

NON-CREDIT TSOA COURSES (NCRD-GT)

NCRD-GT 1212 **Neo Noir (0 Credits)**

"Neo Noir" explores the multiple ways that films made beyond the classic period reference, appropriate, extend, pay homage to, and even define that amorphous category called "film noir": from nostalgia to escalation, from remakes to meta discourse retroactively constructing a "genre," from (further) genre hybridization to the dispersion of disconnected noir elements (crime, paranoia, the femme fatale, subjective flashback, existentialism), from realist-expressionist black and white to blatant and stylized color, from censorship's dark sexuality to hyperreal violence, from national to international. A tentative list of films includes *Body Heat*, *Taxi Driver*, *Blood Simple*, *Exotica*, *Coup de Torchon*, *High and Low*, *One False Move*, *The Grifters*, *Memento*, *Usual Suspects*, *The Last Seduction*, *Kill Bill*, *Chungking Express*, *Mulholland Drive*, *The Thin Blue Line*, and *Funny Games*. Rather than attempting to rein in film noir, the course celebrates Neo Noir's exponential extrapolations. Students are encouraged to pursue their cinephilic aptitude in outside screenings. Key literary texts will also be examined. Hence, although critical readings are crucial, a large component of the course assignments will include creative works.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 1225 **Hitchcock & his Influence (0 Credits)**

Hitchcock is the most recognized and imitated film director in the history of movies. The course will seek to examine and explain Hitchcock's influence and seek to understand, through the case of Hitchcock, the very idea of cinematic influence. The class will begin by closely examining key works of Hitchcock (*Rear Window*, *Vertigo*, *Psycho*, and *The Birds*) in order to understand the elements that make up Hitchcock's universe, in particular, the complex role and function of suspense. We shall then examine the nature and scope of Hitchcock's influence upon American and European Cinema in the work of directors such as Chabrol, Truffaut, Almodóvar, Argento, Verhoeven, Spielberg, Scorsese, Lynch, Antonioni, Fincher, and de Palma.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 1230 **Scorsese's New York (0 Credits)**

This course will focus on the New York City films of Martin Scorsese. We shall approach several of the films (e.g. *Gangs of New York*, *The Age of Innocence*) as filmic examples of historical fiction and most of the other films in terms of their socio-cultural representation of New York City phenomena (e.g. immigration, crime, Wall Street, the art and entertainment industries). As well, we will be concerned with exploring Scorsese's "narrative method" – his usages of film form and style – in relation to the above issues.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 4501 **Pedro Almodovar (0 Credits)**

Pedro Almodóvar is the most notorious Spanish filmmaker since Luis Buñuel, and, like Buñuel, he rapidly gained international acclaim. This course will attend to Almodóvar's appealing body of work (*What Have I Done to Deserve This*, *Matador*, *Law of Desire*, *Tie Me Up Tie Me Down*, *All About My Mother*, *Talk to Her*, *Bad Education*, *Volver*, *Women on the Verge of a Nervous Breakdown*, *The Skin I Live In*, among others) in relation to: national political history; international film exhibition; intertextual popular culture; comedy-thriller-melodrama genre mixing; convoluted narrative structures; theatrical uses of color, music, acting, and scale; interrelated themes of family, desire, and identity; and an aesthetics of excess. Finally we will consider the "outstanding" Almodóvar within a context of "influence."

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 4502 **Kubrick (0 Credits)**

The films of Stanley Kubrick constitute one of the most innovative bodies of work in the commercial cinema. This course investigates Kubrick's films in detail with emphasis on their narrative conceptions and structures. The course will explore the uses of irony and voiceover, the representation of the relationship between humans and technology, the centrality of the topic of war, and the relationship of his films to issues of genre.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 4503 **Close Analysis of Film (0 Credits)**

This class examines a small number of films in great detail with the intention of enhancing student comprehension of the multiple levels at which films are made and received. Among the films we will analyze are *Touch of Evil* (1958), *Do the Right Thing* (1989), *In the Mood For Love* (2000), *Pan's Labyrinth* (2006), *Run, Lola, Run* (1998), and *Gilda* (1946). The course encourages the intensive, and comparative study of film, and concentrates on the formal analysis of the sound and image track, the segmentation of the scenario/narrative, techniques of stylistic analysis, and a consideration of a film's surrounding documents, such as studio papers, posters, and critical reviews. Students will acquire vocabulary and tools through which to describe the textual patterns and forces by which a film produces its meanings and effects. As a key part of the course, each student will closely analyze an individual film they have chosen, for a final presentation.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 4504 Psychopaths (0 Credits)

This course will consider popular film and literary representations of psychopaths and sociopaths. We will be interested not only in what horrifies audiences but what attracts them to these figures. When, how, and why are we asked/required to identify/empathize with psychopaths? How do such characters negotiate attractions to and fears of hyper/hypo masculinity? What type of female falls for psychopaths (i.e., into love and/or into death)? How do popular renditions of psychopathy compare and contrast with journalistic and medical discourses on the subject? Several key films/novels from mid 20th century provide a core for our investigation of a classic contradiction in this characterization: *Night of the Hunter* (dir. Charles Laughton, based on novel by Davis Grubb); *In a Lonely Place* (dir. Nicholas Ray, based on novel by Dorothy Hughes); *Brighton Rock* (dir. Rowan Joffe, based on novel by Graham Greene); *The Talented Mr. Ripley* (dir. Anthony Minghella, based on novel by Patricia Highsmith); *In Cold Blood* (Richard Brookes, based on the novel by Truman Capote). More recent films that extend narrative conventions and aesthetic strategies and/or raise new issues include: *Silence of the Lambs* (Jonathan Demme); *The Act of Killing* (Joshua Oppenheimer); *Funny Games* (Michael Haneke); *I Stand Alone* (Gaspar Noé). Students will be assigned to read one novel, participate in discussion of several critical texts, and present/write on their own favorite psychopaths.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 4505 Scorsese's New York (0 Credits)

This course will focus on the New York City films of Martin Scorsese. We shall approach several of the films (e.g. *Gangs of New York*, *The Age of Innocence*) as filmic examples of historical fiction and most of the other films in terms of their socio-cultural representation of New York City phenomena (e.g. immigration, crime, the art and entertainment industries). As well, we will be concerned with exploring Scorsese's "narrative method" – his usages of film form and style – in relation to the above issues.

Grading: Grad Tisch Graded

Repeatable for additional credit: No

NCRD-GT 4506 Film Directors: (0 Credits)

Coen Brothers (Summer 2018) Seamlessly combining their talents and training, the Coen Brothers (Joel–NYU Film, Ethan–Princeton Philosophy) have written, directed, and produced a body of work that is aesthetically superb and comically dark. In their tall tales, repeat actors (Frances McDormand, John Turturro, John Goodman, George Clooney, Steve Buscemi) deliver remarkable dialogue within provocative mise en scene through twisting plots. In settings that span the US (NY, CA, MN, MS), they satirically investigate mid-20th century American mythologies. We will study the Coen Brothers' collaborative work in relation to cinephilia, genre reflexivity, pop culture collage, literary sources, and thematic ruminations. Films to be viewed likely include *Blood Simple*, *Raising Arizona*, *Miller's Crossing*, *Barton Fink*, *Hudsucker Proxy*, *Fargo*, *Big Lebowski*, *O Brother Where Art Thou*, *No Country for Old Men*, and *A Serious Man*.

Grading: Grad Tisch Graded

Repeatable for additional credit: Yes

NCRD-GT 4507 Mass Effect: Art & the Internet (4 Credits)

Since the mid 1990s the Internet has evolved from a space viewed as ripe with potential but fraught with unknown dangers to a true mass medium full of new opportunities and risks we must now negotiate. Throughout, artists have used this medium to make art that employs, documents, and examines emerging online platforms and social media. Charting a loose timeline of art works, formative debates, and happenings, this course will look at the ongoing relationship of art and technology. From the early online copy wars and the url gold rush, to surf clubs, image chat, and now emoji domains, we'll look at how online art has evolved and the key players involved in making it all happen. We'll also examine commercial platforms for art practice, art in the age of surveillance, and the scholarship that has emerged simultaneously, including concepts such as Net Aesthetics 2.0, The New Aesthetic, and Post-Internet art.

Grading: Grad Tisch Graded

Repeatable for additional credit: Yes

NCRD-GT 7001 Sight and Sound Workshop (0 Credits)

Every student will conceive, produce, direct and edit one collaborative short project (MOS) and one short film (with sound) with digital film-making technology. Working in crews of four, students will be exposed to a variety of specific assignments in visual storytelling that feature a broad spectrum of technical, aesthetic, craft and logistical problems to be solved. Collaborating with other students through rotating crew positions will be a central focus of all production work. Lectures, labs, critiques, technical seminars, screenings and written production books will be an important component of this class. All student work is screened and discussed in class.

Grading: Grad Tisch Graded

Repeatable for additional credit: No