Film and Media Studies

Film and Media Studies is an undergraduate program incorporating courses in film history, aesthetics, and theory; theory and practice in television, popular culture, and new media; and all aspects of 16mm film and digital video production: screenwriting, animation, narrative, documentary, and experimental film. Our mission is to give our students comprehensive preparation in film and media, enabling them to realize their scholarly and professional goals by offering excellent instruction in small classes, intensive hands-on experience, and individual mentoring. In addition, we encourage students to take a broad range of courses in the arts and humanities, in the belief that their creativity will be informed by a deep knowledge of history, the arts, and culture. Upon graduation, many of our students pursue careers in the film and media industry, or attend graduate film school before entering the profession. Others pursue careers in a wide variety of professions, including music or drama, journalism, entertainment law, or business.

Requirements for the B.A. Degree

(See also General Requirements for Departmental Majors (http://e-catalog.jhu.edu/archive/2013-14/undergrad-students/academic-policies/requirements-for-a-bachelors-degree).)

The major in film and media studies is designed to enable students to understand the history of film and media forms, to think critically about them, and to gain hands-on experience in how they are made.

 Majors often participate in the Hopkins Film Society, including the planning and organization of regular film series and the Hopkins Film Festival; Hopkins Cinematics, our student-run film blog; and Frame of Reference, our journal of film and media. Students are encouraged to pursue a variety of internship opportunities in the film and media industries.

The following courses are required for completion of the film and media studies major:

Courses in social and behavioral sciences, quantitative studies, 30 natural science, or engineering science

AS.061.140 Introduction to Cinema, 1892-1941 3
AS.061.141 Introduction to Cinema, 1941-present 3

One (1) introductory production/visual theory course:

AS.060.100 Introduction to Expository Writing 3
AS.060.113 Expository Writing 3
AS.060.114 Expository Writing 3

Foreign language *

**Critical Studies Track**

One (1) of the following introductory production/visual theory courses:

AS.061.145 Introduction to Visual Language 3
AS.061.150 Introduction to Film Production 3
AS.061.152 Introduction to Digital Film 3

At least two (2) of the following and one (1) additional 200-level film course

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<thead>
<tr>
<th>Course Code</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>AS.061.244</td>
<td>Film Genres</td>
<td>3</td>
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<tr>
<td>AS.061.245</td>
<td>Introduction to Film Theory</td>
<td>3</td>
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<tr>
<td>AS.061.208</td>
<td>(Special Topics) Experimental Video</td>
<td>3</td>
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<td>AS.061.209</td>
<td>Special Topics: Surrealism and Film</td>
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<td>AS.061.220</td>
<td>Special Topics: Silent Classics</td>
<td>3</td>
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<td>AS.061.221</td>
<td>Special Topics-Producing the Independent Film</td>
<td>3</td>
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<tr>
<td>AS.061.225</td>
<td>Special Topics: Introduction to Animation</td>
<td>3</td>
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<tr>
<td>AS.061.226</td>
<td>Special Topics: Writing About Film</td>
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<td>AS.061.227</td>
<td>Going “On the Road”: The Road Movie and American Cultural Identity</td>
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<tr>
<td>AS.061.230</td>
<td>Intermediate Film Production</td>
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<tr>
<td>AS.061.301</td>
<td>Advanced Film Production</td>
<td>3</td>
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<tr>
<td>AS.061.356</td>
<td>Narrative Productions</td>
<td>6</td>
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<tr>
<td>AS.061.356</td>
<td>One (1) 500-level Senior Capstone course comprising a film or digital production project</td>
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Total Credits 96

* Two semesters at elements level or demonstrated proficiency equivalent to one year of elements.

Film and Media Studies Minor

Students may develop a minor from seven courses in film and media studies. These must include:

**Critical Studies Track**

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<tr>
<td>AS.061.145</td>
<td>Introduction to Visual Language</td>
<td>3</td>
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<tr>
<td>AS.061.356</td>
<td>One (1) 200-level course in the program</td>
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**Production Track**

Four (4) non-production courses at the 300-400 level

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One (1) 500-level Senior Capstone course comprising a film or digital production project
Three (3) 300-level film studies courses excluding production-oriented courses

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Total Credits 15

For current course information and registration go to https://isis.jhu.edu/classes/

**Courses**

**AS.061.140. Introduction to Cinema, 1892-1941. 3 Credits.**
This course teaches students the fundamentals of film analysis and leads them through the first half of our first century of movies. We will focus on the basic elements of film form, as well as their manipulation and use in films across the globe from the turn of the century until the start of World War II. Movements discussed include the silent comedy of Charles Chaplin and Buster Keaton, German Expressionism, Surrealism, Soviet Montage, French poetic realism, Pre-Production Code cinema, and, of course, classical Hollywood. Screenings are required for this course. Lab fee: $40
Instructor(s): M. Ward
Area: Humanities.

**AS.061.141. Introduction to Cinema, 1941-present. 3 Credits.**
Introduction to Cinema provides an overview of American and international cinema from the post World War II era to the present. Through lectures and discussion, weekly screenings, and intensive visual analysis of individual films, we will explore the aesthetic, cultural, political, and economic forces that have shaped the art and industry of film over the past 70 years. Regular quizzes, writing assignments, class participation required.
Instructor(s): K. Yasinsky
Area: Humanities.

**AS.061.145. Introduction to Visual Language. 3 Credits.**
This course is a study of the visual language used to create a moving picture. Through screenings and discussion of films and related readings, students will develop a visual critical facility and will demonstrate this facility in weekly response papers and the creation of short videos. The course will focus on image construction, editing, and sound. Students will learn to be attentive to composition, movement within the frame, and rhythm and tempo in picture editing. We will also have a few in-class video assignments that students will work on in small groups of three. Lab fee: $40
Instructor(s): K. Yasinsky
Area: Humanities.

**AS.061.150. Introduction to Film Production. 3 Credits.**
This course introduces students to the basic considerations of shooting 16mm film. Through lectures and practice, the course approaches the basics of light meter readings, basic camera operations and shot composition. Each week students, working in groups of three, shoot film exercises, providing a general overview of film production. For the final project, each student shoots and edits (physical edits) a short (3-5 minutes) film on 16mm black and white reversal film stock.
Instructor(s): J. Mann
Area: Humanities.

**AS.061.151. Introduction to Animation. 3 Credits.**
Students will produce several animations using hand-made, stop-motion techniques, including drawing animation, collage-based and puppet animation. Work will be shot digitally. Screenings and readings will provide a historical and conceptual context.
Instructor(s): K. Yasinsky
Area: Humanities.
AS.061.152. Introduction to Digital Film. 3 Credits.
This course introduces students to the world of digital filmmaking. Through screenings, production assignments, and in-class labs, students will develop proficiency in digital cameras, sound recording devices, and software. Students will work individually and in groups to produce several video projects. For their final projects students will pitch an idea and develop a more complex film. Lab fee: $100
Instructor(s): J. Roche
Area: Humanities.

AS.061.160. Lights, Camera, Action: Hollywood Film. 1 Credit.
An introduction to Hollywood film and the basics of film analysis. Classic and contemporary films considered. Emphasis on discussion over lecture. Not prior experience in film studies required. The course will meet on Sept. 21, Sept. 28, Oct. 5, and Oct. 12 and will be graded pass/fail. For more information, please see the Film and Media Studies Program website.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.161. Auteur 101: Short Filmmaking Laboratory. 3 Credits.
Students direct short films, based on poems, using production equipment from the JHU Digital Media Center. We will watch films in class (animation, music videos, silent films, and more), take field trips to Artscap and Creative Alliance screenings, and meet with Baltimore filmmakers. We will study similarities between poetry and film: symbols, motifs, the line/the frame, the cut/the stanza break, narration, quotation. Course culminates in a public screening of student films at a Baltimore venue. *Note: Students will create the images; the sound for the films (recordings of Baltimore actors reading poems, with music) will be provided for them. This will permit students to focus exclusively on creating memorable visuals, as for a music video or a silent film, without having the simultaneous technical challenges of writing scripts and recording audio.
Instructor(s): D. Weinberg; J. Roche
Area: Humanities.

AS.061.162. Lights, Camera, Action: Independent Film. 1 Credit.
An introduction to the basics of film analysis, focusing on independent crime films. In-class screenings and emphasis on discussion over lecture. This one-credit course will meet on Sept. 19, Sept. 26, Oct. 3, and Oct. 10 and will be graded pass/fail.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.164. Lights, Camera, Action: Woody Allen. 1 Credit.
An introduction to the basics of film analysis, focusing on the work of the highly individual independent filmmaker Woody Allen. Short weekly written responses, in-class screenings, and emphasis on discussion over lecture. No prior experience in film studies required. This one-credit course will meet on Sept. 18, Sept. 25, Oct. 2, and Oct. 9 and will be graded pass/fail.
Instructor(s): L. Bucknell.

AS.061.202. Intermediate Film Production: Personal Essay Film. 3 Credits.
In this course students will consider variations of the personal essay film, wherein filmmakers explore their own experiences, both real and imagined. These films constitute dialogues between filmmaker and world using subjective approaches, including but not limited to first person narration. Students will make a short (4-6 minutes) 16mm film from original and possibly archival footage; their own filmic essays based upon personal experiences. We will look at the works of several essay filmmakers including Ross McElwee, Jean Luc Godard, Chris Marker, and Su Friedrich.
Prerequisites: Pre or Co-Requisite: AS.061.150
Instructor(s): J. Mann
Area: Humanities
Writing Intensive.

AS.061.203. American Contemporary Classics. 3 Credits.
An introduction to the basics of film analysis through the close examination of notable American films from 1980 to the present, including works by Woody Allen, the Coen Brothers, Courtney Hunt, Spike Lee, and Martin Scorsese. No prior experience in film studies required. In-class screenings and emphasis on discussion over lecture. Each student will write regular film responses, give an oral presentation, and write a short essay, 8-10pp., with an optional revision.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.204. Intermediate Digital Film Production. 3 Credits.
This course is designed to further the filmmaking skills students have begun to develop in previous production courses. Students will acquire a more robust proficiency in directing, editing, and cinematography. During the first part of the semester, students will be presented with several “challenges” designed to allow them to hone their creative vision while also solving problems behind the camera and in editing. The second half of the course will allow each student time to produce a 6 - 12min digital film project that is either narrative, documentary, or experimental.
Prerequisites: AS.061.145 OR AS.061.150 OR AS.061.152
Area: Humanities
Writing Intensive.

AS.061.205. Introduction to Dramatic Writing: Film. 3 Credits.
We will explore the basic principles of visual storytelling in narrative film as they apply to the design and execution of a screenplay. During the course of the semester, each student will work on different writing exercises as they search for their specific story and the best way to approach it and execute it. We will study different narrative tools and methods of screenwriting by analyzing specific films to ascertain how they work or fail to do so at script level. Through in-class critiques, group discussions and one-on-one sessions, students will apply these techniques to their own work as they undergo the process of designing, breaking down, outlining and writing a screenplay for a short film. In-class analysis and debate on the strengths and challenges posed by the students’ work will help shape the thematic emphasis of the second half of the course.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.
AS.061.208. (Special Topics) Experimental Video. 3 Credits.
This course has been modified to fall under the FMS major’s "special topics" 200-level requirement. An introduction to experimental video from the 1960s to present. Understanding "experimental" as an operative to change existing forms of video using aesthetic and ideological innovation. With four video projects. Lab fee: $40
Prerequisites: AS.061.145 OR AS.061.150
Instructor(s): K. Yasinsky
Area: Humanities.

AS.061.209. Special Topics: Surrealism and Film. 3 Credits.
We will define Surrealism through readings, including those of Andre Breton and Rene Daumal and texts that influenced the movement in the early part of the 20th c. Using an understanding of the practice of surrealism found in the readings as well as surrealist games and writing, we'll study a diverse group of filmmakers influenced by the practice including Joseph Cornell, Rene Clair, Luis Bunuel and contemporary artists such as Jack Chambers and David Lynch. Assignments include weekly papers and one final creative project. Lab fee: $40
Instructor(s): K. Yasinsky
Area: Humanities.

AS.061.220. Special Topics: Silent Classics. 3 Credits.
A survey of silent era masterpieces. From Murnau's horror film Nosferatu to Keaton's slapstick comedy Sherlock Jr to Dreyer's great tragedy The Passion of Joan of Arc, these are films of exceptional beauty and artistry. Chaplin, Eisenstein, von Sternberg, and others also considered. Recommended course background: AS.061.140 or AS.061.141 or AS.061.145.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.221. Special Topics-Producing the Independent Film. 3 Credits.
This course will walk students through the process of producing an independent film in the United States, from financing and development, through production, post-production, marketing, and exhibition. $40 Lab Fee
Prerequisites: AS.061.150 OR AS.061.145 OR AS.061.151 OR AS.061.152
Instructor(s): M. Porterfield.

AS.061.222. Analyzing Popular Culture. 3 Credits.
This course provides an introduction to the critical analysis of popular culture through the major theoretical paradigms of media and cultural theory. The teaching method uses a combination of media studies and sociology to explore popular culture and is designed to encourage students to become more active critics. The course presents a range of media from contemporary popular music to film and television. Smaller subjects include the teen "pop" love song, the politics of representation, and the forming of subcultures.
Instructor(s): M. Ward
Area: Humanities.

AS.061.223. Special Topics: Performance Art and Video. 3 Credits.
This course will explore the history and current state of video and performance art, two of the most important movements in contemporary art. How have they influenced each other and how have they affected mainstream media and cultural notions of art? Students will view significant works and their presentation in galleries, museums, and public spaces, and will create individual and collaborative performance pieces of their own.
Instructor(s): S. Barber
Area: Humanities.

AS.061.224. Special Topics: The Business of Film. 3 Credits.
Law and economics shape the movie business. This course will survey the legal doctrine and financial concepts of film production and distribution, providing both an overview of one particular industry (i.e., Hollywood) as well as an introduction to fundamental principles applicable to any industry. $40 Lab fee
Instructor(s): J. Tyler
Area: Humanities.

AS.061.225. Special Topics: Introduction to Animation. 3 Credits.
Students will produce several animations using hand-made, stop-motion techniques, including drawing animation, collage-based and puppet animation. Work will be shot digitally. Screenings and readings will provide a historical and conceptual context.
Instructor(s): K. Yasinsky
Area: Humanities

AS.061.226. Special Topics: Writing About Film. 3 Credits.
A workshop focusing on the critical analysis of film, with particular attention to the writing of short analytical and critical essays on a range of movies—recent and classic—using a variety of approaches. Students are required to participate in weekly critiques and discussions of each other’s writings.
Prerequisites: AS.061.140 OR AS.061.141
Area: Humanities
Writing Intensive.

AS.061.227. Going “On the Road”: The Road Movie and American Cultural Identity. 3 Credits.
This course explores the road film, one of the most popular thematic constructs in American film. Although the journey narrative has its roots in literature, the road film presents a unique variation of stories of wanderlust. Perhaps this is because cinema’s very nature lends itself to the form; the art form entails the creation of space and motion in time. We will follow the road movie from classical cinema to the present, concentrating on its position as a central trope in American mythology but also looking at the ways filmmakers in other cultures have made use of it. Lab fee: $40
Prerequisites: AS.061.140 OR AS.061.141
Area: Humanities.
AS.061.230. Intermediate Film Production. 3 Credits.
This course continues the work of the Introduction to Film Production course. The course also introduces the use and design of sound through the incorporation of non-sync voice(s) and effects. Each student is responsible for the complete production of a short (4-6 minutes) film, from treatment to shooting script to final edit. The films are shot on 16mm color and/or black and white negative film stock and transferred to digital video. All editing for the films is with non-linear software, generally Final Cut Pro. $100 Lab fee
Prerequisites: AS.061.150 or permission
Instructor(s): J. Mann
Area: Humanities.

AS.061.244. Film Genres. 3 Credits.
$40 lab fee A survey of American genres: the Western, the Gangster Film, Science Fiction, Horror, Comedy, Melodrama, and others. Twelve-weekly screenings. Short film responses and a final paper, 10pp.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.245. Introduction to Film Theory. 3 Credits.
This course offers an introduction to the major paradigms of film theory, with work ranging from Andre Bazin to Sergei Eisenstein. Frequent film screenings are designed to help illustrate film theory concepts. Designed around one operative question, “What is cinema?” the course explores the varied and divergent answers provided by the great thinkers of the cinema in the past century. Students are expected to enter the course ready to engage in discussion.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): M. Ward
Area: Humanities.

AS.061.248. American Masterpieces. 3 Credits.
An introduction to Hollywood cinema and the basics of film analysis through the close reading of selected 20th century American classics including Citizen Kane, On the Waterfront, Annie Hall, and others. Emphasis on discussion over lecture. Several short film responses and an essay with optional revision.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.251. American Comedy Classics. 3 Credits.
A survey of 20th century American comedy from the films of Charlie Chaplin and the Marx Brothers to Dr. Strangelove and Annie Hall. The course will provide an introduction to the basics of film analysis. No prior experience in film studies required. In-class screenings and emphasis on discussion over lecture. Each student will write regular film responses, give an oral presentation, and write a short essay, 8-10pp., with an optional revision.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.252. School Daze. 3 Credits.
Teen angst and togas in comedies of American youth from The Graduate to Animal House to Lost in Translation. Course will provide an introduction to the basics of film analysis with an emphasis on discussion over lecture. Several short film responses and an essay with optional revision. No prior experience in the subject required.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.254. Watching the Detectives. 3 Credits.
Films of surveillance and detection from the Humphrey Bogart/Howard Hawks classic The Big Sleep, to Polanski’s Chinatown with Jack Nicholson, and David Simon’s HBO series The Wire. The course will offer an introduction to the basics of film analysis. No prior experience in film studies required. In-class screenings and emphasis on discussion over lecture. Each student will write regular film responses, give an oral presentation, and write a short essay, 8-10pp., with an optional revision.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.255. Special Topics: Theorizing Popular Culture. 3 Credits.
This course explores the changing role of popular culture via the major paradigms through which it has been considered. Presents a range of media from contemporary popular music to film and television. Lab fee: $40
Prerequisites: AS.061.140 or Instructor Permission
Instructor(s): M. Ward
Area: Humanities
Writing Intensive.

AS.061.257. I Want To Be Humphrey Bogart. 1 Credit.
A close look at the Hollywood titan Humphrey Bogart in classics including Casablanca, To Have and Have Not, and The Big Sleep. In-class screenings and discussions are emphasized over lecture. No prior experience in film studies required.
Area: Humanities.

AS.061.258. How the Kids Stole Hollywood: The Rise of the Independent Film. 3 Credits.
This course follows the rise of “indie” filmmaking (an independent film with mass distribution) as a Hollywood phenomenon. These films are labors of love, financed by friends or a series of maxed-out credit cards. Using Peter Biskind’s entertaining book Down and Dirty Pictures, we’ll trace the interpersonal struggles, political maneuverings, and aesthetic statements made by directors from Steven Soderbergh to Kevin Smith. Students will analyze films and plan and pitch their own “indie” film.
Area: Humanities.

AS.061.259. Baltimore Filmmakers. 3 Credits.
Baltimore Filmmakers seeks to explore the unique personal narrative of the Media Artist within contemporary society, fourteen Filmmakers/Video Artists from Baltimore will visit the class room to give talks.
Instructor(s): J. Roche
Area: Humanities.

AS.061.261. Moving Pictures: Looney Toons and Beyond. 3 Credits.
This course offers an overview of American and European animated films These films range from Looney Toons and early Warner Brothers films to European films including the works of the Brothers Quay and Jan Svankmayer. Along with in-class screenings, each student will create a very short animated 16mm. film. Using permanent markers, dyes, and bleach, students will work with black and clear 16mm. leader to create these films. Absolutely no drawing skills are required for this course.
Area: Humanities.
AS.061.270. Writing for the Screen. 3 Credits.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.301. Advanced Film Production. 3 Credits.
In this course each student creates a short (3-10 minutes) film using color and/or black and white negative film. The project may include synchronized as well as non-synchronized sound. The projects are not limited by genre. Any one or a combination of genres is allowed, from conventional narrative to experimental to documentary. The projects will be shot in Super 16 format.
Prerequisites: AS.061.202 OR AS.061.230
Instructor(s): J. Mann
Area: Humanities.

AS.061.307. In the City. 3 Credits.
Glittering or gritty, rich with opportunity or "pestilential to the morals, the health, and the liberties of man": the city in popular film from the silent era to the present. Lab fee: $40
Prerequisites: AS.061.140 AND AS.061.141 or instructor permission
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.308. Experimental Video. 3 Credits.
An introduction to experimental video from the 1960s to present. Understanding "experimental" as an operative to change existing forms of video using aesthetic and ideological innovation. With four video projects. Lab fee: $40. Recommended Course Background: AS.061.145 or AS.061.150
Area: Humanities.

AS.061.312. Writing The Screenplay. 3 Credits.
Course is a rigorous introduction to writing in screenplay form, based on writing exercises, the reading of scripts, and the screening of popular films.
Area: Humanities
Writing Intensive.

AS.061.314. Screenwriting: Introduction to Scene. 3 Credits.
Departing from traditional screenwriting technique, this course will promote precise visual image as a foundation for developing scene, character, and story. Students will explore narrative from the inside out.
Area: Humanities
Writing Intensive.

AS.061.315. Screenwriting By Genre. 3 Credits.
Story design for the screenplay with special attention to the genres of comedy, horror, melodrama, and adventure. Regular workshops, short written exercises, and a longer final project.
Prerequisites: AS.061.313 or AS.220.342 or instructor's permission
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.316. Characters for the Screenplay. 3 Credits.
A workshop devoted to creating complex characters for the screen. Students will examine memorable film characters from the silent era to the present, with attention to how these characters are revealed through both the drama and the mise en scène. Weekly screenings. Short critical and creative written exercises and a longer, creative final project.
Prerequisites: (AS.061.270 OR AS.220.204 OR AS.220.337) or instructor permission.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.317. Anti-Cinema: Topics in Film Poetics and Theory. 3 Credits.
This course will focus on the aesthetic, ideological and philosophical objections raised against the make-believe ontology of traditional storytelling in the movies. We will discuss the visionary art of Buster Keaton, the transcendental empiricism of auteurs like Tarkovsky and Bresson, and will not stop at the mind boggling experiments by Lars von Trier and Abbas Kiarostami, to name but a few. Our analysis of complex film art will be accompanied by reading relevant cultural and film theories, ranging from Walter Benjamin and Bertold Brecht to Roland Barthes and Gilles Deleuze. Juniors and Seniors Only.
Prerequisites: AS.061.140 OR AS.061.141
Area: Humanities.

AS.061.318. Noir Film, Noir Culture: American Film and Its Contexts, 1946-1959. 3 Credits.
Emerging from the profound changes wrought by World War II, American noir film in the postwar period shared a sensibility with a number of contemporaneous aesthetic movements in art, photography, music, and literature. This course will explore the concerns and themes common to both film noir and the art and popular culture of its time: engagement with extremes of subjectivity and psychological dissonance; existentialism and the crisis of meaning; the malleability of identity; the impact of mass forms of culture on selfhood; the use of visceral and explicit imagery. Artists whose work will be considered include Orson Welles, Fritz Lang, Otto Preminger, Robert Aldrich, Nicholas Ray, Robert Frank, William Klein, Jackson Pollock, Robert Rauschenberg, Mark Rothko, Allen Ginsburg, Norman Mailer, Art Pepper, and Miles Davis.
Prerequisites: AS.061.140 or AS.061.141 or instructor's permission
Area: Humanities.

AS.061.321. The Uses Of Difference: Race in Hollywood. 3 Credits.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.322. Women in Hollywood Film. 3 Credits.
Female beauty, villany, and humanity in popular film from the silent era to the present.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.323. Masculinities. 3 Credits.
Prereq: One Core Course Or Permission From tap dancer to gangster, assassin to anguished teen, versions of the male in film from the silent era to the present. Cross-listed with Studies of Women, Gender, and Sexuality
Instructor(s): L. Bucknell
Area: Humanities.
AS.061.325. The Westerns of Ford, Leone, & Peckinpah. 3 Credits.
A study of three masters – John Ford, Sergio Leone, and Sam Peckinpah – their impact on the genre and on each other. $40 Lab fee.
Area: Humanities.

AS.061.326. The Western. 3 Credits.
Prerequisites: AS.061.140 or AS.061.141 or instructor permission
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.328. Gangster Films. 3 Credits.
The bad guy as hero from Little Caesar to Goodfellas. Lab fee: $40. Recommended Course Background: one core course or permission required.
Area: Humanities.

AS.061.335. Monster Films. 3 Credits.
$40 and one core course or permission required. Monstrous others and monstrous selves in classic 20th century horror.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.337. Films Of The Fifties. 3 Credits.
Cultural, social, and political concerns of the decade as reflected in the films of Lang, Sirk, Ray, Fuller, Kazan, and others. Lab fee: $40
Prerequisites: AS.061.140 OR AS.061.145 OR AS.061.246 OR AS.061.245 or permission
Area: Humanities.

AS.061.339. A Cinema Of Anxiety: Film Noir. 3 Credits.
Postwar film noir: Fuller, Huston, Lang, Mann, Tourneur, and others.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.341. The Wilderness Within and Without. 3 Credits.
Savage landscapes and savage states of mind in films by Ford, Herzog, Boorman, Weir, and others.
Prerequisites: AS.061.140 or AS.061.244 or AS.061.245 or AS.061.246 (Core Courses.)
Area: Humanities.

AS.061.342. Going "On the Road": The Road Movie. 3 Credits.
This course explores the road film, one of the most popular thematic constructs in American film. Although the journey narrative has its roots in literature, the road film presents a unique variation of stories of wanderlust. Perhaps this is because cinema’s very nature lends itself to the form; the art form entails the creation of space and motion in time. We will follow the road movie from classical cinema to the present, concentrating on its position as a central trope in American mythology but also looking at the ways filmmakers in other cultures have made use of it. Lab fee: $40
Prerequisites: Prereqs: AS.061.140 OR AS.061.141
Instructor(s): L. DeLiberro; M. Ward
Area: Humanities.

AS.061.343. Deadwood and American Justice. 3 Credits.
The course aims at generating well-grounded discussion on issues of justice and social fairness in the wilderness of American westward colonization and spoliation. Issues such as the rule of foul language, chattel sex work, grassroots democracy, gun justice, and other basic elements of the American ethos of conquest and populist sovereignty.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): E. Gonzalez
Writing Intensive.

AS.061.344. The Viewers in the Dark: One Hundred Years of Cinephilia, from Lumiere to Tsai Ming-Liang. 3 Credits.
The movies have attracted a devoted following in their first hundred and twenty years. Here, we discuss the act of moviegoing itself, exploring the ways that film fans have traditionally considered themselves in relation to the silver screen, the movie house, and film culture, from the silent era, with its first moments of illuminated wonder at moving pictures, through early cine-clubs in the 1920s and the enthusiastic movements of film critics-turned-filmmakers with the French New Wave in the 1960s, up through the video store boom and bust. How does the way we literally engage with cinema affect the way that we love movies? With our culture now engaging with the rise of the home theater, we consider where we have come from as moviegoers as part of a genealogy of watchers in the dark, and how theorists have positioned themselves as regards the activity. This course also involves a practicum to enable students to think through questions of moviegoing in acts of moviegoing itself, and reflection on the experience. Thinking through how we have felt and thought about movies, we come to some conclusions about both the nature of film art and its most loyal spectator, the cinephile.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): M. Ward.

AS.061.347. Writing with Light. 3 Credits.
Writing with Light explores the stylistic applications of lighting for film. The course will include readings and class projects emphasizing various lighting modes.
Instructor(s): B. Plow
Area: Humanities.

AS.061.348. Narrative Productions. 3 Credits.
Students from MICA and JHU will collaborate to produce short narrative films from their original screenplays. Production accompanied workshops with filmmakers on Production Design, Directing, Cinematography, and Art Direction.
Prerequisites: AS.061.240[C] OR AS.061.145[C] OR AS.061.150[C]
Area: Humanities.

AS.061.349. Arts, New Media, Community: Creating an Online Arts Journal for Baltimore and Beyond. 3 Credits.
In conjunction with visiting professionals/faculty, students will get real world experience helping to create the regional online arts journal, RADAR REDUX. Involves critical writing, video, webcasings, and podcasting. This course is cross-listed with and will meet at MICA.
Instructor(s): J. Livingston
Area: Humanities.
AS.061.351. Camera-less Filmmaking. 3 Credits.
Camera-less Filmmaking will use various filmmaking techniques that do not involve the camera. Using 16mm clear leader and black leader students will make films with permanent markers, bleach and other ingredients. We will also view films from this genre and discuss how this approach provides a unique opportunity to explore the filmic frame. Drawing skills are not a prerequisite for the course.
Instructor(s): J. Mann
Area: Humanities.

AS.061.352. Media Workshop. 3 Credits.
Media Workshop mixes the theory and practice of media-making in a workshop environment that allows upper-level students to hone their craft as filmmakers. Based upon the idea of a creative community, the workshop is an advanced lab designed to give students a place to share ideas, create new work, and receive intensive and supportive critique. Work produced in this class will consist of non-narrative experimental exercises, exploring issues of the image, editing, perception, and sound. Students will read filmmaker-theorists like Sergei Eisenstein, Robert Bresson, Stan Brakhage, Maya Deren and Wim Wenders and will produce creative work inspired by the texts.
Instructor(s): M. Porterfield; M. Ward
Area: Humanities.

AS.061.353. Documentary Film Production: Cities and Fields. 3 Credits.
Prerequisites: AS.061.150 and instructor permission - $100 Lab Fee
Instructor(s): J. Mann
Area: Humanities.

AS.061.354. Wien-Baltimore: Holocaust Education and Documentary Films. 3 Credits.
This documentary production class accompanies the production of the documentary Wien-Baltimore between January and April 2010. The film relives the experiences of Holocaust-survivor Leo Bretholz focusing on Leo’s efforts to tell his story to the Baltimore school community and beyond. Wednesday production meetings and Tuesday screenings. First class/meeting to be held on Tuesday, February 2nd at 7:30pm.
Recommended Course Background: AS.061.145, AS.061.150, or with instructor permission.
Instructor(s): B. Wegenstein.

AS.061.355. Influence and Interpretation. 3 Credits.
Short stories, poetry, novels and films will provide a starting point for students’ original short video productions. We'll study video artists’ and filmmakers’ work inspired by other artists, filmmakers’ and writers’ works. Texts will include Harold Bloom’s Anxiety of Influence.
Instructor(s): K. Yasinsky
Area: Humanities.

AS.061.356. Narrative Productions. 6 Credits.
This course is designed to immerse students in the creative and practical challenges of narrative production. It is our hope that you will emerge with a greater understanding of the professional structure of a film crew, as well as with an understanding of the collaborative creativity necessary to make a narrative short. We will work hard, but if you are interested in video, film and filmmaking, we guarantee you will learn a great deal. In this course students will be divided into teams, each of which will produce a short narrative film based upon a script written by a fellow student. All films will be fully student produced. From script to casting, production to direction, design, shooting and sound recording, music and editing, students will fill all principal roles. Throughout the course, instructors will expose students to relevant films and film professionals in order to illuminate the key creative roles necessary in the making of any film. Instructors will serve a guiding role in the production of student projects, offering technical information and guidance as to the creative, collaborative nature of the filmmaking process. Students will be evaluated not only on the films they produce, but also on their ability to create and contribute within a team to the collaborative art of filmmaking. Lab fee: $100
Prerequisites: AS.061.150 OR AS.061.145 OR AS.061.152
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.357. Seminar on Narrative Productions. 3 Credits.
Through a series of workshops and lectures on production design, directing, cinematography, and art direction, students will be guided through the process of making a feature film for Narrative Production (061.356). The art and craft of fiction filmmaking—how and why we tell stories through cinema—will be the underlying theme of the course. We will also discuss effective strategies for completing a successful film. Required screenings and workshops with visiting filmmakers, as well as regular readings and assignments, will augment class lectures and discussions.
Prerequisites: AS.061.145 or AS.061.150 or instructor permission
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.358. Directing Actors. 3 Credits.
This class, intended for students of film, will explore the theory, practice, and ethics of directing actors for the screen. Texts, screenings, production, and performance exercises will be combined over the course of the semester. The goal of this workshop is to inspire young directors and enhance their ability to communicate with their cast with confidence and empathy.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.359. Documentary Film. 3 Credits.
This overview of the history of the documentary film format and its attempt to tell the “truth” examines documentaries from different historical moments and cultures, and asks theoretical and philosophical questions about the construction of argument, and the use of reality, ethnography, and storytelling.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.061.361. Documentary Film Theory. 3 Credits.
Instructor(s): J. Mann
Area: Humanities.
AS.061.362. American & European Experimental Film. 3 Credits.
Examines an eclectic group of experimental filmmakers including Stan Brakhage, Trin T. Mihn-ha, Leslie Thornton, and Michael Snow. Includes screenings of filmmakers’ works and their writings on the subject.
Area: Humanities.

AS.061.364. Hitchcock & Film Theory. 3 Credits.
Close examinations of Hitchcock’s films from the Lodger to Frenzy. Special attention given to the vast array of theoretical and critical responses that his work has provoked.
Prerequisites: (AS.061.140 OR AS.061.141) AND AS.061.245
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.365. The New Hollywood: American Films of the Seventies. 3 Credits.
Films of Altman, Peckinpah, Coppola, Penn, Scorsese, and others. Intensive examination of the films and their cultural/political context.
Instructor(s): L. DeLibero
Area: Humanities
Writing Intensive.

AS.061.367. Bresson & Ophuls: Two Masters of Form. 3 Credits.
Close examinations of the major works of these two very different filmmakers, Robert Bresson and Max Ophüls; secondary focus on their influence on film theorists and other filmmakers. Lab fee: $40
Prerequisites: AS.061.140 OR AS.061.245 or permission. $40.00 lab fee
Area: Humanities.

AS.061.368. Influence and Interpretation. 3 Credits.
Short stories, poetry, novels and films will provide a starting point for students’ original short video productions. We’ll study video artists’ and filmmakers’ work inspired by other artists, filmmakers’ and writers’ works. Texts will include Harold Bloom’s Anxiety of Influence.
Prerequisites: AS.061.145 OR AS.061.230 or instructor permission $40 Lab Fee
Area: Humanities.

AS.061.370. Theorizing Popular Culture. 3 Credits.
This course explores the changing role of popular culture via the major paradigms through which it has been considered. Presents a range of media from contemporary popular music to film and television.
Prerequisites: AS.061.140 or AS.061.141
Instructor(s): M. Ward
Area: Humanities.

AS.061.371. Unrealities: The Fantastic in Film & Fiction. 3 Credits.
The fantastic, the absurd, the blackly comic in films by Cocteau, Hitchcock, and others; and in the short fiction of Barthelme, Cortázar, Hrabal, and others. Several short creative exercises and a longer final project.
Prerequisites: AS.061.140 or AS.061.141 or AS.061.245 or AS.220.105 or AS.220.106 or instructor permission, lbucknell@jhu.edu
Area: Humanities
Writing Intensive.

AS.061.372. French Crime Films, Thrillers, and Noirs. 3 Credits.
An exploration of French films about crime with a particular focus on the reciprocal relations between French and American cinema: how did the French tradition of poetic realism influence the American film noir—and why is our name for the genre one invented by French critics? How did French directors respond to American genre movies, and to the films of Hitchcock? Screenings will include films by Melville, Godard, Clément, Clouzot, Audiard, and Haneke.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): S. Roos.

AS.061.373. Intermediate Dramatic Writing: Film. 3 Credits.
We will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, designing, structuring and executing a compelling, original, memorable and vibrant feature-length screenplay. By studying key examples we will discuss possible solutions to these issues. In every class, students will share their work in progress and will help each other find approaches or solutions to their specific challenges and issues. We will analyze films with screenplays that effectively play with the form to create lasting, thought-provoking and affecting stories. Through in-class critiques, group discussions and one-on-one sessions, students will apply new tools and approaches to their own work as they undergo the process of designing, breaking down, outlining and writing a full step outline, a beat sheet and the first ten pages of a feature length screenplay. As the semester progresses, in-class analysis and debate on the strengths and challenges posed by the students’ work will shape the thematic emphasis of each class.
Prerequisites: AS.220.204
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.061.381. Sound on Film. 3 Credits.
This 3-credit upper-level course, sponsored by the Film and Media Studies Program at JHU and the program in Recording Arts and Sciences at the Peabody Institute, will offer undergraduates and faculty/staff from both institutions an unprecedented opportunity to collaborate on all aspects of designing soundtracks for film. Utilizing in-progress and completed film projects, student filmmakers from the Film and Media Studies program will work with Peabody students to create soundtracks, from the initial phases of composition and scoring to the final stages of recording and sound syncing. Students will work in small teams in a lab setting to create their soundtracks, exploring a variety of scenarios, including the implications of image-driven music vs music-driven images, and the various uses of acoustic and electronic sound. The final products will be mastered for DVD and online format. Lab work will be supplemented by guest lectures and faculty presentations on various aspects—practical, theoretical, and historical—of applying sound to film. Guest lecturers will include sound designers and engineers, composers, editors, historians of film sound, and filmmakers working in both live action and animated film.
Instructor(s): K. Yasinsky
Area: Humanities.
AS.061.387. Practicum in Advanced Documentary Filmmaking. 3 Credits.
In this course, film students from JHU and MICA will research, shoot, and edit a 30-minute documentary on JHU’s Baltimore Scholars Program under the supervision of professional filmmakers. Students will learn the techniques of filmmaking and of building a narrative for documentary film. In the process of conducting interviews and research for the film, they will also explore the historical and current relationship between Johns Hopkins University and the Baltimore community.
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.390. The Actor in Hollywood. 3 Credits.
This course examines the intersection of performance, stardom, and masculinity in the films of actors whose work reflects changing approaches to acting, from the studio era to the present.
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.391. Love and Film. 3 Credits.
In this course, we explore different understandings of “love” and the way that film has dealt with the concept as a medium. We explore a variety of approaches to the question of “love” - from the agagic to the familial to the romantic - through a series of interdisciplinary readings ranging from philosophy to anthropology. We will also equally explore the question of how film has engaged with the question of love as a concept, and what depictions of human affection - from the general to the personal - it has offered us. Screenings are required for this course. $40 Lab fee. Cross-listed with Study of Women, Gender and Sexuality
Prerequisites: AS.061.140 or AS.060.141
Instructor(s): M. Ward
Area: Humanities.

AS.061.392. Cinematic Truth Value: Traditions of Realism. 3 Credits.
Matthew Porterfield From the films of Robert Flaherty, Luchino Visconti and Robert Bresson, through the work of the Dardenne brothers and contemporary neo-realists, Pedro Costa, Abbas Kiarostami, Robert Gardner, and Kelly Reichardt, this course will explore the dominant techniques, the aberrations, and the virtues and limitations of cinematic realism. Lab fee: $40. Recommended Course Background: AS.061.140 or AS.061.141
Instructor(s): M. Porterfield
Area: Humanities
Writing Intensive.

AS.061.393. Violent Attractions. 3 Credits.
Violence, ritualized and anarchic, celebrated and deplored in popular film from silent era melodrama and slapstick comedy to contemporary sports, crime, and combat films. Twice-weekly screenings; oral presentation; two essays, 6 & 12 pp. Lecture Wednesday 4:30-7pm, Screenings Monday/Tuesday 7:30-10pm. Lab fee: $40
Prerequisites: AS.061.140 OR AS.061.141 OR Instructor Permission
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.394. Renoir, Vigo, Carne: French Cinema of the 1930s. 3 Credits.
Conducted in English. An exploration of French cinema of the 1930s and the movement that produced some of the most influential masterworks of world cinema; focus on close analysis of films. Lecture Tuesday 1:30-4pm, Screening Monday 7:30-10pm. $40 Lab fee
Instructor(s): S. Roos
Area: Humanities.

AS.061.395. Film Programming. 3 Credits.
This course is run in close conjunction with the Johns Hopkins Film Society. Half of the work you will be doing in this class will be geared toward the Film Society’s 2011 Film Festival in its programming, marketing, budgeting, organization, scheduling, and interaction with both filmmakers and the community. In this class, you will learn to program, execute, and run a film series and gain the tools to create and run a Film Festival. You will, then, learn how to do historical and aesthetic research to craft a project proposal, hone it so it is the best possible version of your idea, market it so that it succeeds, project its films on 35mm, introduce its films with short lectures to an audience, answer a Q&A about your films, interact with audiences, make connections with filmmakers and “curate” a film of your choice, and, essentially make the entire thing come off without a hitch. We focus, then, on a set of interlocking skill sets: film programming and projection, series organization and planning, and audience outreach as well as event management.
Instructor(s): M. Ward
Area: Humanities.

AS.061.396. Modern Paris on Film. 3 Credits.
This course uses French film to examine the history of twentieth-century Paris. We will consider how filmmakers interpreted the social, political, and technological transformations that shaped Paris in the modern era, treating movies as expressions of change and means by which filmmakers comment on it. Taught in English. Cross-listed with History
Instructor(s): L. Mason
Area: Humanities.

AS.061.397. French Masculinities. 3 Credits.
Examines changing ideals of masculinity in France after 1960 as they found expression on film, rooting the work of iconic stars and directors in their cultural, political and historical contexts.
Prerequisites: AS.061.140 OR AS.061.141 OR INSTRUCTOR PERMISSION
Instructor(s): L. Mason
Area: Humanities
Writing Intensive.

AS.061.398. Godard. 3 Credits.
An intensive study of the most important films of this seminal and influential director.
Prerequisites: AS.061.140 or AS.061.141
Area: Humanities.

AS.061.399. Stop-Motion Puppet Animation. 3 Credits.
Students will create their own stop-motion models (puppets) based on a wire armature model. In small groups, students will design and create a simple set and make a short stop-motion movie using a DSLR camera. The question of "why animate" will be explored in student projects and responses to screenings. We will study the history of stop-motion puppet animation from Starewicz to Svankmajer to Nick Park.
Prerequisites: AS.061.140 OR AS.061.141 OR AS.061.150
Instructor(s): K. Yasinsky
Area: Humanities.

AS.061.401. Dance for the Camera. 3 Credits.
Dance for the Camera is a collaborative course taught with dance majors from Towson University. Film students from Film and Media Studies will work with choreographers from Towson to produce a short 16mm dance for the camera film. Lab fee: $100
Prerequisites: AS.061.230 and Instructor permission.
Instructor(s): J. Mann
Area: Humanities.
AS.061.402. Critical Approaches to Contemporary Film. 3 Credits.
Instructor(s): L. DeLibero
Area: Humanities
Writing Intensive.

AS.061.413. Lost & Found Film. 3 Credits.
Students produce weekly short films from "found footage" via archival resources. Explores the notion of "filmic" and "photogenic" through final project and readings from Epstein, Benjamin, and Barthes. Lab fee: $40. Recommended Course Background: AS.061.150, AS.061.145, or permission.
Area: Humanities.

AS.061.420. The French New Wave. 3 Credits.
Conducted in English Study of the major films of the French New Wave, their origins, context, and afterlife.
Instructor(s): S. Roos
Area: Humanities.

AS.061.421. History & Film. 3 Credits.
This course explores the intersection between historiography – that is, the theory of history – and its relationship to the moving image. How does film as a medium relate to history as a concept? How does film express its own form of an idea of history? How is film, perhaps, itself historical in the way it works? In this course, we will read the work of Walter Benjamin, Frederich Neitzsche, and Jeffrey Skoller, among others. Students are expected to enter the course ready to engage in discussion. $40 Lab fee
Area: Humanities
Writing Intensive.

AS.061.440. Sr Project-Film. 3 Credits.
Prerequisites: AS.061.240, AS.061.301, AND AS.061.304
Instructor(s): J. Mann; M. Porterfield
Area: Humanities.

AS.061.441. Sen Proj-Film Production. 3 Credits.
Instructor(s): J. Mann
Area: Humanities.

AS.061.443. Sen Proj-Digital Video Prod. 3 Credits.
Instructor(s): J. Mann; M. Porterfield
Area: Humanities.

AS.061.501. Independent Study - Film. 0 - 3 Credit.
Instructor(s): Staff.

AS.061.502. Independent Study:Film & Media. 3 Credits.
For students who wish to explore an aspect of film studies not covered by existing courses. The course may be used for research or directed readings/viewsing and should include at least one lengthy essay or several short ones as well as regular meetings with the advisor. Permanently required: Lab Fee: $100 (if production related)
Instructor(s): J. Mann; L. Bucknell; L. DeLibero; M. Porterfield.

AS.061.503. Independent Study-Film/Media. 0 - 3 Credit.
Permission required
Instructor(s): J. Mann; L. DeLibero; M. Porterfield.

AS.061.504. Independent Study-Film. 3 Credits.
Instructor(s): J. Mann; L. DeLibero.

AS.061.505. Internship-Film/Media. 0 - 3 Credit.
Instructor(s): B. Wegenstein; J. Mann; L. Bucknell; L. DeLibero.

AS.061.506. Internship-Film & Media. 1 Credit.
Instructor(s): L. Bucknell; L. DeLibero; M. Ward.

Cross Listed Courses

Classics

AS.040.220. Representing Ancient Greece and Rome in Film and Television. 3 Credits.
This course examines modern representations of ancient Greece and Rome in film. Students will analyze films in both ancient and modern contexts, distinguishing historical fact from artistic choice. Screenings on Monday evenings. Cross-listed with Film and Media Studies.
Instructor(s): A. Ibarra
Area: Humanities.

English

AS.060.118. Asian American Literature and Film. 3 Credits.
This course offers a survey of Asian American literature, film and cultural politics. Throughout the course we will evaluate the literary and filmic productions of Asian Americans in order to ask a series of questions: Who is American? Who is Asian American? How does "Asian American" work as a category that uncovers contestations over the meaning of ethnic, sexual, and national identity? We will look at a diverse array of Asian American groups while paying attention to the formation of Asian American subjectivities across differences and the intersections of ethnicity, sexuality, class and gender. Cross-listed with Film and Media Studies.
Instructor(s): R. Neutill
Area: Humanities
Writing Intensive.

Anthropology

AS.070.262. Cuban Intellectuals, Cinema, and the State. 3 Credits.
This course examines the relationship between intellectuals and the Cuban state, focusing on how cinema and other arts have been mobilized both as propaganda and as sites for social criticism. Screenings are required for this course and will take place on Tuesdays from 7 pm to 9:30 pm. Cross-list: Film and Media Studies, PLAS, Romance Languages.
Instructor(s): L. Humphreys
Area: Humanities, Social and Behavioral Sciences.

AS.070.265. Anthropology of Media. 3 Credits.
We will examine the mediation of contemporary cultural life through technologies such as cinema, television, radio, design, and the Internet, investigating questions of desire, power, identity, and belonging. Student coursework will center on the development of an ethnographic video project.
Area: Humanities, Social and Behavioral Sciences.

AS.070.309. Anthropology of Media. 3 Credits.
We will examine the profound mediation of contemporary human life through technologies like film, television, radio, mobile phones, iPods, and the Internet, investigating questions of desire, politics, production, and the virtual. SPECIAL NOTE: There will be a $30 lab fee for the course.
Instructor(s): A. Pandian
Area: Humanities, Social and Behavioral Sciences.
AS.070.337. Digital Media, Democracy, and Control. 3 Credits.
This course examines how digital technologies enable new publics that circumvent state and social controls as well as how they are mobilized to confirm existing racial, gendered, and political hierarchies.
Instructor(s): L. Humphreys
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.070.346. Cinema and Ethnography. 3 Credits.
Films, like ethnographies, stage encounters with foreign worlds. We will investigate this parallel by examining, side-by-side, cinematic and anthropological representations of subjects like environmental conflict, urban poverty, religious pilgrimage and media culture.
Instructor(s): A. Pandian
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures

AS.211.174. Media of Propaganda. 3 Credits.
Today, promoting a particular political or personal point of view is not viewed as “propaganda,” but rather as building a community of equally minded people. But where do we draw the line, and when does the use of a medium in service of a certain message become intrusive and misleading? What role do democracy and cultural values play in this use or abuse of media? In this class the term “propaganda” will be evaluated carefully and applied to such historical media case studies as the informational use of the radio in World War One, Leni Riefenstahl’s Nazi propaganda films, the legendary success of advertisement campaigns in the 1950s and 1960s, the AIDS movement and other mobilization strategies from the 1980s to the 1990s, the new values of friendship and propaganda in our current facebook nation.
Instructor(s): B. Wegenstein
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.211.212. Holocaust and Film. 3 Credits.
Taught in English. This class will examine the history of Holocaust films in regard to the possibilities of genre (documentary versus feature), the use of historical and archival materials, as well as general questions of representation and trauma. I CINEMA OF THE VICTIMS II CINEMA OF THE PERPETRATORS III CINEMA OF THE SECOND AND THIRD GENERATIONS WITNESSES Students will be writing weekly response papers to all screenings, and will choose to work with films in the original languages German, English, Italian, and French. This class will be writing-intensive. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

AS.211.330. Curating Media Artists in Residence at JHU. 3 Credits.
Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Program in Museum & Society, JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator Kristen Hileman) in efforts to research and propose new media artists in residence as well as prepare the residency for 2015. This process will include examining cutting-edge media artists whose work will be discussed both in the classroom as well as on sponsored class trips to media art exhibits in DC and NYC. Students will also assist with the CAMS media art residency of acclaimed French artist Camille Henrot in March 2014.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.344. Holocaust and Film. 3 Credits.
Taught in English. This class will examine the history of Holocaust films in regard to the possibilities of genre (documentary versus feature), the use of historical and archival materials, as well as general questions of representation and trauma. I CINEMA OF THE VICTIMS II CINEMA OF THE PERPETRATORS III CINEMA OF THE SECOND AND THIRD GENERATIONS WITNESSES Students will be writing weekly response papers to all screenings, and will choose to work with films in the original languages German, English, Italian, and French. This class will be writing-intensive. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

AS.211.375. Community Based Learning - Documentary Production Practicum: “The Cure:" the History and Culture of Breast Cancer. 3 Credits.
This class will accompany Bernadette Wegenstein during some months of producing her feature documentary “The Cure” on the history and culture of breast cancer. It will be a hands on experience with director/producer Bernadette Wegenstein, editor/producer Patrick Wright and cinematographer Allen Moore filming at the GBMC’s Breast Care clinic, the Halsted Medical Archives, and some other Baltimore locations. This class will meet once a week, but some weeks the class will consist in the hands-on experience on the field rather than the actual class meeting.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.412. Temps et recit dans le cinema francais. 3 Credits.
In what ways does the narrative cinema condense, expand, fracture, reverse, or otherwise complicate our perception of time? What formal and stylistic means allow filmmakers to manipulate spectators’ desire for narrative coherence and closure? Based on a range of films drawn from the silent era, the classic cinema of the 1930s to 1950s (costume dramas, literary adaptations, thrillers), and the freely inspired works of the French New Wave and its inheritors, this course will provide students with the critical concepts and vocabulary needed to speak in French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): D. Schilling
Area: Humanities.
AS.211.416. Visual Languages in Medical Knowledge. 3 Credits.
This interdisciplinary course, co-taught by professor Veena Das (Anthropology) and Research professor and filmmaker Bernadette Wegenstein (German and Romance Languages and Literatures) will track the mediation of images in the making of medical knowledge and show how sensory knowledge is incorporated or transformed in the process. Co-listed with 214.616 and 070.416
Instructor(s): B. Wegenstein; V. Das
Area: Humanities.

AS.211.446. Contemporary Italy: A Visual and Literary History. 3 Credits.
Taught in English. This introductory course will explore the main features of Italian society, culture, politics from 1945 to the present. Our discussions will be based upon a critical analysis of both visual and literary sources (in translation): excerpts of movies, videos, pictures, novels, short stories, etc. By the end of this journey through the past you will have better understanding of today’s Italy. Topics include: the Cold War and the division between Catholics and Communists, the economic miracle, the ‘68 student revolt, political terrorism in the 70s, the second Republic and Berlusconi. Attention will be paid to issues such as the condition of women and the youth, organized crime, political corruption, migration, the Southern question.
Instructor(s): M. Rossi; W. Stephens.

AS.212.309. Forever Godard. 3 Credits.
This course will explore the dynamic relationship between music, literature, philosophy and politics in the most provocative of Jean-Luc Godard’s films.
Instructor(s): J. Reymond
Area: Humanities.

AS.212.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E.Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.213.317. Berlin at the Crossroads of the 20th Century. 3 Credits.
This course will examine the location of Berlin at the heart of European and global culture over the course of the 20th century. In addition to its centrality to German national identity and political culture, Berlin between the World Wars was a weigh station and meeting ground for a variety of languages, cultures, and artistic trends—whether expatriates, refugees, nomads, touring companies, or vagabonds. In what ways did these travelers to Berlin change German popular or intellectual culture? In what ways did Berlin function as a center for avant-garde culture, and in what sense did it remain a peripheral space, in the shadow of grander culture centers such as Moscow, Paris, New York, or Hollywood? What lessons might be taken from the supposed glamour of Berlin between the World Wars and the continued attraction of that period for post-Holocaust adaptation and contemplation? These questions, among others, will be considered with reference to a variety of narratives, dramas, and films taken from German, English, Hebrew, Russian, and Yiddish sources. Authors to be considered will include Walter Benjamin, Joseph Roth, Irmgard Keun, Erich Kästner, Bertolt Brecht, Christopher Isherwood, Sh. Y. Agnon, Vladimir Nabokov, Viktor Shklovsky, and David Bergelson. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.

AS.213.330. “What is an Image?” - Technology, Art and Visual Culture around 1900. 3 Credits.
Taught in English. This course is an interdisciplinary introduction to the theory of the image with an emphasis on its material and conceptual transformations in the modern period.
Instructor(s): J. Schade
Area: Humanities.

AS.213.344. Holocaust and Film. 3 Credits.
Taught in English. This class will examine the history of Holocaust films in regard to the possibilities of genre (documentary versus feature), the use of historical and archival materials, as well as general questions of representation and trauma. I CINEMA OF THE VICTIMS II CINEMA OF THE PERPETRATORS III CINEMA OF THE SECOND AND THIRD GENERATIONS WITNESSES Students will be writing weekly response papers to all screenings, and will choose to work with films in the original languages German, English, Italian, and French. This class will be writing-intensive. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

AS.213.349. Weimar Cinema: The Golden Age of German Film. 3 Credits.
Taught in German. German cinema of the 1920s is regarded as one of the "golden ages" of world cinema. The course centers on close readings of works which belong to the canon of German film, including The Cabinet of Dr. Caligari, Nosferatu, Metropolis, The Blue Angel, The Last Laugh, and M. Focusing on the question of cinema and modernity, we will discuss topics like modern aesthetics and visual perception; Expressionism in film; technology and the metropolis; the emergence of film genres (e.g. horror film, film noir, science-fiction film, and melodrama). The film analyses will be accompanied by a discussion of the varied scholarly approaches to Weimar Cinema.
Prerequisites: AS.210.361 AND AS.210.362
Instructor(s): E. Strowick.
AS.213.367. Contemporary German Film. 3 Credits.
After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 10 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmarck's "The Lives of Others" (Academy Award for Best Foreign Language Film, 2006), Caroline Link's "Nowhere in Africa" (Academy Award for Best Foreign Language Film, 2002), Fatih Akin's "Head-On" (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel's "Downfall" (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker's "Goodbye, Lenin!" (European Film Award, 2003). Nazi Germany, the Stasi, or the Reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as "Berlin School" or "Nouvelle Vague Allemande". Dissecting the everyday reality of post-wall Germany, this 'counter-cinema' draws on the New German Cinema of the 1970s (among other influences) to develop radical notions of realism and challenge narrative conventions. This course will offer a survey on German Film since 2000 – discussing the historical and cultural context of selected movies as well as analyzing aesthetic strategies and concepts of realism in Contemporary German Cinema. Taught in German.
Prerequisites: AS.210.362
Instructor(s): E. Strowick
Area: Humanities.

AS.213.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language's exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin's take of New Realism, Christian Metz's structuralist approach to cinema and psychoanalysis, Gilles Deleuze's theory of the moving-image and the time-image, a feminist approach to cinema by E.Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.214.340. Holocaust & Film. 3 Credits.
Taught in English. This course examines the question of the Holocaust and its representation in the filmic media. We will analyze such themes as post-traumatic documentary (e.g., Night and Fog, Alain Resnais 1955), the resistance to representation (Shoah, Claude Lanzmann 1985), Holocaust drama and the ethics of entertainment (e.g., Schindler's List, Steven Spielberg 1993), the question of filmic adaptation (e.g., The Grey Zone, Tim Blake Nelson 2002—based on Primo Levi’s The Drowned and the Saved 1986), and the new genre of confessional first person video-diary (e.g., Two or Three Things I know About him, Malte Ludin 2005). On this last theme we will also host the two-day symposium “The Holocaust: Children of the Perpetrators Confront Their Parents’ Nazi Past through Documentary Film,” in March 09. The symposium will feature three international documentary filmmakers and their recent films The End of the Neubacher Project, Marcus Carney 2007, Fatherland, Manfred Becker 2006, and Two or Three Things I know About him, Malte Ludin 2005, in which the filmmakers—children of Nazi perpetrators—are asking the question “who am I in relation to my father’s deeds?” The symposium will further include a number of experts on the topic of Holocaust, commemoration, and documentary film. Students will be involved in the preparation and, if interested, in the panel-discussions of the symposium. All films will be screened with English subtitles; this class is reading-intensive and writing-intensive; weekly response papers will be written about the films and the course topic at large. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies Writing Intensive.

AS.214.342. Documentary Film and Ethics. 3 Credits.
This class will look at questions of how documentary filmmakers have attempted to and indeed changed the law by making such documentaries as "Capturing the Friedmans," "Super Size Me," and "The Corporation." It will look at the area of human rights films, and the ethical filmic intention of mobilizing communities, or helping people in need with films such as “The Thin Blue Line,” “Darwin's Nightmare” and “Sand and Sorrow.” We will analyze which documentary genre can address issues of information, mobilization, convincement, truth and propaganda with which means of expression (e.g., direct cinema). Overall, the ethics of all these attempts of filmmaking will be examined cross-culturally and historically.
Area: Humanities.

AS.214.375. Documentary Production Practicum: "The Cure:" the History and Culture of Breast Cancer. 3 Credits.
This class will accompany Bernadette Wegenstein during some months of producing her feature documentary "The Cure" on the history and culture of breast cancer. It will be a hands on experience with director/producer Bernadette Wegenstein, editor/producer Patrick Wright and cinematographer Allen Moore filming at the GBMC's Breast Care clinic, the Halsted Medical Archives, and some other Baltimore locations. This class will meet once a week, but some weeks the class will consist in the hands-on experience on the field rather than the actual class meeting.
Area: Humanities.
AS.214.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E. Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English. (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.214.616. Visual Languages in Medical Knowledge.
This interdisciplinary course, co-taught by professor Veena Das (Anthropology) and Research professor and filmmaker Bernadette Wegenstein (German and Romance Languages and Literatures) will track the mediation of images in the making of medical knowledge and show how sensory knowledge is incorporated or transformed in the process. Co-listed with 211.416 and 070.416
Instructor(s): B. Wegenstein; V. Das
Area: Humanities.

AS.215.451. El Cine de Pedro Almodovar. 3 Credits.
El arte cinematográfico del gran cineasta español será estudiado a través de su obra, vista en partes selectas, obras enteras y dentro del marco escénico provisto por otras películas del cine español. Recommended Course Background: AS.210.326 or demonstrated proficiency in the language.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.452. Che Guevara and Magical Realism. 3 Credits.
His detractors often compare him to Hitler while many of his admirers see in him a saint and a martyr like Jesus Christ. Cuban school children are taught to be like him. Che was killed in 1967, the same year in which Gabriel García Márquez published Cien años de soledad (One Hundred Years of Solitude). We will study Guevara’s life as a militant revolutionary through his own writings and the exorbitant style known as realismo mágico, crafted by García Márquez, one of Che’s great admirers. Four movies will anchor our visual take on the myth and the man: Los diarios de motocicleta (Walter Salles, 2004), Che I and Che II (Steven Soderbergh, 2008), and Wall Street (Oliver Stone, 1987). The nineteen-eighties narcotraffic boom in Colombia and the cocaine-driven financial high times during the late Reagan years will frame our study.
Instructor(s): E. Gonzalez
Area: Humanities.

Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E. Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English. (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.216.412. The Divine in Literature and Cinema. 3 Credits.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

AS.216.612. The Divine in Literature and Cinema. 3 Credits.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

Writing Seminars
AS.220.204. Introduction to Dramatic Writing: Film. 3 Credits.
An examination of the screenplay as a literary text and blueprint for production. Professional screenplays will be critically analyzed, with focus on character, dialogue, plot development, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext, and visual story-telling. Students write one complete script. Formerly AS.220.342.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.220.337. Intermediate Dramatic Writing: Film. 3 Credits.
An intensive workshop focusing on methodology: enhancing original characterization, plot development, conflict, story, pacing, dramatic foreshadowing, the element of surprise, text and subtext, act structure, and visual storytelling. Each student is expected to present sections of his/her “screenplay-in-progress” to the class for discussion. The screenplay Chinatown will be used as a basic text.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.
**AS.220.406. Readings in Fiction: Hard-Boiled Fiction and Film Noir. 3 Credits.**

Students read six novels by Hammett, Chandler, Cain, Burnett, and Woolrich and view seven films made from these novels by Huston, Hawks, Wilder, Dmytryk, Richards, Walsh, and Farrow. Cross-listed with Film and Media Studies.

Area: Humanities
Writing Intensive.

**Theatre Arts Studies**

**AS.225.375. Critical Moments in American Radical Theatre. 3 Credits.**

Area: Humanities.

**Earth Planetary Sciences**

**AS.270.115. Environmental Photojournalism and Filmmaking in the Era of New Media. 3 Credits.**

Students will review critical literature focusing on new media, visual representation theory, the relationship between images and social change, the history and typology of environmental photography and film, and an overview of modern environmental history, sustainability issues and environmental problems. Over the course of the semester, students will blend these conceptual frameworks with new media production. Based in Baltimore, students will identify an environmental narrative, document their particular story through photography or film, develop a new media platform through which to communicate that narrative effectively, and write a final paper analyzing their images, narrative and communication strategies using the theoretical frameworks covered throughout the course. The course is designed with an emphasis on independent research and practice, interdisciplinary analysis and application. One hour class time, plus two hours per week of independent field work and media production (times TBD by student groups)

Instructor(s): A. Monopolis
Area: Natural Sciences.

**Humanities Center**

**AS.300.302. New American Cinema. 3 Credits.**

This course offers a historical, critical, and theoretical approach to American avant-garde and independent film from the 1940s till the present. Filmmakers include Stan Brakhage, Michael Snow, Andy Warhol, Jim Jarmusch, Quentin Tarantino, and David Lynch.

Instructor(s): J. Gerrits
Area: Humanities.

**AS.300.312. Imagining Revolution and Utopia. 3 Credits.**

Examines theories of revolution and utopia and responses in literature, art and film. Primary case study is Russia and the Soviet Union, with comparative look at influential European works and contemporary politics. Topics include gender and the family, terror, communism and communalism, and the avant-garde in art and film. Cross listed with Studies of Women and Gender, and Sexuality, and Film & Media Studies

Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

**AS.300.313. Contemporary Israeli Cinema. 3 Credits.**

This course examines Israeli cinema of the last two decades. Among the films to be discussed are: Oscar nominees Adjami and Waltz with Bashir, Late Marriage, A Matter of Size, Year Zero, Lemon Tree, Sweet Mud, and Lebanon. We will study the different influences and the innovative use of style and genres in these films, as well as the new themes and agendas that they offer.

Instructor(s): N. Stahl
Area: Humanities.

**AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3 Credits.**

Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare American and Soviet films of this era, examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender (including Benjamin, Kracauer, Cavell).

Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

**AS.300.341. East Asian Cinema. 3 Credits.**

A study of select films across East Asia in their aesthetic and institutional contexts. Highlighted directors will include Yasujirō Ozu and Akira Kurosawa, Chen Kaige, Wong Kar-wai, Im Kwon-Taek, and Gen Sekiguchi, Bong Joon-ho. Cross-listed with East Asian Studies and Film and Media Studies

Instructor(s): S. Rhee
Area: Humanities
Writing Intensive.

**AS.300.349. The Cinema of Andrei Tarkovsky. 3 Credits.**

Course examines the films and theoretical writing of Andrei Tarkovsky, director of Andrei Rublev, Solaris, and Stalker.

Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

**AS.300.356. From Literature to Film - the case of Israeli Cinema. 3 Credits.**

This course explores the differences and similarities between two artistic mediums: literature and cinema. Our case study will be the interesting transformation of Hebrew fiction into Israeli films—a dominant phenomenon in Israeli cinema since its very beginning. Our main framework will be narrative theories, but we will also consider the specific historical, ideological and geo-political aspects involved in this transformation. By comparing the two artistic modes and studying the transformation of 5 literary works into films, students will become familiar with the history of modern Hebrew literature, contemporary Israeli cinema, and the relationship between these two artistic mediums. Cross-listed with Jewish Studies, Film and Media Studies, and Writing Seminars

Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.

**AS.300.358. Modern Korean Culture and Film. 3 Credits.**

This course examines modern Korean culture through film and literature in translation. Emphasis will be on the politics of representation, especially in light of the many collective and personal traumas (caused by poverty and factionalism, colonial rule, war, and an accelerated pace of modernization) that mark twentieth century Korean history.

Instructor(s): S. Rhee
Area: Humanities.
AS.300.366. Russian Avant-Garde Cinema. 3 Credits.
Russian cinema was born out of the intense artistic experimentation of the fin-de-siècle avant-garde and developed in a climate of dramatic political and cultural change in the twenties and thirties. While subject to draconian censorship in the Soviet period, it nonetheless engaged in active dialogue with the film industries of Western Europe and America and had a lasting impact on world cinema. This course examines the extraordinary flourishing of avant-garde cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Pudovkin, and Dovzhenko, their theoretical writings, and their far-reaching influence on film and film theory. All readings in English, films subtitled in English.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.367. Seeing Like a Woman. 3 Credits.
This seminar examines the problems of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. Readings include: de Beauvoir, Riley, Butler, Cixous, Tolstoy’s “Family Happiness,” Woolf’s Orlando, Larsen’s Passing; Poetry by Moore, Bishop, Plath, Akhmatova, Tsveetaeva and Szymborska. Films by Deren, Ophuls, Hitchcock, Potter, Campion, Akerman, Varda, Denis.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.374. The Other in Israeli Culture. 3 Credits.
This course examines the representations of the Other in Israeli society and culture. Relying on Self-Other theories we will study the role of the Other in contemporary Israeli cinema, prose, poetry, theater and visual art, and will investigate the political, social and cultural context of its representations. Cross-listed with Jewish Studies and Film and Media Studies
Instructor(s): N. Stahl
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.300.389. Post-Soviet Cinema. 3 Credits.
After the fall of the Soviet Union, Russian filmmakers grappled with the legacy of Soviet power and the nature of the new democracy. This course examines the concept of sovereignty in philosophy and art through the lens of popular films and art cinema from this context.
Cross-listed with Film and Media Studies
Area: Humanities.

AS.300.391. Home and Exile. 3 Credits.
This course examines the concept of home and the condition of exile primarily through the case of 20th century Russian literature, film, art and essay, with comparative texts from other cultures. Attention will be paid to the aesthetic, philosophical and historical implications of home and exile as well as consideration of notions of diaspora and transnational literature and film. All texts will be read in English translation.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.399. Cinema and Philosophy. 3 Credits.
Do movies have anything to say about philosophical problems? Why is contemporary philosophy so interested in cinema? What are the most productive ways of bringing films and philosophy into conversation? Why is contemporary philosophy so interested in cinema?
Instructor(s): P. Marrati
Area: Humanities.