

Course descriptions Summer 17

English

CIN370 -- 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 state of affairs in 2017, this course will survey the American independent film landscape and study the key works of the 20th and early 21st century.

Hybrid Course

LSM-MAS

LIT 340 S11 The Graphic Novel: The Superhero, The Heroic and the Fall

The graphic novel, a medium that joins text and image, has been historically dismissed as marginal to “serious literature,” and as such, less deserving of critical attention. It’s been deemed “kid’s stuff,” ephemera, crap you read during your childhood, that may or may not have a pedagogical function in teaching social mores or ethics. **But**, you are supposed to let go of this form of “entertainment” as an adult. Yet, this form of expression hasn’t gone away. We can easily understand how these figures emerged during wartime, but how do we account for the resilience and popularity of the genre and these figures now? Is it the obvious? In the superhero we have a body that can often withstand violence, trauma, and time. Are we, as humans, just collectively expressing fantasies for power and immortality? If the popularity of the superhero tells us “something” about our contemporary moment, our relationship to space, place, technology, and our own bodies, then what is that something?

The graphic novel operates with its own visual and textual grammar. Along with graphic novels that explicitly take up figures of the heroic, you will be introduced to vocabulary necessary to critique the medium. You will produce analyses of narrative techniques particular to the genre: panel layout, interplay between text and image, analysis of iconography, and intertextuality. We will also read selections from theorists such as: Hannah Arendt, Frantz Fanon, Michael Ignatieff, and Elaine Scarry to help us contextualize the graphic novels’ representation of varied visual and textual aesthetics. Specifically, we will interrogate how graphic narratives represent the heroic, violence, trauma, and the possibility of resistance.

Finance

FI 352 1GU Large Investment & Project Finance

PREQ: FI 380 or FI 307. Formerly FI 392. Combined class with FI 787 at the Grad school

The course relies on a case-study approach to an increasingly important field that requires excellent financial management skills. We provide an overview of project finance employing the latest techniques for structuring transactions, including risk mitigation by financial intermediaries. Students will be introduced to substantial research data and informational resources. The course stresses decision making and prioritization of tasks, policy formulation, the selection of world-class partners and on-the-ground operational skills necessary to ensure timely completion of construction, budget adherence and efficient start-up. Large investment projects across a variety of geographic regions, industrial sectors, and stages of project execution are examined, including relevant data on default and loss characteristics. We will contrast the important differences in risk between domestic and export sector projects, including management of foreign exchange issues and the role of host governments.

The material covered in this course will help prepare students for careers in international business, including senior corporate positions and challenging opportunities in the areas of global financial services, including foreign investment boutiques, banking and insurance. Much of the course deals with risk and valuation concepts that are at the core of capital budgeting investment decisions. Additionally, we focus closely on the funding / financing decisions that must be thoughtfully coordinated with the investment decision. Students will develop a deeper understanding of foreign investment, country risk and cross border exchange analyses.

Additionally, we will rely extensively on financial spreadsheet analyses. Case studies and an international development valuation project will add depth to the text material.

Comfort with Excel spreadsheets and the analytical tools therein is recommended.

Global Studies

GLS 299 Political Film

This course applies the power of film to deepen understanding and appreciation of politics and government in the United States. We will view several films with underlying political messages and interpret their larger meaning through the narrative, visual, and technical elements of film. We also will think critically about several important political controversies, such as how much power should government have? What is the proper balance between freedom (civil liberties) and order (public safety and national security)? What are the causes and consequences of corruption in government? What should government's role be in promoting social equality and economic fairness? Is capitalism consistent with democracy and freedom? Examples of films viewed in previous years include: *Clockwork Orange*, *Scarface*, *The Dark Knight*, *Minority Report*, *Thelma and Louise*, *The Godfather*, *Dirty Harry*, *Do the Right Thing*, *Boyz in the Hood*, *American Psycho*, and *Fight Club*. **[not open to students who already have taken GLS 242 and GLS 242H Politics Through Film]**

Law

LA 199 Law and Film

This course explores the impact and consequences of the ways lawyers and the legal system are depicted on film. Law affects every area of our lives, yet most people know little about the legal system apart from what they see in movies and on TV. In this course, we take a closer look at the impact of those depictions on our understanding and expectations of the legal system. How do those depictions color our views of law and its place in society? How do movies about law and lawyers shape our understanding of the relationship between the legal system and justice? How is justice defined in those films? Through a combination of selected films, textbook readings about the history behind and techniques used in those films, class discussions and written assignments, this course takes a deep dive into the social impact of law and film.

Marketing

MK 399 Luxury Brand Marketing

PREQ: GB 214

Luxury brands are one of the fastest growing areas of global business. This course is designed to provide participants with the theoretical knowledge and practical skills required to succeed in the marketing and management of complex, luxury brands. It develops an appreciation of how luxury brands have evolved over time and place, and introduces the material, symbolic and experiential dimensions of luxury. Building upon the principles of creating and developing luxury brands the course explores a range of premium industries including fashion, perfume, jewelry, the finest hotels and exclusive clubs, yachts and high-end automobiles.

You will gain a comprehensive grounding in luxury brand equity, portfolios, co-branding, brand extensions and the management of brand heritage. It culminates in the strategic marketing of the business of luxury.