
Cinema (undergraduate)

FACULTY

**Year of initial appointment at Binghamton*

Gottheim, Lawrence R., *Professor*, PhD, 1965,
Yale University: Film analysis and production.
(1964)*

Hocking, Ralph I., *Professor*, MA, 1960,
University of Michigan: Analog and digital
electronic arts. (1968)

Jacobs, Ken, *Professor*, Film production and
analysis, 3-D experiences. (1969)

PROGRAM COMPONENTS

Cinema Major

The Department of Cinema develops artists and creative thinkers in cinema. It fosters critical appreciation of innovative as well as traditional cinematic expression. Students learn how to view cinema works in their social, economic and historical contexts, as well as in terms of the general history and aesthetics of art. The production program in film and electronic media is not oriented toward developing mere technical proficiency, but toward encouraging artistic discovery and expression. Both production and analysis courses are valuable to a wide range of students, not only because cinema is a major art and entertainment medium of our time, but also because increasingly our experience and exploration of all areas of knowledge is transmitted through cinema-related media.

Qualified students are encouraged to conclude their work in the department by choosing the senior thesis option. The department encourages studies in the theories and techniques of other art disciplines, such as music, theatre, painting and literature.

Honors Program

Departmental honors are awarded to students whose senior theses are judged by the faculty to be of superior quality. In addition, honors are also awarded to those majors who have completed a substantive body of significant work in the department. Nominations for honors are submitted by individual faculty members, and the final decision rests with the entire Cinema Department faculty. Senior standing is required.

REQUIREMENTS

The cinema major consists of five core courses and five electives. The core courses give students experience in the analysis of film and video and the creation of personal works in both media. A set of elective courses is chosen to

reflect the student's dominant interests. Those who wish to stress filmmaking or videomaking should begin the major early enough in their academic careers to allow for the completion of the sequence of courses in those areas. They are advised to enroll in CINE 122, the prerequisite for all studio courses, in the first semester of the sophomore year.

1. CINE 121. Experience, History and Analysis of Cinema
2. CINE 122. Expression and Innovation in Film and Video
3. CINE 251. Film Artmaking I
4. CINE 253. Analog Electronic Artmaking or CINE 353: Digital Electronic Artmaking
5. CINE 321. Film Theory
6. Five additional cinema courses, at least three of which must be upper-division courses (courses numbered between 300 and 499).

Cinema Minor

The cinema minor consists of three core courses and three electives, for a total of 24 credit hours. Students should be advised that CINE 122 is a prerequisite to all studio courses and may be taken concurrently with CINE 251 or 253.

1. CINE 121. Experience, History and Analysis of Cinema
2. CINE 122. Expression and Innovation in Film and Video
3. CINE 251. Film Artmaking I *or*
4. CINE 253. Analog Electronic Artmaking
4. Cinema elective (200 level or higher)
5. Cinema elective (300-400 level)
6. Cinema elective (300-400 level)

COURSE OFFERINGS

NOTE: Unless otherwise noted, all undergraduate courses carry 4 credits.

CINE 121. EXPERIENCE, HISTORY AND ANALYSIS OF CINEMA

Expanding appreciation and perception of cinematic works as expressive form. How history shapes cinema and how cinema shapes history. Methods of analyzing films and video works as individual creations and as manifestations of genres, national traditions or stylistic movements. Technological and economic development of cinema.

CINE 122. EXPRESSION AND INNOVATION IN FILM AND VIDEO

Explores personal works created by film and video artists, usually outside the commercial studio. It fosters understanding of and sensitivity to those aspects of form, subject and technique that have been employed in innovative cinema art from its beginnings to the present. Selected examples illustrate relationship between artistic creation in cinema and in other arts, including movements such as surrealism, expressionism, minimalism. Expansion of the capacity to see, hear and enjoy in creative response to cinema. This course develops on certain themes introduced in CINE 121 and is best taken in sequence.

CINE 251. FILM ARTMAKING I

Personal filmmaking, using super-8 primarily as visual medium. Technique and aesthetics of imagemaking and editing. Introduction to basic photographic materials, equipment, theory. Creation of several complete films. Prerequisite or corequisite: CINE 122.

CINE 253. ANALOG ELECTRONIC ARTMAKING

This course will introduce students to the use of analog video signals for making visual art. Students are required to make short tapes as evidence of thoughtful study. Students are not expected to have experience in video or visual artmaking. Class attendance is mandatory. Prerequisite or corequisite: CINE 122. This course satisfies the video requirement for a cinema major.

CINE 280 (cross-listed with WOMN 281). WOMEN IN FILM

Study of how women are presented in film. How to analyze films from socio-historical perspective. Roles women are given in film narratives (wives, mothers, sisters, seductresses, objects of spectacle and male desire, career women) and how such representations shape notions about function of family, fashion, race, class, insanity. How women have participated in or been excluded from creating the images that represent them. Women's relationship to men and definition of males in film.

CINE 285. STUDIES IN CINEMA AND SOCIETY

Specific topics in social, historical or political function of film. Topics change each semester.

CINE 286. STUDIES IN CINEMA AND ART

Specific issues in aesthetics of film or video. Topics change each semester.

CINE 321. FILM THEORY

Theory of artistic functioning: speculation on expressive qualities of form through consideration of issues of perception, processes of creating meaning, pleasure and fascination. Questions how film is related to other arts and languages, how images and sound generate feelings and concepts, how film viewer is addressed ideologically. Prerequisite: CINE 121.

CINE 351. FILM ARTMAKING II

More complex technical and conceptual filmmaking projects, using 16mm production, editing, projection systems. Basic techniques of nonsynchronous sound. Individual rather than group projects. Prerequisite or corequisite: CINE 251.

CINE 451. FILM ARTMAKING III

Further development of ability to conceive and realize cinematic work. Techniques and creative possibilities of synchronous sound. Prerequisite: CINE 351.

CINE 453. ADVANCED ELECTRONIC ARTMAKING

Students are required to complete a self-proposed project that includes conception, development and execution of an idea or ideas using the tools available. Timebased visual/aural artmaking is the direction. Meetings in addition to scheduled class meetings will be arranged. Interest, motivation and responsibility reflecting personal involvement is expected. Prerequisite: either CINE 253 or 254.

CINE 471. STUDIO SEMINAR

Advanced projects in production area, such as paracinema, group production in film or video, advanced sound techniques. Prerequisite: as appropriate. May be repeated for credit.

CINE 485. ADVANCED STUDIES IN CINEMA AND SOCIETY

Problems of the interrelationships of cinematic representation and social issues. Specific topics to be announced. Prerequisite: CINE 121.

CINE 486. ADVANCED STUDIES IN CINEMA ART

Problems in the analysis of cinematic form. Specific topics to be announced. Prerequisite: CINE 121.

CINE 491. PRACTICUM IN COLLEGE TEACHING

variable credit

Independent study by means of teaching a particular course in cinema. Various assignments closely directed by instructor, including assistance in the development of syllabi and other course materials, construction and reading of examinations, lecturing and/or discussion leadership, studio supervision, academic counseling of students. May be repeated for total of no more than 8 credits. Credit may not be earned in conjunction with course in which student is concurrently enrolled. Does not satisfy major or all-college requirements. Prerequisite: consent of instructor and department. P/F only.

CINE 497. INDEPENDENT STUDY *variable credit*

Independent project in some phase of cinema activity. Project must be approved by department, one member serving as adviser for each project. May be repeated for credit.

CINE 499. SENIOR THESIS

Production of works in cinema, or writing about cinema. Thesis project must be approved in advance by faculty member who serves as adviser. Prerequisite: CINE 451 (for filmmaking thesis); CINE 453 (for videomaking thesis); CINE 321 (for analysis thesis), and consent of instructor.