ANTHRO 106 – CULTURE THROUGH FILM
Katie Kirakosian
Cap: 198
T 6:00PM – 9:00PM
Thompson Hall Room 104
D01 Fr 9:05AM-9:55AM
D02 We 11:15AM-12:05PM
D03 Th 4:00PM-4:50PM
D04 Th 5:00PM-5:50PM
D05 Th 6:00PM-6:50PM
D06 We 10:10AM-11:00AM
D07 Fr 12:20PM-1:10PM
D08 Fr 11:15AM-12:05PM
D09 Fr 10:10AM-11:00AM
Exploration of different societies and cultures, and of the field of cultural anthropology through the medium of film. Ethnographic and documentary films; focus on gender roles, ethnicity, race, class, religion, politics, and social change.
Undergraduate UMass Film Studies Certificate category: IIB, V

ART 230: PHOTOGRAPHY I
TBA
Cap: 14
M/W 9:05AM-11:50AM
SAB Rm. 18
Introduction to photographic tools and methods. The balance between self-inquiry and the importance of process and materials as vehicles of meaning. Theory explored through class critiques and slide presentations. Photography examined and discussed both from a personal point of view and in its wider cultural context.
Undergraduate UMass Film Studies Certificate category: V
Five College Film Studies Major category: none

ART 231: PHOTOGRAPHY II
Jenny Vogel
Cap: 14
Tu/Th 1:00PM-3:45PM
SAB Rm. 16
Undergraduate UMass Film Studies Certificate category: V
In-depth exploration of techniques and materials including zone system, large format, and non-silver processes. Slide lectures, discussions, and readings. Prerequisite: ART 230 or consent of instructor.
ART 384: COMPUTER ANIMATION II
Ryan MacDonald Cap: 16
Tu/Th 1:00PM-3:45PM FAC Rm. 447
The second of a two semester sequence. Animation techniques using digital tools as applied to film, video, music and technology. Animation software (Maya) and professional compositing programs are used. Development and design of personal work is stressed. Emphasis is on creativity and professionalism. Studio course.
Open to Undergraduates with majors in Art, BFA-Art, and BFA-Art Education only.
Pre Requisites: ART 374 and ART 397MM.
Undergraduate UMass Film Studies Certificate category: V

ART 431: PHOTOGRAPHY IV
Susan Jahoda Cap: 14
Tu/Th 1:00-3:45PM SAB Rm. 240
Course involves a semester long project and an in-depth class presentation called source/resource. Source/resource is about what informs your creative process. Group and individual critiques every week. Satisfies the Integrative Experience requirement for BA-Art majors.
Open to Undergraduates with majors in Art, BFA-Art, and BFA-Art Education only.
Prerequisites: ART 230, 231, and 330.
Undergraduate UMass Film Studies Certificate category: IV, V

COMM 140: INTRODUCTION TO FILM STUDIES
Marty Norden Cap: 125
TuTh 2:30PM-3:45PM Herter Hall Room 231
L01 Tu 4:00PM-6:00PM
This course offers an introduction to the study of film as a distinct medium. It introduces the ways in which film style, form, and genre contribute to the meaning and the experience of movies. Topics include film as industrial commodity, narrative and non-narrative form, aspects of style (e.g. composition, cinematography, editing, and sound), and the role of film as a cultural practice. Examples are drawn from new and classic films, from Hollywood and from around the world. This course is intended to serve as a basis for film studies courses you might take in the future. 30 Seats are reserved for COMM Majors.)
Course Eligibility: Open to Juniors, Sophomores & Freshmen only.
Course Notes: Students who entered UMass in Fall 2011 or thereafter must take two introductory courses in order to apply to the major. COMM 140 is one of the five introductory courses from which you may choose (the others are COMM 118, COMM 121, COMM 122 and COMM 125). This course was formerly numbered and titled COMM 240: Modes of Film Communication. If you have received credit for taking COMM 240, you will not receive credit for taking this course.
Undergraduate UMass Film Studies Certificate category: I, V

COMM 296F: INDSTU-FILM FESTIVAL
Anne Ciecko Cap: 200
We 7:00PM-10:00PM School of Management Rm. 137
This is a 1-credit Mandatory Pass/Fail course
Film screening. This semester's festival colloquium will be held in conjunction with the Massachusetts Multicultural Film Festival. To earn 1 credit (pass/fail), students are required to attend at least 8 festival events, and complete surveys at the end of the screenings, as well as a retrospective survey at the end of the semester.

Course Eligibility: All majors; no prerequisites

COMM 331: PROGRAM PROCESS IN TELEVISION
David Maxcy
We 10:10AM-11:00AM Machmer Hall room W-24
L01 Mo 1:25PM-4:25PM Herter TV Studio
L02 We 1:25-4:25PM Herter TV Studio
L03 Fr 9:05AM-12:05PM Herter TV Studio
This course introduces concepts and techniques of television production through weekly lectures and lab meetings. During the first six weeks basic concepts and techniques are introduced in lecture. Students then break up into lab groups where, under the supervision of their lab instructor, they produce a short program which puts the concept of the week to work. During the rest of the course students work on two major projects: first, a short, narrative piece shot in single-camera, post-production style, and, second, a multiple camera piece shot live in the studio. COMM 331 is offered every fall and spring semester.

Course Eligibility: Open to Senior, Junior & Sophomore Communication majors
Undergraduate UMass Film Studies Certificate category: V

COMM 342: FILM HISTORY II
Marty Norden
Tu/Th 9:30AM-10:45AM School of Management Room 137
D01 Th 4:00PM-6:00PM Herter Hall Room 231
A survey of key events and representative films that mark the history of worldwide cinema since 1950. In addition to identifying and providing access to major works, the course is designed to facilitate the study of the various influences—industrial, technological, aesthetic, social, cultural, and political—that have shaped the evolution of the medium.

Course Eligibility: Open to Senior, Junior and Sophomore Communication majors and others by permission of instructor.
Undergraduate UMass Film Studies Certificate category: IIA, V

COMM 397VV: SPECIAL TOPIC-WOMEN IN CINEMAS OF THE AFRICAN DIASPORA
Demetria Shabazz
Tu/Th 9:30AM-10:45AM TBA
African and black women filmmakers have been active since the early part of the 20th century and currently, there are scores of African and black women who consistently produce film and video works as well as commercial television programs. Films made by women of color are constructed in a variety of forms such as animation, documentary, experimental, and narrative. The women also bring a unique perspective to the stories they choose to record. The course will study the representation, authorship, and spectator- position of gender, ethnicity and race in relationship to the cinema especially as it applies to the image of Black women. The course will
examine multiple filmic and written works that are influenced by post-colonial, post-modern, feminist and Womanist theories highlighting major events, aesthetic movements, and developments within contemporary cinematic practice.

Course Eligibility: Open to Seniors, Juniors and Sophomores
Undergraduate UMass Film Studies Certificate category: IIB, V

COMM 433: ADVANCED TELEVISION PRODUCTION / DIRECTION
David Maxcy  Cap: 10
Tu 11:15AM-3:15PM  Herter TV Studio
This course is project-based. Students produce a 10-episode, live-to-DVD, 3-act drama series, "Playhouse 433." The format and content are inspired by the great, live TV drama series of the 1950's and 1960's. Each student producer director carries a "teleplay" from conception, through script development, casting, staging, rehearsals to the final, live recording. Each drama is directed live-to-DVD, with no post-production editing. "Playhouse 433" is aired on the campus channel, UVC 19.
Course Prerequisite: COMM 331 or COMM 397B
Undergraduate UMass Film Studies Certificate category: IV, V

COMM 441: PRINCIPLES AND TECHNIQUES OF FILM STYLE PRODUCTION
Kevin Anderson  Cap: 12
We 1:25PM-5:25PM  South College Rm. 120
A hands-on introduction to single-camera filmmaking using digital video camcorders and non-linear editing. Production assignments will foster student skills in the art of visual storytelling: from pre-production, shot composition and lighting to continuity editing and post production audio.
Course Eligibility: Open to Senior & Junior Communication majors only.
Course Prerequisites: COMM 231 and COMM 331 or permission of instructor.
Undergraduate UMass Film Studies Certificate category: IV, V

COMM 493C: SEMINAR – COUNTERCULTURAL FILMS
Bruce Geisler  Cap: 25
We 10:10AM-1:10PM  South College Rm. 108
An exploration of the counter-cultural movements of the 1960s and 70s and later, hosted by someone who was there and lived to tell the tale. Through the medium of documentary and fiction films, we will delve into the musical, sexual, artistic, political and spiritual upheavals that rocked America and Europe back then and that continue to reverberate today.
Course Eligibility: Open to Senior & Junior Communication majors or consent of instructor
Undergraduate UMass Film Studies Certificate category: IIB, IV, V

COMM 493E: SEMINAR - SCREENWRITING
Bruce Geisler  Cap: 25
TuTh 11:15AM-12:30PM  South College Rm.108
An examination of the art, craft, and business of screenwriting from theoretical and practical perspectives. Topics include screenplay format and structure, story, plot and character development, dialog and scene description, visual storytelling, pace and rhythm, analysis of
professional and student scripts and films, and more. Written work includes three screenwriting projects. The focus is on writing for narrative films and, to a limited extent, TV programs.

Course Eligibility: Open to Senior & Junior Communication majors only.
Undergraduate UMass Film Studies Certificate category: IV, V

COMM 493F: SEMINAR – FILM DOCUMENTARY
Bruce Geisler
Tu 2:30PM-5:30PM
South College Rm. 120
We will view, analyze, and discuss films by Michael Moore ("Sicko"), Chris Paine, ("Revenge of the Electric Car"), Seth Gordon ("The King of Kong - A fistful of Quarters"), Pamela Yates ("Granito") and many others to further the understanding of the documentary craft and art from a filmmaker's perspective. Students will also do preproduction (research and treatment) for their own short documentary, along with shorter hands-on exercises in writing narration, interview techniques, etc.
Course Eligibility: Open to Senior & Junior Communication majors or consent of instructor
Undergraduate UMass Film Studies Certificate category: IIB, IV, V

COMM 494AB: HOLLYWOOD FILM, DIVERSITY AND ADAPTATION
Demetria Shabazz
TuTh 1:00PM-2:15PM
South College Rm.108
This course aims to inspire the development of a critical vocabulary for analysis of the formal conventions of film, especially as they bear on literary discourse. In addition, this course will focus on cinematic and literary works that articulate or express specific notions of American identity in terms of race, class, and gender. This class will look specifically at how the film industry negotiates specific literary narratives about identity within American society as a means of adapting the texts to the big screen. (Course capacity is 25)
Course Eligibility: Senior and Junior Communication majors or by permission of instructor
Note: Students who have previously taken COMM 497AB should not enroll in this course. This course serves as an Integrative Experience (IE) requirement for BA-COMM majors.
Undergraduate UMass Film Studies Certificate category: IIB, IV, V

COMM 593B: SEMINAR – FASHION, MEDIA, CULTURE, STYLE
Anne Ciecko
Mo 3:35PM-6:35PM
South College Rm. 108
This seminar examines fashion (and the aesthetics of the clothed body and projected identity) as a socio-cultural phenomenon represented in the media, film, art, and literature. This interdisciplinary and international overview of critical fashion studies will incorporate diverse texts, case studies, theoretical perspectives, and analytical tools.
Course Eligibility: Open to all graduate students and all senior-level undergraduates. All majors; no prerequisites.
Course Note: Junior-level undergraduate students may be admitted by permission of instructor.
This course may count toward the graduate and undergraduate film studies certificates.
Undergraduate UMass Film Studies Certificate category: IIB, IV, V
COMP-LIT 383: NARRATIVE AVANT-GARDE FILM
Don Levine  
Cap: 60  
Mo 3:35PM-7:00PM  
Bartlett Hall Rm. 61  
D01 Tu 2:30PM-3:45PM  
D02 Tu 4:00PM-5:15PM  
Explores modern origin of experimentation in film in avant-garde modes such as Expressionism, Surrealism and contemporary results of this heritage to determine if film is the most resolutely modern of the media. Emphasis on the ways in which Avant-garde films can problematize themselves through the ploys of telling a story. By means of a self-consciousness of story-telling which undermines viewer identification, the drive for closure, the demand for origins and order, and even cause and effect, these avant-garde films restore to playfulness its strength and ambiguity. Requirements: one 5 page paper for midterm, final paper or project; attendance.  
Undergraduate UMass Film Studies Certificate category:  IIA, V

COMP-LIT 385: RUSSIAN THEMES IN WORLD CINEMA
Laszlo Dienes  
Cap: 30  
Tu 2:30PM-5:15PM  
TBA  
A general introduction to the art of cinema through Russian themes in world cinema. We will screen and discuss mostly Western films (American, French, and Italian, but also some Japanese and Indian) inspired by Russian culture, particularly by Russian literary works from the nineteenth and twentieth centuries. Some emphasis may also be placed on selected contemporary themes and on comparisons of Russian and Western approaches to film art. Requirements may include electronic quizzes, film research, papers, and presentations. Prerequisites: none other than an UMass computer account; no prior knowledge of things Russian (language, history, literature) is expected. A significant portion of the course may use resources on the Web; students may be expected to do some of the coursework electronically.  
Undergraduate UMass Film Studies Certificate category:  IIB, V

COMP-LIT 391SF: INTERNATIONAL SCIENCE FICTION CINEMA
Christopher Couch  
Cap: 25  
Tu 7:00PM-10:00PM  
TBA  
This course provides an introduction to science fiction cinema from the end of the nineteenth century to today. Beginning with the experiments of the Melies Brothers and the importance of German Expressionist films like Fritz Lang's Metropolis, the course considers technological prognostication from Destination Moon to 2001: A Space Odyssey, adventure and science fiction in films like Forbidden Planet and Star Wars, and the dystopian imagination from Invasion of the Body Snatchers to District 9. The course will also highlight the roles of women writers and directors from Thea von Harbou to Kathryn Bigelow, and technological cinematic advances from matte painting and process shots to CGI.  
Undergraduate UMass Film Studies Certificate category:  IIB, V

COMP-LIT 391W: DREAM, HISTORY & IDENTITY IN POLISH FILM
Barbara Bolibok  
Cap: 30  
We 4:00PM-7:00PM  
TBA  
This course is an introduction to classics of Polish cinema. We will watch films by Poland’s best-known film directors to explore their poetic, thematic and philosophical concerns. Among
directors whose works we will view are Roman Polański, Andrzej Wajda, Jerzy Stuhr, Barbara Sass, Krzysztof Kieślowski, Krzysztof Zanussi, Agnieszka Holland, Dorota Kedzierzawska and Lech Majewski. Using Freud’s theory of dreams, Lacan’s notion of “the gaze” and Aristotle’s theory of tragedy, we will examine the dream-like structure of cinematic image to shed light on how history and identity are visually represented by Polish filmmakers. In our class discussion throughout the course, we will attempt to identify those qualities that give Polish cinematography its distinctiveness.

Undergraduate UMass Film Studies Certificate category: IIB, V

**FRENCH 353: AFRICAN FILM**

Patrick Mensah
Tu 4:00PM-7:00PM  Tobin Hall Rm. 304
D01 Th 2:30PM-3:45PM
D02 Th 4:00PM-5:15PM

Histories and development of African Francophone and Caribbean film, from its inception to the present day. The sociocultural, economic, and political forces and imperatives defining its forms and directions. Questions this work raises in film aesthetics and theory as a whole. Screenings and analysis of films by Sembene, Achkar, Kabore, Mweze, Cisse, Drabo, Bekolo, Teno, Peck, Palcy, Lara, Haas, and others. Course taught in English. (Gen.Ed. AT, G)

Undergraduate UMass Film Studies Certificate category: IIB, V

**ITALIAN 350: ITALIAN FILM**

Andrea Malaguti
Tu/Th 11:15AM-12:30PM  Bartlett Hall Rm. 206

This course is a historical overview of how the most modern form of visual and narrative art responded to Italian culture, i.e. one of the richest traditions in painting, mosaic, and theater. From silent movies to current productions, the history of Italian film parallels and documents also the history of a modern nation, from pre-industrial to post-industrial economy. Re-examines Italian neo-realism and the filmmakers’ projection of social reconstruction after Fascism. How Italian film produces meanings and pleasures through semiotics and psychoanalysis, so as to understand the specific features of Italian cinema, its cultural politics, and the Italian contribution to filmmaking and formal aesthetics. The course is conducted entirely in English.

Undergraduate UMass Film Studies Certificate category: IIB, V

**JOURNAL 494VI: ADVANCED VIDEO JOURNALISM**

Brian Mcdermott
Mo/We 12:30PM-2:30PM  Bartlett Hall Rm. 107

Online video journalism contains multitudes. You can find everything from award-winning Frontline documentaries to embeddable CNN interviews to 45 seconds of snowstorm video from newspaper writers carrying around a point-and-shoot. This class will focus on studying and producing narrative video that stands out from the crowd. It also fulfills the University's Integrative Experience (IE) requirement for BA-Journalism majors. Open to Journalism majors only. Pre Requisite: JOURNAL 397G or 497AP.

Students who do not meet the pre-requisites, may seek permission of the instructor to enroll.

Undergraduate UMass Film Studies Certificate category: IV,V
JOURNAL 497AP: ADVANCED PHOTOJOURNALISM
Brian Mcdermott
Cap: 13
Mo/We 10:10AM-12:10PM Bartlett Hall Rm. 107
Students will photograph documentary projects, with a focus on improving visual storytelling, learning advanced strobe and Photoshop techniques, and augmenting their photos with multimedia elements including video and audio. Students must own or have access to a digital camera with manual functions. Open to Journalism majors only. Pre Requisite: Journalism 333. Students who do not meet the pre-requisites may seek permission of the instructor to enroll. Undergraduate UMass Film Studies Certificate category: IV,V

JUDAIC 390: CINEMA OF THE HOLOCAUST
Olga Gershenson
Cap: 30
We 4:40PM-7:30PM Herter Hall Rm. 206
Cinema today constitutes an important source of popular historical knowledge of the Holocaust. Fiction films in particular have come to occupy a central place in our understanding and memorialization of the Jewish catastrophe. Given their importance, this course will provide a cultural history of cinematic treatments of the Holocaust, trace major trends and changes in Holocaust representations, and raise questions concerning historical memory of the Holocaust in national cinemas. The main emphasis will be on narrative cinema, but several significant documentaries will also be considered. Undergraduate UMass Film Studies Certificate category: IIB, V

POLISCI 201: AMERICAN POLITICS THROUGH FILM
Michael Hannahan
Cap: 216
Tu/Th 4:00PM-4:50PM Thompson Hall Rm. 106
D01: Mo 12:20PM-1:10PM
D02: Fr 12:20PM-1:10PM
D03: Mo 9:05AM-9:55AM
D04: Fr 9:05AM-9:55AM
D05: Mo 10:10AM-11:00AM
D06: Fr 10:10AM-11:00AM
D07: Mo 11:15AM-12:05PM
D08: Fr 11:15AM-12:05PM
D09: Mo 12:20PM-1:10PM
D10: Fr 12:20PM-1:10PM
D11: Mo 1:25PM-2:15PM
D12: Fr 1:25PM-2:15PM
Movies are used to explore the development of American politics. The forces that shaped our politics early in the century (immigration, reform, religion), the rise of "big" government in the depression and World War II years (the new roles of the federal government, the enhanced presidency, internationalism, and anti-communism), and selected issues (race, gender, modern campaigns) prominent since the 1960s. The meaning of political democracy in America and how our understanding of it has adapted to changing times and conditions.
PORTUGUESE 408: BRAZIL IN FILM AND FICTION
Daphne Patai
Cap: 30
Tu/Th 4:00PM-6:30PM
Herter Hall Rm. 225
Introduction to Brazil through contemporary film and literature. (Gen.Ed. AL, G)
Undergraduate UMass Film Studies Certificate category: IIB, IV, V

SPANISH 397W ST: LATIN AMERICAN CINEMA
José Ornelas
Cap: 35
We 4:00PM-6:30PM
Herter 113
The course is designed to introduce students to the cinematic productions of some of the most important Latin American directors from the sixties to the present. We will focus mostly on how these directors have dealt with the idea and reality of Latin America. Through their films, we will critically analyze historical, political, economic, religious, social and cultural developments that have shaped Latin America and are fundamental to its understanding. Some of the topics that we will examine during the course of the semester are: racial, social, and gender construction; nation formation; national identity; revolution; emigration/immigration; repression; utopia; resistance; political violence; slavery and freedom; homosexuality; exile; machismo; political and social inquiry; urban violence. Students will be expected to develop analytic filmic skills through an exploration of the connections between technical composition of the film and the social, political, and cultural context underlying the film narrative. All films will be streamed.
Requirements: Mid-term, Final, 2 short essays and several readings.
Course Eligibility: All majors; no prerequisites.
Undergraduate UMass Film Studies Certificate category: IIB, V

GRADUATE COURSES

COMM 693D: SEMINAR – INTRODUCTION TO FILM THEORY
Anne Ciecko
Cap: 15
Tu 4:00PM-6:55PM
South College Rm. 108
This course offers an overview of the major theoretical approaches to the study of international film. We will examine various formalist and realist film theories (which together constitute "classical" film theory), as well as theoretical and critical methods informed by structuralism, semiology, phenomenology, psychoanalysis, political theory, and contemporary cultural studies. These may include auteurism, feminism/gender studies and queer theory, genre studies, alternative aesthetics (including concepts of third cinema), historical spectator/audience/reception, star and performance studies, apparatus theory (film, video, and new media), and postcolonial theory (issues of racial/ethnic and national identities, as well as globalization). Students will be responsible for watching films outside class on a regular basis. No prerequisites except a strong interest in international cinema.
(Course capacity is 15)
Course Eligibility: Doctoral and Masters graduate students. All majors; no prerequisites. This course counts as a requirement toward the graduate certificate in film studies
COMM 593B: SEMINAR – FASHION, MEDIA, CULTURE, STYLE
Anne Ciecko  Cap: 25
Mo 3:35PM-6:35PM  South College Rm. 108
This seminar examines fashion (and the aesthetics of the clothed body and projected identity) as a socio-cultural phenomenon represented in the media, film, art, and literature. This interdisciplinary and international overview of critical fashion studies will incorporate diverse texts, case studies, theoretical perspectives, and analytical tools. (Course capacity is 20)
Course Eligibility: Open to all graduate students and all senior-level undergraduates. All majors; no prerequisites.
Course Note: Junior-level undergraduate students may be admitted by permission of instructor. This course may count toward the graduate and undergraduate film studies certificates

COMP-LIT 695C – FASSBINDER/GODARD/MELODRAMA
Don Levine  Cap: TBA
We 3:35PM-7:00PM  TBA
What were Godard's early films for Fassbinder? Instead of rejecting the most influential avant-garde film maker of the sixties, Fassbinder adopted Godard as father. Yet this fathering was a highly selective progeneration. What does the juxtaposition of these film makers reveal and conceal - and not only about Fassbinder's films, since we cannot now see those of Godard without having our past viewings of Fassbinder films in our heads. Fassbinder sets us on track with two remarks: "Godard believes that film is the truth 24 frames per second, while I believe film is the lie 25 frames per second," and "Both Godard and I despise our characters." The course will raise theoretical issues of spectatorship, tone (irony, distanciation, citation) gender, genre, while being firmly grounded in the formal analysis of filmic text; the construction of the filmic text and its "meaning," and the destruction of subject by means of abyssal structures (mises-en-abyme, structural or metaphoric infinite regresses); Fassbinder's ideological fatigue and complex sexual politics, Godard's political innocence (which is not the same as naivete), his cinematic energy amidst his films' increasing cultural despair. Pre-requisites: familiarity with film theory and discourse, preferably by at least two courses in film analysis. Course meets as intensive seminar, once a week for 4 hours. Films selected from: Why Does Herr R. Run Amok and Breathless; American Soldier and Les Carabiniers; The Bitter Tears of Petra Von Kant and Une Femme Mariée; Effie Briest and Vivre sa Vie; Beware of the Holy Whore and Contempt.
**NOT YET LISTED ON SPIRE**

ITALIAN 597FB: ITALIAN FILM / HISTORY AND MEMORY
Andrea Malaguti  Cap: 60
Tu/Th 2:30PM-3:45PM  Bartlett Hall Rm. 61
D01 Mo 4:30PM-6:30PM Herter Hall Rm. 205
This course examines how major film directors, novelists, and poets have revisited the encumbering inheritance of the ventennio fascista (twenty years of fascism) in a nation whose cultural identity is based on anti-fascism and whose constitution forbids the reconstitution of the Fascist Party. Questions of national identity will be addressed. Lectures and readings shall be in English, but primary texts of fiction and poetry shall be available (and required) for those who need credits in Italian. Cross-Listed with 497FB. Open to Graduate students only.
PORTUGUESE 697A: BRAZIL IN FILM AND FICTION
Daphne Patai	Cap: 30
Tu/Th 4:00PM-6:30PM	Herter Hall Rm. 225

SPANISH 597T: CATALAN CINEMA
Barbara Zecchi	Cap: 50
Tu 6:30PM-9:00PM	Tobin Hall Rm. 204