

Summer course descriptions:

Summer I

CIN 370 L11 Hollywood Rebels: A History of American Independent Film

The term “independent film” has come to be defined rather broadly. It can mean a film that was produced outside of a major Hollywood studio. It can mean a film that was made for a miniscule budget. It can refer to a style of storytelling and a mode of production that stands in contrast to what we think of as a conventional Hollywood film. Add to this the rapid advances in digital technology that have made filmmaking equipment vastly more affordable and the fact that the Internet now allows millions to distribute their work without the help of traditional gatekeepers, and the definition of “independent film” becomes even more complex. This course will examine American independent film from all of these angles: financial, cultural, technological, aesthetic and historic. We will try to place American independent film within the context of its times. Starting with independents working in the Studio Era, through the work of John Cassavetes, into the golden age of the 1990’s, and ending with the “mumblecore” films of Lena Dunham and Andrew Bujalski, this course will survey the American independent film landscape and study the key works of the 20th and early 21st century.

IDCC 399 S11 (one week intensive May 13 – 17) Innovative Consumer Public Relations

Building a product’s public identity using innovation in digital media is essential for businesses socially and economically, globally and locally. It’s how businesses learn to engage with new consumers they must attract: whether to promote an overall corporate identity, or sell a product or service. Corporations are embracing Cloud Computing, Mobile and Social Media to interact with creative consumers and the networks they are creating politically, economically, technologically and socially. This means that PR practitioners must understand the activities and preferences of tech-influenced new consumers.

In this course you will explore the tools, techniques and technologies business uses to shape product identity, and engage in two-way consumer PR with new customers.

LIT 394 S11 (one week intensive May 13 – 17) Major Black Writers

This course is designed to offer an in-depth look at three of the defining figures in contemporary African American literature: August Wilson, Toni Morrison, and Maya Angelou. Students will examine these writers in a wide variety of contexts such as interviews, documentaries, and the spoken-word performances. Readings will span multiple genres: drama, poetry, novels, and essays.

MG 340 S11 S11 (one week intensive May 13 – 17) Creativity Tools for Business & Technical Problem Solving

PREQ: None

People often use the terms “creativity” and “innovation” interchangeably. For our purposes, we will make a distinction between the two. “Creativity” is the ability of people to generate new ideas and designs related to products, services, and problems which were previously unknown to the creator. “Innovation,” on the other hand, is the process of selecting from among such new ideas and actually making them a reality. So, “creativity” involves the generation of new ideas, while “innovation” involves the selection, refinement, and application of such new ideas.

MK 401 Corporate Immersion

No prerequisite. Instructor Permission required. Submit resume to Professor Perry Lowe (plowe@bentley.edu) to qualify for interview.

Summer Corporate Immersion Directed Study will work with Venture Capitalist Woody Benson’80 to see if Startup Company is viable. Conduct Proof of Concept Research. Develop new Business Models. Create Pitch Deck for potential investors. Prepare Term Sheet financial offer to Company.

Summer II

MC 300: Film, Television, and New Media Theory

TOPIC: "*Mad Men and Bad Men: Antiheroes of American Television Dramas*"

The antihero provides an interesting yet far more complex character study in literature and film because the notion of conclusive morality is put into question. He may possess some of the same noble and even extraordinary qualities of the archetypal hero. Yet, he may also exhibit certain traits of an antagonist but in stark contrast with the archetypal villain. The antihero may be bad but is usually driven to madness by trauma or circumstances beyond his control. And, he may elicit empathy or even reverence in his journeys. Television's long-form and episodic format, which can easily include fresh and influential shifts in society and popular culture, make it an ideal conduit for this type of character study. In particular, such antiheroes as Dexter Morgan of *Dexter*, Don Draper of *Mad Men*, and Walter White of *Breaking Bad* serve this exploration well. These antiheroes straddle the rather murky areas of human behavior, continually confronting the pains and insights of identity crises and disintegrating social structures where the evolution of their multiple aliases emerge as a consequence. More importantly, these antiheroes have something to hide and their secret is at the core of their morality struggle. Other possible television programs for discussion may include *Battlestar Galactica*, *Lost*, *Game of Thrones*, *The Riches*, *Supernatural*, *The Walking Dead*, and *Weeds*, as a means to further expand the complexities of this character study to such areas as genre (horror, science-fiction, fantasy) and gender (contemporary fatherhood, the anti-heroine). Expectations for this hybrid course include viewing certain episodes or clips from some of the programs listed above, which will be both on reserve at the library and arranged via streaming services. Specific focus will be paid to the entire series of *Breaking Bad*, which will require the viewing of all 5 seasons, including watching the upcoming broadcast of the last 8 episodes collectively as

a class. Additionally, extensive participation during discussions, weekly written blog analyses, and an original analysis paper will be required.

MK 403 E21 Brand Management & Communication

PREQ: GB 214

This course offers students an opportunity to obtain an in-depth understanding of brand management amid radical changes in today's marketing environment. It exposes students to concepts, frameworks, and theories critical to developing branding and brand communications strategy in the twenty-first century, including brand building, brand positioning, target audiences definition, integrated marketing communications, the influence of social media, and assessment of branding effectiveness.

MLCH 398 E21 Advanced Chinese for social entrepreneurship in the local setting

Prerequisite: Advanced non- native speakers of Mandarin Chinese, or heritage speakers

This class will focus on extending the classroom experience to the local community. Students will focus on helping the illiterate and less fortunate low-income Chinese population in Boston. Students will work in groups on applying their Chinese language skills to promote social awareness, gathering information about funding and grant governance. By the end of the six weeks, students will have developed a social entrepreneurship model that they can apply in future charitable settings. This class is designed for heritage Chinese speakers or advanced students of Mandarin Chinese.