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. 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 Women From Hollywood's Golden Age: From Katharine Hepburn to Grace Kelly (0 Credits)
Their beauty and presence filled the screen and defined a certain kind of woman in ways no one else had ever had. Their impact on the movies and on us is still enormous. As stars, as actresses (is it the same?), as a certain way of being a woman in the world, they last in our memories. Why? We will look at six great women stars - iconic, luminescent figures who are completely different from one another, each an original, magnetic female presence. Focusing on one star per week, a film will be assigned to watch at home. In class, we will discuss the film, and watch clips from their other films, to take a broad look at their careers, films and lives. The actresses are: Katharine Hepburn, Elizabeth Taylor, Ingrid Bergman, Sophia Loren, Audrey Hepburn, and Grace Kelly. Before the first class, please watch The African Queen with Katharine Hepburn.
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, the docudrama feel of 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, The Manchurian Candidate, 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 9004 More Great British Cinema (0 Credits)
Last year in the course, 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 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 NYU SPS Academy of Lifelong Learning website.
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 eight "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)
<p>In the last 20 years, few mainstream narrative forms have featured the antihero as much as television has. Some of most legendary and popular shows in recent history have all shared one thing in common: a &ldquo;hero&rdquo; 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 &lt;em&gt;The Sopranos, The Wire, Damages, Borgen, The Shield, Mad Men, Breaking Bad, Boardwalk Empire, House of Cards,&lt;/em&gt; and &lt;em&gt;Orange Is the New Black.&lt;/em&gt;&lt;/p&gt;
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.&lt;/em&gt; 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 &lt;em&gt;Gold Diggers of 1933, Swing Time, On the Town, It&lt;/em&gt;'s Always Fair Weather, A Hard Day's Night,&lt;/em&gt; and &lt;em&gt;La La Land.&lt;/em&gt;
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

CINE1-CE 9009 Dekalog: An In-Depth Study of a Modern Masterpiece (0 Credits)
&lt;p&gt;Considered by many to be one of the cinematic masterworks of the 20th century, the late director Krzysztof Kieslowski's &lt;em&gt;Dekalog&lt;/em&gt; 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.&lt;/p&gt;
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

CINE1-CE 9010 Paris on Film (0 Credits)
&lt;p&gt;Paris is one of the most photogenic—and cinegenic—and cities in the world. In addition, it may claim to be the birthplace of the motion picture. From the 1890s to today, France has produced disproportionately many of the most glorious and innovative films in the world, and in no city is film taken more seriously as an art form than in Paris. In this course we will look at the depiction of Paris in film, from the earliest silent films to the present day. You will view several films on your own, and in class we will discuss and analyze the films, with a dual emphasis on the evolution of film technique and on the history of Paris. The list of films&lt;/em&gt; will include classics from the Lumière&lt;em&gt; and brothers to Jean Vigo and Jean Renoir to the French New Wave (Truffaut, Godard, Rohmer) and beyond.&lt;/p&gt;
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 Girlsfriends, 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 Moretti’s seriocomedy, 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, Gomorrah; 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 historical context and settings. Screenings may include Gentleman, 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, director, 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 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—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 site.

This course surveys the major 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 are in the films on your own and then meet online for lively and informative discussions 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 site.

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, The Bicycle Thief, Germany. Ali Fear Eats the Soul, and The Lives of Others. 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)

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.

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 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 site.

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 2023 tuition is $399.

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. Snatch a website.

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.

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 are universally recognized for their complexity, vitality, and emotional intensity. Lauded as the ultimate director, Kazan 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
Repealable 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 strongly recommended 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.

Grading: SPS Non-Credit Graded
Repealable 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 Best Films You Probably Haven’t Seen, The Wizard of Oz, It’s a Wonderful Life, and Vertigo were all Oscar winners 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.

Grading: SPS Non-Credit Graded
Repealable 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 NYU SPS Academy of Lifelong Learning website.

Grading: SPS Non-Credit Graded
Repealable for additional credit: Yes

CINE1-CE 9101 The Best Films You Probably Haven’t Seen (0 Credits)
During his lifetime, von 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 winners 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.

Grading: SPS Non-Credit Graded
Repealable for additional credit: Yes

CINE1-CE 9102 Global Hotspots Through Foreign Film (0 Credits)
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 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. The course may include a visit to a Mission of the United Nations (to be confirmed. Past visits include the Permanent Missions of Italy and Colombia).

Grading: SPS Non-Credit Graded
Repealable for additional credit: Yes
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 and stories? Some among the greatest films ever made might take even more time to tell their stories. In eight 4-hour class sessions, we finally will get to discuss them.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

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 &ldquo;boomtown&rdquo; era; 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&mdash;but ones that may very well morph into nightmares. It&rsquo;s a city that can make dreams come true, but it&rsquo;as also a city that can easily crush them. It&rsquo;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 in film&mdash;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 &lt;i&gt;Sunset Boulevard, Chinatown, Mulholland Drive, LA Story, The Big Lebowski, Falling Down, LA Confidential, A Better Life, Boyz n the Hood;&lt;/i&gt; and &lt;i&gt;Blade Runner;&lt;/i&gt;

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

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&mdash;tentatively scheduled to include &lt;em&gt;Blood Simple, Barton Fink, Fargo, Burn After Reading, No Country for Old Men, &lt;/em&gt; and &lt;em&gt;A Serious Man;&lt;/em&gt; and discuss the moral undertow beneath the surface cynicism.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

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 &lt;i&gt;Open City, The Bicycle Thief, Amarcord, &lt;/i&gt;&lt;rdquo;&lt;rdquo;&lt;/i&gt;&lt;em&gt;Avventura, The Night of the Shooting Stars, Cinema Paradiso;&lt;/em&gt; and &lt;i&gt;The Great Beauty;&lt;/i&gt; 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)
Repeatable for additional credit: Yes
Grading: SPS Non-Credit Graded

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 <i>Ordinary People</i>, <i>Terms of Endearment</i>, and <i>The Celebration</i>.
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 <i>Naked</i>, <i>Il Posto</i>, <i>The Taviani</i>, <i>Phantasmagoric treatment of WWII Italy</i> in <i>The Night of the Shooting Stars</i>, <i>Denis</i>, <i>Semi autobiographical film</i>, <i>Chocolat</i> (1988), about French colonialism and its legacy, and <i>Tavernier</i>. The course will include <i>Round Midnight</i>, 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 <i>Secrets and Lies</i>, <i>East of Eden</i>, <i>To Kill a Mockingbird</i>, and <i>The Syrian Bride</i>.
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 <i>Wilde</i>, <i>Good Will Hunting</i>, <i>Shine</i>, and <i>Kinsey</i>, examine what types of genius are recognized in film, what constitutes genius, and whether the criteria of genius used by 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)
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—<i>The President</i>, <i>Men</i>, <i>The Cynical Satire</i>, and <i>Slow West</i>. 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 9368 Travel in Film (0 Credits)
Travel 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 <i>The Royal Exchange</i> (<i>France</i>), <i>The Second Mother</i> (<i>Brazil</i>), <i>The Edge of Heaven</i> (<i>Germany/Turkey</i>), <i>The Sapphires</i> (<i>Australia</i>), <i>Where Is the Friend’s House</i> (<i>Iran</i>), <i>Ida</i> (<i>Poland</i>), <i>Midnight</i> (<i>US/Greece</i>), <i>Disobedience</i> (<i>UK</i>), <i>The Band</i>, <i>Visited</i>, and <i>Roma</i> (<i>Mexico</i>).
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 Renoir &eacute; Clair &raquo; Bresson &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &raquo; Truffaut &raquo; Resnais &raquo; Jancsat &raquo; Zavattini &raquo; Lubitsch &raquo; Buñuel &raquo; Tati &raquo; Godard &quo
CINE1-CE 9502 Great British Cinema, Part I (0 Credits)
The great French director, François Truffaut, once claimed that the term &ldquo;British cinema&rdquo; 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 &ldquo;memoir with song.&rdquo; With one exception, each film is set in the time it was made, proving that many of Britain&rsquo;s best films extend beyond sumptuous period pieces and literary adaptations. Lively discussion follows each screening. Films include &lt;em&gt;The 39 Steps&lt;/em&gt;, &lt;em&gt;Black Narcissus&lt;/em&gt;, &lt;em&gt;Brief Encounter&lt;/em&gt;, &lt;em&gt;The Servant&lt;/em&gt;, and &lt;em&gt;The Third Man&lt;/em&gt;.
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&rsquo;s place in the class hierarchy plays a significant role. These countries&rsquo; films reflect these differences. Some of the films to be screened include George Stevens&rsquo;&lt;em&gt;Merchant and Ivory&lt;/em&gt;, Alice Adams&rsquo;&lt;em&gt;Far From Heaven,&lt;/em&gt; Todd Haynes&rsquo;&lt;em&gt;Safe.&lt;/em&gt; Past titles have included &lt;em&gt;The Babadook&lt;/em&gt; (2014), &lt;em&gt;The Witch&lt;/em&gt; (2015), &lt;em&gt;The Conjuring&lt;/em&gt; (2013), and David Lynch.&lt;em&gt;The Blair Witch Project&lt;/em&gt; (1999). You watch the films on your own, and then we meet online for lively and informative discussions. Films may include &lt;em&gt;120 Beats Per Minute&lt;/em&gt; (Robin Campillo, France), &lt;em&gt;Hunger&lt;/em&gt; (Steve McQueen, UK), &lt;em&gt;The Magdalene Sisters&lt;/em&gt; (Peter Mullan, Ireland), &lt;em&gt;Machuca&lt;/em&gt; (Andrés&rsquo; Wood, Chile), &lt;em&gt;Phoenix&lt;/em&gt; (Christian Petzold, Germany), &lt;em&gt;Aquarius&lt;/em&gt; (Kleber Mendonça&rsquo;, Brazil), &lt;em&gt;La Ci&rsquo;eacute;nate&lt;/em&gt; (Lucrecia Martel, Argentina), &lt;em&gt;Butterfly&lt;/em&gt; (Jos&eacute; &acute; Luis Cuerda, Spain), and &lt;em&gt;Embrace of the Serpent&lt;/em&gt; (Ciro Guerra, Colombia).
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

CINE1-CE 9601 Auteur Cinema: Pedro Almodóvar (0 Credits)
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 and motherhood, death, and identity construction. As a Spanish director, Almodovar 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 &lt;em&gt;Women on the Verge of a Nervous Breakdown, All About My Mother, Talk to Her, Volver, Pain and Glory&lt;/em&gt;, and &lt;em&gt;Parallel Mothers&lt;/em&gt;.&lt;nbsp;&lt;strong&gt;&lt;em&gt;Summer 2023 tuition is $599.&lt;/em&gt;&lt;/strong&gt;&lt;/p&gt;
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 &lt;em&gt;Time Out New York,&lt;/em&gt; takes you through an extensive, detailed (and seriously fun) tour of decades of domestic and foreign horror cinema. Beginning with George Romero&rsquo;s 1968 landmark &lt;em&gt;Night of the Living Dead,&lt;/em&gt; 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&rsquo;ll watch the films in class and discuss them, with a special emphasis on interpreting them as expressions of sociopolitical anxieties—&mdash; from the feminist &lt;em&gt;Final Girls&lt;/em&gt; of &lt;em&gt;The Texas Chainsaw Massacre&lt;/em&gt; and &lt;em&gt;Halloween&lt;/em&gt; to fears of suburban conformity in &lt;em&gt;Poltergeist&lt;/em&gt; and Todd Haynes&rsquo;&lt;em&gt;Safe.&lt;/em&gt;&lt;em&gt; Past titles have included &lt;em&gt;The Babadook&lt;/em&gt; (2014), &lt;em&gt;The Witch&lt;/em&gt; (2015), &lt;em&gt;The Conjuring&lt;/em&gt; (2013), and David Lynch.&lt;em&gt;The Blair Witch Project&lt;/em&gt; (1999), and &lt;em&gt;Embrace of the Serpent&lt;/em&gt; (Ciro Guerra, Colombia).
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 &lt;em&gt;120 Beats Per Minute&lt;/em&gt; (Robin Campillo, France), &lt;em&gt;Hunger&lt;/em&gt; (Steve McQueen, UK), &lt;em&gt;The Magdalene Sisters&lt;/em&gt; (Peter Mullan, Ireland), &lt;em&gt;Machuca&lt;/em&gt; (Andrés&rsquo; Wood, Chile), &lt;em&gt;Phoenix&lt;/em&gt; (Christian Petzold, Germany), &lt;em&gt;Aquarius&lt;/em&gt; (Kleber Mendonça&rsquo;, Brazil), &lt;em&gt;La Ci&rsquo;eacute;nate&lt;/em&gt; (Lucrecia Martel, Argentina), &lt;em&gt;Butterfly&lt;/em&gt; (José &acute; Luis Cuerda, Spain), and &lt;em&gt;Embrace of the Serpent&lt;/em&gt; (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. &lt;em&gt;Citizen Kane, It&lt;/em&gt; &lsquo;&rsquo;s A Wonderful Life, Vertigo,&lt;/em&gt; and even &lt;em&gt;The Wizard of Oz&lt;/em&gt; 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 &lt;em&gt;Letter from an Unknown Woman, The Talk of the Town, Look at Me,&lt;/em&gt; &lt;em&gt;Together,&lt;/em&gt; &lt;em&gt;We Are The Best!,&lt;/em&gt; and &lt;em&gt;Medium Cool.&lt;/em&gt;
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 <a href="https://nyusps.gatherlearning.com/events/explore-french-culture-through-films-and-festivals">NYU SPS Academy of Lifelong Learning website</a>. 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 <em>The Pianist</em>, <em>Tori et Lokita</em>, <em>Another World</em>, 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.
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 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 <i>Babel</i> (Mexico), <i>Central Station</i> (Brazil), <i>Aftershock</i> (China), <i>West Beirut</i> (Lebanon), <i>The Hunt</i> (Denmark), and <i>Departures</i> (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.
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 <em>All About Eve</em>, <em>Funny Girl</em>, <em>The Turning Point</em>, and <em>All That Jazz</em>, 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 <em>Casablanca</em>, <em>One Flew Over the Cuckoo's Nest</em>, <em>The Godfather</em>, and <em>The Graduate</em>. 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 horror film <em>(The Seventh Victim)</em>, a sports film <em>(The Set-Up)</em>, a docudrama <em>(The Wrong Man)</em>, and a newspaper drama <em>(Ace in the Whole)</em> ending with a nihilistic thriller, <em>(The Killers)</em> 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 <i>It Happened One Night</i>, <i>The Lady Eve</i>, and <i>The Miracle of Morgan</i>.
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 NYUSPS registration system. 

**Grading:** SPS Non-Credit Graded 

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

The Iranian and Polish cinemas have enduring 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 will also explore the nature of the radically different cinematic styles of each film; director: from Poland, Andrzej Wajda, Krzysztof Kieslowski, and Agnieszka Holland; from Iran, Abbas Kiarostami, Jafar Panahi, and Asghar Farhadi. The films range from Wajda;&rsquo;s Man of Marble;/i> an incisive critique of both the use of propaganda and political corruption during the Stalinist period, and i>A Separation;/i> Farhadi;&rsquo;s domestic tragedy revealing how class and religion help to shape Iranian life.

**Grading:** SPS Non-Credit Graded 

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

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

**Grading:** SPS Non-Credit Graded 

**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;&mdash;from writing, directing and even editing of their own films, every Coen brothers movie is uniquely 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 throughout their films. In this course, we will explore the films themselves, as well as some of the hidden meanings behind the films;&rsquo; characters and stories. Films may include: &lt;i&gt;The Big Lebowski, Barton Fink, O Brother Where Art Thou?, Fargo, No Country for Old Men, A Serious Man,&lt;/i&gt; and &lt;i&gt;Burn After Reading;&lt;/i&gt; &nb;nsp;&lt;i&gt;You will watch the films on your own and then meet online for lively and informative discussions.&lt;/i&gt;

**Grading:** SPS Non-Credit Graded 

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

Six Continents, Six Films 

*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;&mdash;each with a unique perspective on the world.* 

You won;&rsquo;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 &lt;i&gt;Walkabout, &lt;/i&gt;&lt;i&gt;The Official Story, &lt;/i&gt;and Jean Renoir;&rsquo;s &lt;i&gt;The River.&lt;/i&gt;

**Grading:** SPS Non-Credit Graded 

**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 &lt;i&gt;Mr. Smith Goes to Washington, Advise and Consent, All the President;&rsquo;s Men, Election, The Candidate, Charlie Wilson;&rsquo;s War, Wag the Dog, In the Loop;&lt;/i&gt; and &lt;i&gt;Vice.&lt;/i&gt;

**Grading:** SPS Non-Credit Graded 

**CINE1-CE 9655 The American Political Film: From All the President's Men to Vice (0 Credits)**

Register for this Fall 2022 course on the new NYUSPS registration system. 

**Grading:** SPS Non-Credit Graded 

**CINE1-CE 9656 The American Political Film: From All the President's Men to Vice (0 Credits)**

Register for this Fall 2022 course on the new NYUSPS registration system. 

**Grading:** SPS Non-Credit Graded 

**CINE1-CE 9657 The American Political Film: From All the President's Men to Vice (0 Credits)**

Register for this Fall 2022 course on the new NYUSPS registration system. 

**Grading:** SPS Non-Credit Graded 

**CINE1-CE 9658 The American Political Film: From All the President's Men to Vice (0 Credits)**

Register for this Fall 2022 course on the new NYUSPS registration system. 

**Grading:** SPS Non-Credit Graded
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 <i>Il Postino</i> (Raford and Troisi, Italy), <i>Mustang</i> (Erg&uuml;ven, Turkey), <i>Papicha</i> (Meddour, Algeria), <i>Caramel</i> (Labaki, Lebanon), <i>Pain and Glory</i> (Almod&oacute;var, Spain), <i>My Father</i> (Robert, France), and <i>A Touch of Spice</i> (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 &quot;get it right&quot;? Examples of films include Hollywood blockbusters like &lt;em&gt;Ben-Hur &lt;/em&gt; and &lt;em&gt;Seven Samurai&lt;/em&gt;, as well as serious Westerns like &lt;em&gt;Howard Hawk’s Red River&lt;/em&gt; (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 &lt;em&gt;Sert&atilde;/&lt;/em&gt; in Northeast Brazil to the Jordan desert and Barcelona &lt;em&gt;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 Almod&oacute;var’s &lt;em&gt;All About My Mother&lt;/em&gt; (Spain), Wolfgang Becker’s &lt;em&gt;Good Bye Lenin!&lt;/em&gt; (Germany), Denis Villeneuve’s &lt;em&gt;Incendies&lt;/em&gt; (Canada), Walter Salles’ &lt;em&gt;Central Station&lt;/em&gt; (Brazil), and Clare Weiskopf’s &lt;em&gt;Amazona&lt;/em&gt; (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 &lt;em&gt;Singin’ in the Rain&lt;/em&gt; and &lt;em&gt;The Artist.&lt;/em&gt; 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 Almod&oacute;var’s &lt;em&gt;All About My Mother&lt;/em&gt; (Spain), Wolfgang Becker’s &lt;em&gt;Good Bye Lenin!&lt;/em&gt; (Germany), Denis Villeneuve’s &lt;em&gt;Incendies&lt;/em&gt; (Canada), Walter Salles’ &lt;em&gt;Central Station&lt;/em&gt; (Brazil), and Clare Weiskopf’s &lt;em&gt;Amazona&lt;/em&gt; (Colombia).

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

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CINE1-CE 9661  "Slapstick": Modern Jewish Humor in the Movies  (0 Credits)
<p>Jewish comedians have always been a part of modern American pop culture, dominating vaudeville, movies, radio, and 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.</p>
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), Shoesshine (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 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)
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 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.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes