and present.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9660 Hollywood on Hollywood History (0 Credits)

Hollywood is a powerful, yet contentious and often secretive, entity in the entertainment world. Audiences both love and hate Hollywood films, often deriding them for prioritizing revenue over art. At the same time, however, many Hollywood films have a positive impact on society, giving voice to the voiceless and sharing previously untold stories with millions across the world. Love it or hate it, one thing remains true: the way in which Hollywood and the film industry operate remains a mystery. Yet in this postmodern age, a few films have managed to lift the curtain and turn their gaze on Hollywood itself. In this class, explore those films and the stories behind them. Through these films, learn about not only the films themselves but also the film business and how it functions. Screenings may include *Singin' in the Rain*, *Day for Night*, *Ed Wood*, *Barton Fink*, *Adaptation*, *Bullets over Broadway*, *RKO 281*, *The Player*, *Hugo*, *Hitchcock*, and *The Artist*.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9661 "Slapstick": Modern Jewish Humor in the Movies (0 Credits)

Jewish comedians have always been a part of modern American pop culture, dominating 20s vaudeville, 30s movies, 40s radio, and 50s TV. As these comedians came of age, their works pronounced that no subject, from bumbling Nazis to seductive shiksas, was off limits. We will look at six different filmmakers who pushed the limits of comedy, including Elaine May, Mel Brooks, Carl Reiner, and Albert Brooks, and films such as *Lost in America*, *Where's Poppa?*, *The Heartbreak Kid*, and *The Producers*, as we examine a culture that discovered laughter is the best survival skill of all.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9730 Italian Neorealism: From The Earth Trembles to Umberto D (2.5 Credits)

In the aftermath of World War II, Italy was bursting with creative energy. Poets, essayists, novelists, and filmmakers all expressed a renewed hope in the future. In cinema, this newfound optimism resulted in the cinematic style known as "neorealism." Neorealism brought innovation and authenticity to films by utilizing nonprofessional actors, conversational speech, and actual locations rather than studios. Filmmakers crafted vivid portrayals of the human condition; they crystallized the horrors of the war together with the fight for freedom; and they captured the poignant essence of daily life alongside the appalling deficiencies of public institutions and the shattering poverty of regular families. In addition to well-known masterpieces like *Ossessione* (1943), *Rome, Open City* (1945), and *The Bicycle Thief* (1948), the leading neorealist directors produced other poignant films as well, including Luchino Visconti's *The Earth Trembles* (1948) and *Bellissima* (1951); Roberto Rossellini's *Paisan* (1946) and *Germany Year Zero* (1948); and Vittorio De Sica's *The Children Are Watching Us* (1944), *Shoeshine* (1946), and *Umberto D* (1952). This course will focus on these lesser known films and discuss the birth of this cinematic movement and its worldwide influence. An exploration of the intricacies of Italian language and culture also will be covered.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9744 Celluloid Love: A Decade-by-Decade Look at Movie Love Stories (3.5 Credits)

One of the first subjects on which Thomas Alva Edison chose to demonstrate the new technology of moviemaking was a kiss. Even he knew, as early as the turn of the 20th century, that nothing grabbed an audience emotionally like the expression of love. But how have our ideas of love—what it looks like and what it means—developed over the course of a century? And how do films impact our perceptions of love, both on screen and off? In this class, we will view one film from nearly every decade of the past 100 years to uncover some answers—and, likely, even more questions. Possible films to be screened include *My Man Godfrey* (1936), *Stairway to Heaven* (a.k.a. *A Matter of Life and Death*) (1946), *All That Heaven Allows* (1955), *The Umbrellas of Cherbourg* (1963), *Claire's Knee* (1970), *Moonstruck* (1987), *Days of Being Wild* (1990), *Away from Her* (2006), and *Enough Said* (2013).

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes

CINE1-CE 9800 Global Hotspots Through Foreign Film (0 Credits)

Register for this Fall 2023 course on the new <https://nyusps.gatherlearning.com/events/global-hotspots-through-foreign-film--fall-2023> NYU SPS Academy of Lifelong Learning website.

Seeing is believing, and foreign films give us the experience of traveling beyond borders without a plane ticket. The journey begins with the screening of eight award-winning foreign films from Colombia and other countries that examine global hotspots in conflict. These award-winning, powerful films serve as a catalyst for our post-screening discussions about foreign film, as well as present-day issues in the film's geopolitical region and how the film reflects different cultures and global issues. We will watch the films together as a group and have an in-person discussion afterwards. For the last session, the class may be invited for an in-person, private visit to the United Nations.

Fall 2023 tuition is \$999.

Registering at least three weeks prior to the course start date is highly recommended.

Grading: SPS Non-Credit Graded

Repeatable for additional credit: Yes