

In Memoriam

Chinua Achebe, Brown University, 21 March 2013
Sidney P. Albert, California State University, Los Angeles, 9 January 2013
George Leonard Barnett, Indiana University, Bloomington, 10 February 2013
Alma Bennett, Clemson University, 18 October 2012
Virginia P. Clark, University of Vermont, 31 March 2012
Edmund Lloyd Epstein, Queens College, City University of New York, and Graduate
Center, City University of New York, 1 April 2012
Elizabeth L. Huberman, Kean University, 30 January 2013
Robert Kirsner, University of Miami, 11 February 2013
Mark Poster, University of California, Irvine, 10 October 2012
Mary McFeeters Robinson, Wake Forest University, 31 July 2012
Alan Young-Bryant, Cornell University, 5 December 2012

This listing contains names received by the membership office since the January 2013 issue. A cumulative list for the academic year 2012–13 appears at the MLA Web site (www.mla.org/in_memoriam).

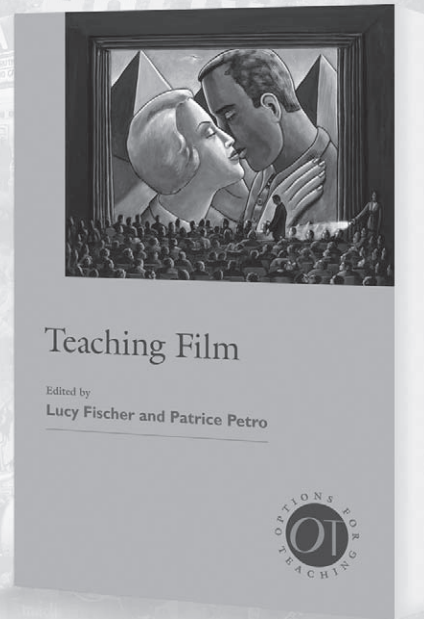
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—Pamela Robertson Wojcik
University of Notre Dame



Film studies has been a part of higher education curricula in the United States almost since the development of the medium. Although the study of film is dispersed across a range of academic departments, programs, and scholarly organizations, film studies has come to be recognized as a field in its own right. In an era when teaching and scholarship are increasingly interdisciplinary, film studies continues to expand and thrive, attracting new scholars and fresh ideas, direction, and research.

Given the dynamism of the field, experienced and beginning instructors alike need resources for bringing the study of film into the classroom. This volume will help instructors conceptualize contemporary film studies in pedagogical terms. The first part of the volume features essays on theory and on representation, including gender, race, and sexuality. Contributors then examine the geographies of cinema and offer practical suggestions for structuring courses on national, regional, and transnational film. Several essays focus on interdisciplinary approaches, while others describe courses designed around genre (film noir, the musical), mode (animation, documentary, avant-garde film), or the formal elements of film, such as sound, music, and mise-en-scène. The volume closes with a section on film and media in the digital age, in which contributors discuss the opportunities and challenges presented by access to resources, media convergence, and technological developments in the field.

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