The Film and Media Studies Program offers a comprehensive education in all aspects of the art, theory, and history of the moving image. We offer courses in both critical studies and filmmaking—including narrative, documentary, experimental film, animation and screenwriting—in a rigorous curriculum designed to foster critical understanding and historical knowledge. Student filmmakers and scholars explore the relationship of film and media to modern cultures, literatures, art, history, and philosophy in a new 20,000 square foot facility that offers an enhanced learning environment as well as all the tools available to professional filmmakers: a large sound stage, a recording studio, computer labs, editing suites, a screening room, classrooms, and state-of-the-art equipment.

Our faculty, comprised of scholars and renowned filmmakers, is known for their dedication to teaching and to promoting a highly collaborative and nurturing environment. Our small size allows us to offer undergraduates an unusual amount of hands-on experience, intensive mentoring, and significant individual attention.

The majority of our students go on to attend graduate film school or to work in the film and media industries directly after graduation. Among our graduates are directors, screenwriters, producers, editors, actors, cinematographers, financial and marketing executives, film scholars and curators, entertainment lawyers, agents, digital technicians, and web designers. Our rapidly growing network of alumni provides graduates with essential support and mentoring, opening doors to a wide range of opportunities in the film and media industry. In addition, our undergraduates avail themselves of generous filmmaking grants and funding opportunities from a range of resources available only to FMS undergraduates.

Requirements for the B.A. Degree

(See also Requirements for a Bachelor’s Degree (http://e-catalog.jhu.edu/undergrad-students/academic-policies/requirements-for-a-bachelors-degree).)

Because the department emphasizes the historical, cultural, and social context of cinema, Film and Media Studies is an excellent program for undergraduates interested in a broadly humanistic education as well as for those preparing for a career in the field. A departmental faculty advisor assigned to each undergraduate major helps plan individual courses of study. Undergraduates are encouraged to participate fully in all departmental activities.

In addition to core required courses, each student must complete either a critical studies or production track for the major. All courses applied toward the major must be taken for a letter grade and a grade of C- or better must be earned. The following courses are required for completion of the film and media studies major. These requirements apply to students entering the Film and Media Studies Program in Fall 2016 and beyond. All production courses must be a JHU course with POS tag FILM-PROD. Students are encouraged to supplement these requirements with electives in the program.

Core Required Courses

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.061.140</td>
<td>Introduction to Cinema, 1892-1941</td>
<td>3</td>
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<tr>
<td>AS.061.141</td>
<td>Introduction to Cinema, 1941-present</td>
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One writing course:

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.061.226</td>
<td>Special Topics: Writing About Film (preferred)</td>
<td>3</td>
</tr>
<tr>
<td>AS.060.113</td>
<td>Expository Writing</td>
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<tr>
<td>AS.060.114</td>
<td>Expository Writing</td>
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<tr>
<td>AS.060.100</td>
<td>Introduction to Expository Writing</td>
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<tr>
<td>AS.360.133</td>
<td>Freshman Seminar: Great Books at Hopkins</td>
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</tr>
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Foreign language (two semesters at elements level or demonstrated proficiency equivalent to one year of elements) 6-9

Completion of Critical Studies or Production Track

Critical Studies Track

One (1) of the following introductory production courses:

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<tr>
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</thead>
<tbody>
<tr>
<td>AS.061.150</td>
<td>Introduction to Film Production</td>
<td></td>
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<tr>
<td>AS.061.145</td>
<td>Introduction to Digital Video Production</td>
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</tbody>
</table>

Two (2) 200-level critical studies film courses (POS tag FILM-CRITST). Screenwriting courses cannot be applied for this requirement.

Seven (7) 300- or 400-level critical studies film courses (POS tag FILM-CRITST). A maximum of 2 classes outside of Film and Media studies can count toward this requirement. Students are strongly encouraged to take at least one course focusing on cinema outside the United States. Screenwriting courses cannot be applied to this requirement. MI.061 classes cannot count toward this requirement.

Production Track

One (1) of the following introductory digital video production courses:

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<tbody>
<tr>
<td>AS.061.150</td>
<td>Introduction to Film Production</td>
<td></td>
</tr>
<tr>
<td>AS.061.145</td>
<td>Introduction to Digital Video Production</td>
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</tr>
</tbody>
</table>

One (1) 200-level critical studies film course (POS tag FILM-CRITST). Screenwriting courses cannot be applied to this requirement.

Four (4) 300- or 400-level critical studies film courses (POS tag FILM-CRITST). A maximum of one class outside of Film and Media studies can count toward this requirement. Students are strongly encouraged to take at least one course focusing on cinema outside the United States. Screenwriting courses cannot be applied to this requirement. MI.061 classes cannot count toward this requirement.

One (1) 200-300 level screenwriting course (POS tag FILM-SCRWRT). Including but not limited to:

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>AS.061.270</td>
<td>Writing for the Screen</td>
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<tr>
<td>AS.061.314</td>
<td>Screenwriting: Introduction to Scene</td>
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<tr>
<td>AS.061.316</td>
<td>Characters for the Screenplay</td>
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<tr>
<td>AS.061.205</td>
<td>Introduction to Screenwriting</td>
<td></td>
</tr>
</tbody>
</table>

One (1) Intermediate Film Production or Intermediate Digital Video Production Course (note: the prerequisite for Intermediate Film Production is AS.061.150; the prerequisite for intermediate digital production is AS.061.145 or AS.061.152). The course chosen to fulfill this requirement should have POS tag FILM-PROD.

One (1) Advanced Film Production Course. This will be a 300- to 400-level course with POS tag FILM-PROD. Including but not limited to:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.061.301</td>
<td>Advanced Film Production: The mongrel film</td>
<td></td>
</tr>
<tr>
<td>AS.061.356</td>
<td>Narrative Productions</td>
<td></td>
</tr>
<tr>
<td>AS.061.413</td>
<td>Lost &amp; Found Film</td>
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</tbody>
</table>

Lost & Found Film

Narrative Productions

Characters for the Screenplay

Introduction to Cinema, 1892-1941

Introduction to Cinema, 1941-present

Introduction to Digital Video Production

Introduction to Digital Video Production: Visual Language

Senior Capstone Project: Critical Studies

Screenwriting: Introduction to Scene

Validation of Critical Studies or Production Track

Completion of Critical Studies or Production Track

Foreign language (two semesters at elements level or demonstrated proficiency equivalent to one year of elements) 6-9

Character for the Screenplay

Introduction to Expository Writing

Expository Writing

Introduction to Cinema, 1892-1941

Introduction to Expository Writing

Freshman Seminar: Great Books at Hopkins

Completion of Critical Studies or Production Track

One (1) Intermediate Film Production or Intermediate Digital Video Production Course (note: the prerequisite for Intermediate Film Production is AS.061.150; the prerequisite for intermediate digital production is AS.061.145 or AS.061.152). The course chosen to fulfill this requirement should have POS tag FILM-PROD.

One (1) Advanced Film Production Course. This will be a 300- to 400-level course with POS tag FILM-PROD. Including but not limited to:

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<tr>
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</tr>
<tr>
<td>AS.061.413</td>
<td>Lost &amp; Found Film</td>
<td></td>
</tr>
</tbody>
</table>

We encourage students, including those preparing for a career in the film and media industries, to select courses that provide a solid foundation in cinema and to choose courses outside of Film and Media Studies to further enrich their education.

Our rapidly growing network of alumni provides graduates with essential support and mentoring, opening doors to a wide range of opportunities in the film and media industry. In addition, our undergraduates avail themselves of generous filmmaking grants and funding opportunities from a range of resources available only to FMS undergraduates.

FILM AND MEDIA STUDIES

http://krieger.jhu.edu/film-media/index.html
Film and Media Studies Minor

Students pursuing the minor select either the critical studies or production track. All courses applied toward the minor must be taken for a letter grade and a grade of C- or better must be earned. The minor requirements are as follows:

Critical Studies Track

AS.061.140 Introduction to Cinema, 1892-1941 or AS.061.141 Introduction to Cinema, 1941-present 3
One (1) of the following introductory production courses:
- AS.061.145 Introduction to Digital Video Production: Visual Language
- AS.061.150 Introduction to Film Production
- AS.061.152 Introduction to Digital Video Production
One (1) 200-level critical studies film course (POS tag FILM-CRITST). Screenwriting courses cannot be applied for this requirement.
Four (4) 300- or 400-level critical studies film courses (POS tag FILM-CRITST). A maximum of one class outside of Film and Media studies can count toward this requirement. Students are strongly encouraged to take at least one course focusing on cinema outside the United States. Screenwriting courses cannot be applied for this requirement. MI.061 classes cannot count toward this requirement.
*Credits from other institutions, whether inside or outside the US, will not be accepted toward completion of the minor.

Production Track

AS.061.140 Introduction to Cinema, 1892-1941 or AS.061.141 Introduction to Cinema, 1941-present 9
One (1) 200-level critical studies film course (POS tag FILM-CRITST).
Three (3) 300- or 400-level critical studies film courses (POS tag FILM-CRITST). A maximum of one class outside of Film and Media studies can count toward this requirement. Students are strongly encouraged to take at least one course focusing on cinema outside the United States. One screenwriting course (POS tag FILM-SCRWRT) can be applied to this requirement. MI.061 classes cannot count toward this requirement.
One (1) introductory production course:
- AS.061.145 Introduction to Digital Video Production: Visual Language
- AS.061.150 Introduction to Film Production
- AS.061.152 Introduction to Digital Video Production
One (1) intermediate film production course (061.2xx with POS tag FILM-PROD)
One (1) Advanced Film Production Course. This will be a 300- to 400-level course with POS tag FILM_PROD. Including but not limited to:
- AS.061.301 Advanced Film Production: The mongrel film
- AS.061.356 Narrative Productions
- AS.061.413 Lost & Found Film

Sample Program

A typical program might include the following sequence of courses. Students are strongly encouraged to meet with their faculty adviser before each registration period to make sure they are on track to meet all requirements.

Critical Studies Track

**Freshman**

<table>
<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.061.140 Introduction to Cinema, 1892-1941</td>
<td>3</td>
<td>AS.061.141 Introduction to Cinema, 1941-present</td>
<td>3</td>
</tr>
<tr>
<td>One Expository Writing Class</td>
<td>3</td>
<td>One Foreign Language</td>
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<th>Credits</th>
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**Sophomore**

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<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Two 200-level Critical Studies Film Courses</td>
<td>6</td>
<td>Two 300- or 400-level Critical Studies Film Courses</td>
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**Junior**

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<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
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<tbody>
<tr>
<td>Two 300- or 400-level Critical Studies Film Courses</td>
<td>6</td>
<td>Two 300- or 400-level Critical Studies Film Courses</td>
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<th>Credits</th>
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**Senior**

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<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One 300- or 400-level Critical Studies Film Courses</td>
<td>3</td>
<td>AS.061.441</td>
<td>3</td>
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<tr>
<td>Senior Capstone Project: Critical Studies</td>
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Total Credits: 48

Production Track

**Freshman**

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<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.061.140 Introduction to Cinema, 1892-1941</td>
<td>3</td>
<td>AS.061.141 Introduction to Cinema, 1941-present</td>
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<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One Expository Writing Course</td>
<td>3</td>
<td>One Foreign Language</td>
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**Sophomore**

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<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>One 200-level Critical Studies Film Course</td>
<td>3</td>
<td>One 300- or 400-level Critical Studies Film Course</td>
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<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
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<tbody>
<tr>
<td>One 200- or 300-level Screenwriting Course</td>
<td>3</td>
<td>One Intermediate Film Production or Intermediate Digital Video Production Course</td>
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Courses

AS.061.105. Freshman Seminar: The Films of 1968. 2.0 Credits.
1968 was a year of protest and revolution around the globe, and a new
audience of youthful cinephiles was hungry for movies that reflected
the changing political and cultural landscape. The films of 1968 rose
to the challenge, comprising a remarkable document of the times that
collectively upended cinematic traditions and old ways of viewing with
bold new forms and content. This course examines those cinematic
visions—from classics like 2001: A Space Odyssey, Once Upon a Time
in the West and Night of the Living Dead to influential groundbreakers
like John Cassavettes’ Faces, Jean-Luc Godard’s La Chinoise and Lindsay
Anderson’s If . . . –looking closely at individual films and examining both
their contemporary contexts and their relevance today. Films will be
viewed and discussed in class.
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.140. Introduction to Cinema, 1892-1941. 3.0 Credits.
This course explores the fundamentals of film analysis and encourages
students to embark on an exploration of the first half of our first century
of movies. It teaches the basic elements of film form, as well as their use
in films across the globe from the turn of the twentieth century through
the start of World War II. Movements discussed include the silent comedy
of Charles Chaplin, Buster Keaton, and Harold Lloyd, moody German
Expressionism, the playful anarchy of Surrealism, the fundamentals of
editing with Soviet Montage, the beauty of French poetic realism, the rule-
breaking of Pre-Production Code cinema, the work of the young Alfred
Hitchcock, and, of course, highlights of classical Hollywood filmmaking.
Students must attend one screening weekly: either on Friday afternoon or
Thursday evening. Lab fee: $50
Instructor(s): M. Ward
Area: Humanities
Writing Intensive.

AS.061.141. Introduction to Cinema, 1941-present. 3.0 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. Mandatory film screenings.
Instructor(s): M. Ward
Area: Humanities
Writing Intensive.

AS.061.145. Introduction to Digital Video Production: Visual Language. 3.0 Credits.
This course is a study of the visual language used to create a moving
picture. Through screenings and discussion of films, videos, and
related readings, students will develop a visual critical facility and will
demonstrate this facility in a few response papers to screenings and
video projects. The course will focus on image construction, including
composition, framing, movement inside the frame and use of light.
Students will learn to be attentive to rhythm and tempo in picture editing
and sound. In-class video assignments included, in which students will
work in small groups of three. Lab fee: $100
Instructor(s): K. Yasinsky
Area: Humanities.

Faculty

Director
Meredith Ward
film theory, media studies, popular culture theory, film history

Lecturers
Lucy Bucknell
Senior Lecturer: literature and film, film genres, screenwriting, American
film

Linda DeLibero
Special Advocate for Alumni and Outreach: film culture and criticism,
post-war and contemporary American cinema

John Mann
Senior Lecturer: film production, documentary film theory, experimental
film

Laura Mason
Senior Lecturer: history and film, cultural history and media, French film

Matthew Porterfield
Lecturer: film production, screenwriting

Jimmy Joe Roche
Lecturer: digital video production

Karen Yasinsky
Lecturer: stop-motion and drawing animation, experimental film and
video, visual theory

Affiliated Faculty
Anne Eakin Moss
Assistant Professor, Humanities Center

Suzanne Roos
Senior Lecturer; Coordinator, Intermediate French

Professor Emeritus
Richard A. Macksey
AS.061.147. Introduction to Latin American Cinema. 3.0 Credits.
An introductory overview of the evolution of narrative feature filmmaking in Latin America, with an emphasis on comparing and contrasting myriad technical approaches to visual storytelling in different countries and eras. We address form and content, issues of identity, and politics and aesthetics. We will also discuss the influence, effect and dialogue between the films, their historical contexts and among each other. Filmmakers discussed include Cuaron, Martel, Silva, Alonso, Del Toro, Gutiérrez Alea, Reygadas, Salles, Subiela, Babenco, Sorín and Buñuel, among others. Co-listed with Program in Latin American Studies AS.361.147. Film screenings on T 7:30-10:00 PM are mandatory. $40 lab fee.
Instructor(s): R. Buso-garcia.
Area: Humanities
Writing Intensive.

AS.061.148. Storytelling for Film and Fiction. 3.0 Credits.
Through the analysis of narrative films, short fiction, myths, fairy tales, and ghost stories, and through the workshopping of their own creative writing, students will explore the art and science of "a good story well told." This course is an essential primer for upper-level screenwriting.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.149. Movies We Love. 3.0 Credits.
Designed for non-majors, this course introduces students to some of the world's great films. Through lectures and screenings scheduled at the Charles Theater or on Homewood campus, faculty from Film and Media Studies and other disciplines will present films they find uniquely significant and explore what makes them great. Lectures will take place in the state-of-the-art screening room at the new Film Center in Station North, a five-minute ride from Homewood on the JHU Shuttle.
Instructor(s): L. DeLibero; L. Mason
Area: Humanities

AS.061.150. Introduction to Film Production. 3.0 Credits.
This course introduces students to 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. The course also highlights specific readings from classical film theory to augment weekly shooting exercises. Each week students, working in groups, shoot film exercises, providing a general overview of film production. For the final project, each group shoots and edits (physical edits) a short (3-5 minutes) film on 16mm black and white reversal film stock. Lab fee: $200
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.151. Introduction to Short Film Making. 3.0 Credits.
In this introductory course, students will create short films using digital camera equipment, sound recording devices and the film editing software program, PremierePro. We will watch a variety of films in class; hold readings and discussions based on assigned text, take technical workshops on sound, lighting and hold a short workshop on 16mm film. We will study the history of filmmaking, with a strong focus on the avant-garde and experimental genres. We will also learn about current movements and trends that have developed throughout the world and have the opportunity to meet with Baltimore filmmakers in class. Students will finish the course with a greater understanding of the lineage of cinema and will have learned a range of techniques to create, experiment and develop their own language of visual storytelling. We will discuss, engage, explore and most of all have fun! No prior experience with film or video required.
Instructor(s): M. Ororison
Area: Humanities.

AS.061.152. Introduction to Digital Video Production. 3.0 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.061.153. Writing for TV. 3.0 Credits.
In this introductory course, students will explore the art and science of "a good story well told." This course is an essential primer for upper-level screenwriting.
Area: Humanities

AS.061.154. Introduction to Latin American Cinema. 3.0 Credits.
An introductory overview of the evolution of narrative feature filmmaking in Latin America, with an emphasis on comparing and contrasting myriad technical approaches to visual storytelling in different countries and eras. We address form and content, issues of identity, and politics and aesthetics. We will also discuss the influence, effect and dialogue between the films, their historical contexts and among each other. Filmmakers discussed include Cuaron, Martel, Silva, Alonso, Del Toro, Gutiérrez Alea, Reygadas, Salles, Subiela, Babenco, Sorín and Buñuel, among others. Co-listed with Program in Latin American Studies AS.361.147. Film screenings on T 7:30-10:00 PM are mandatory. $40 lab fee.
Instructor(s): R. Buso-garcia.
Area: Humanities
Writing Intensive.

AS.061.155. Lights, Camera, Action: On Location. 1.0 Credit.
This mini-course will explore the role of place in film; location not merely as setting, but as character, condition, mode of thought. Real and imagined, found and constructed worlds will be considered. Are all cinematic worlds virtual? In-class screenings and an emphasis on discussion over lecture. This 1-credit course will be graded Pass/Fail. Perfect attendance required. Class meets September 19, 26, October 3, 10.
Instructor(s): J. Mann; L. Bucknell
Area: Humanities.

AS.061.156. Lights, Camera, Action: Hidden Worlds. 1.0 Credit.
This mini-course will explore how cinema makes the invisible visible; how image and audio can reveal not only cultures and practices "invisible" to the mainstream, but also nuance and dimension in a world we only imagine we already see and hear. The camera is itself, in Pater's words, the "sudden light [that] that transfigures a trivial thing." Fiction, nonfiction, and experimental films will be considered. In-class screenings and an emphasis on discussion over lecture. Four short written responses. Perfect attendance required.
Instructor(s): J. Mann; L. Bucknell
Area: Humanities.

AS.061.157. Lights, Camera, Action: David Lynch. 1.0 Credit.
An introduction to the basics of film analysis, through the work of contemporary American film and television director David Lynch. Though essentially cinematic, Lynch's mysterious, dreamlike style, as evidenced by movies like Wild at Heart, Blue Velvet, Mulholland Drive, and Twin Peaks: Fire Walk With Me, invites a multitude of entry points for discourse. Short weekly written responses, in-class screenings, and emphasis on discussion over lecture. No prior experience in film studies required.
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.158. Lights, Camera, Action: Hidden Worlds. 1.0 Credit.
This mini-course will explore how cinema makes the invisible visible; how image and audio can reveal not only cultures and practices "invisible" to the mainstream, but also nuance and dimension in a world we only imagine we already see and hear. The camera is itself, in Pater's words, the "sudden light [that] that transfigures a trivial thing." Fiction, nonfiction, and experimental films will be considered. In-class screenings and an emphasis on discussion over lecture. Four short written responses. Perfect attendance required.
Instructor(s): J. Mann; L. Bucknell
Area: Humanities.

AS.061.159. Lights, Camera, Action: Hitchcock. 1.0 Credit.
An introduction to the basics of film analysis, focusing on the work of the "Master of Suspense," Alfred Hitchcock. 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. 21, Sept. 28, Oct. 5, and Oct. 12 and will be graded pass/fail.
Instructor(s): L. Bucknell; L. DeLibero
Area: Humanities.

AS.061.160. Introduction to Short Film Making. 3.0 Credits.
In this introductory course, students will create short films using digital camera equipment, sound recording devices and the film editing software program, PremierePro. We will watch a variety of films in class; hold readings and discussions based on assigned text, take technical workshops on sound, lighting and hold a short workshop on 16mm film. We will study the history of filmmaking, with a strong focus on the avant-garde and experimental genres. We will also learn about current movements and trends that have developed throughout the world and have the opportunity to meet with Baltimore filmmakers in class. Students will finish the course with a greater understanding of the lineage of cinema and will have learned a range of techniques to create, experiment and develop their own language of visual storytelling. We will discuss, engage, explore and most of all have fun! No prior experience with film or video required.
Instructor(s): M. Ororison
Area: Humanities.
AS.061.165. Lights, Camera, Action: Horror. 1.0 Credit.
An introduction to the basics of film analysis through a sampling of classic horror. In-class screenings and short written assignments. Emphasis on discussion over lecture. No prior experience in film studies required. This 1-credit course will meet September 16, 23, 30, & October 7, and be graded pass/fail. Perfect attendance is required.
Instructor(s): J. Mann
Area: Humanities.

AS.061.211. Intermediate Film Production: First Person/Third Person Essay Film. 3.0 Credits.
Each student shoots an essay film (16mm color and/or black and white) written either in first person or third person, or perhaps, both. The third person essay incorporates the ideas of various authors while the first person film is written chiefly from personal experience. Each film should run between 4-8 minutes. Lab Fee: $200. This course satisfies the Intermediate Film Production requirement.
Prerequisites: AS.061.150
Instructor(s): J. Mann
Area: Humanities
Writing Intensive.

AS.061.202. Intermediate Film Production: Personal Essay Film. 3.0 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: AS.061.150
Instructor(s): J. Mann
Area: Humanities.

AS.061.205. Introduction to Screenwriting. 3.0 Credits.
In this course 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 while they search for their specific story and the best way to approach it. We will study different narrative tools and methods of screenwriting by analyzing 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): Staff
Area: Humanities
Writing Intensive.

AS.061.163. Lights, Camera, Action: Screwball Comedy. 1.0 Credit.
An introduction to the basics of film analysis through a sampling of Hollywood screwball comedies from the thirties. In-class screenings and short written assignments. Emphasis on discussion over lecture. No prior experience in film studies required. This 1-credit course will meet September 17, 24, October 1 and 8, and be graded pass/fail. Perfect attendance is required.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.201. Intermediate Video Production: Sound Art for Filmmakers. 3.0 Credits.
David Lynch once said “Films are 50 percent visual and 50 percent sound. Sometimes sound even overplays the visual.” This course is dedicated to challenging young filmmakers to conceptualize sound as sculpture and mine the evocative potential of sonic art. Students will learn and create with a variety of modular synthesizers, digital recorders, and samplers. We will listen to a diverse spectrum of audio content such as musique concrète, plunderphonics, sound collage, and sound design for radio and cinema. Throughout the semester students will create several “imageless films.” In the final month of the semester, students will choose one sound project to refine and incorporate moving image. $100 Lab Fee.
Prerequisites: AS.061.150 OR AS.061.152
Instructor(s): L. Bucknell.
Area: Humanities.

AS.061.161. Lights, Camera, Action: Personal Essay Film. 3.0 Credits.
In this course each of you to engage, on a deep and thoughtful level, with an idea that has found you. The point of all of this is for each of you to engage, on a deep and thoughtful level, with an idea that has been asked for your help. There is no requirement of film or video experience. You are required to bring with you an idea that has found you. The point of all of this is for each of you to engage, on a deep and thoughtful level, with an idea that has been asked for your help.

AS.061.164. Lights, Camera, Action: Documentary. 1.0 Credit.
A compelling documentary begins with a compelling idea. (The term “documentary,” for our purposes, resists categorization.) But by the time that documentary is completed, the initial idea has likely gone through a radical and rigorous exploration. The initial idea may emerge from a sudden thought, a chance encounter. It is the moment when a constellation begins to form. The final driving idea behind a documentary may bear little resemblance to that first thought. We will begin with each of your ideas, perhaps, little more than a vague feeling. The painter, Paul Klee, wrote that “drawing is taking a line for a walk.” In this course we will take each of your ideas for a walk, imagining why and how the idea might be realized. The why and the how will involve imaginative thinking, seeking additional ideas that coalesce with that first thought. In this way we begin to assemble the constellation that is your idea. To some degree we are less concerned with the initial idea than the subsequent ideas it suggests. The process may involve archival image research, readings, your own writing, listening to music and sounds, and sometimes, just letting your idea wander off on its own. Our goal is to experience the growth of an idea into an articulated intention. That intention is then expressed through a plan incorporating visual style, sound design, and, if appropriate, text. There is no production requirement for this course.

AS.061.162. Lights, Camera, Action: Classic Horror. 1.0 Credit.
Hollywood screwball comedies from the thirties. In-class screenings and short written assignments. Emphasis on discussion over lecture. No prior experience in film studies required. This 1-credit course will meet September 17, 24, October 1 and 8, and be graded pass/fail. Perfect attendance is required.
Instructor(s): J. Mann
Area: Humanities.
AS.061.213. Screening Difference: Race in American Film. 3.0 Credits.
This course will explore how race and ethnicity have been represented in American film from the early 20th century to the present. Through in-class screenings, open discussion, and short, analytical written responses, students will learn the basics of film analysis and improve their critical thinking skills. No prior experience in film studies required.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.219. Special Topics: Animation Workshop. 3.0 Credits.
Students will produce several animations using hand-made techniques, including drawing animation, paper puppets and stop-motion. Screenings and readings will provide a historical and conceptual context to the exploration of animation as an experimental technique within both narrative and non-narrative works.
Instructor(s): K. Yasinsky
Area: Humanities.

AS.061.220. Special Topics: Silent Classics. 3.0 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.061.145. Lab Fee: $50. Counts toward 200-Level critical studies requirement.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.221. Special Topics: Producing the Independent Film. 3.0 Credits.
This class will guide students through the process of producing an independent film in the United States. The chronology of lectures and coursework will follow the lifeline of a project, from conception through financing and development, production, postproduction, marketing, and exhibition. Students will learn how to package and pitch projects, budget and schedule a screenplay, develop a financing plan, supervise production and post-production, and mount a viable festival and distribution strategy. Lab Fee: $40
Instructor(s): M. Porterfield.

AS.061.222. Analyzing Popular Culture. 3.0 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
Writing Intensive.

AS.061.224. Special Topics: The Business of Film. 3.0 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): L. Meistrich
Area: Humanities.

AS.061.226. Special Topics: Writing About Film. 3.0 Credits.
A workshop that focuses on writing critical and analytical essays about movies recent and classic. Students will write progressively longer and more complex essays—submitting working drafts and making revisions—and participate in critiques and discussions of one another's writings. Fulfills Film and Media Studies expository writing requirement. Lab Fee: $50
Instructor(s): L. Mason
Area: Humanities
Writing Intensive.

AS.061.228. Almost Grown. 3.0 Credits.
This exploration of the major films and directors of the French New Wave is also designed to help students consolidate their skills in the analysis of film. The course will examine the origins of the French New Wave, looking at the directors as critics and as passionate film fans, along with the institutional and historical context of the films. It will also ask how the French New Wave changed the process of filmmaking, and transformed the way we think about the work of the director—inspiring more vocations in filmmaking than any other movement in cinema history.
Film screenings T 7:30-10:00PM. $40 lab fee.
Instructor(s): S. Roos.

AS.061.231. In Others' Words: Documentary as Collage. 3.0 Credits.
"In Others Words" explores an enigmatic relationship between images and words. Each student creates a short, 16mm film incorporating their filmed images with texts written by others (fiction and non-fiction). Guided by the notion of collage, these films become a new form of documentary, bringing together seemingly disparate elements to reconfigure our ways of seeing. Drawing from the photo-text works of Wright Morris and C.D. Wright’s poetry, the course adheres to Paul Virilio’s suggestion: “sometimes the best way to see better is to look differently.” This is not about B roll. $125 lab fee.
Prerequisites: AS.061.150
Instructor(s): J. Mann.

AS.061.232. Intermediate Video: Dreams, Psychosis, and Altered States in Cinema. 3.0 Credits.
In this production course, students will create multiple video projects that reflect the representation of dreams, psychosis, and altered states in cinema. We will screen and deconstruct a variety of feature films, video artworks, and music videos to understand the mechanics and language of subjective realism as a narrative form. We will trace this stylistic lineage from its roots in art house cinema to its rise as an accepted Hollywood modality. We will also explore editing and software techniques that will further students’ ability to create stunning works of strange beauty. Basic proficiency with digital cameras and editing is required. This class fulfills the intermediate film production requirement.
Instructor(s): J. Roche
Area: Humanities.
AS.061.233. Intermediate Digital Video Production: Adobe After Effects. 3.0 Credits.
This course will serve as an introduction to Adobe After Effects. Students will learn a variety of motion graphics techniques such as digital character animation, rotoscoping, motion tracking, chroma key compositing and automating 3D cameras. Through screenings and discussions students will gain insight into the myriad of ways After Effects is used in Film and Television. Throughout the semester students will complete several short video art projects.
Prerequisites: AS.061.152 OR AS.061.145
Instructor(s): J. Roche
Area: Humanities.

AS.061.234. Intermediate Digital Video Production: Experimental Forms. 3.0 Credits.
This Production course focuses on key movements in both Experimental Film and Video Art. Production assignments will arise from: Structural Film, Performance Art, Lyrical Film, Psychedelic Video, and Experimental Ethnography. Students will explore how these movements developed outside (and at times in opposition to) the mainstream, and became integral to the aesthetics of contemporary art, film, and television. Students will think critically about the personal and societal function that video artwork serves, and gain insight into the history of Experimental Film. At the end of this course, students will have a more nuanced understanding of contemporary media art, and they will be more proficient in video editing and cinematography, which they can apply to future work on: commercials, music videos, webcasts, and feature films.
Prerequisites: AS.061.152 OR AS.061.145
Instructor(s): J. Roche
Area: Humanities.

AS.061.239. Film in the Age of Trump. 3.0 Credits.
As the unprecedented ascendency of Donald Trump has changed the world in record time, so has it changed the way we look at the world. Along with the attendant political and social implications, the rise of Trump has engendered altered perspectives on art and entertainment, posing questions about the power of film in an age of protest. This course will explore how films speak to us differently in this time of political and social upheaval. Through weekly screenings and discussion, a range of JHU faculty will look with fresh eyes at both classic and recent films—from Casablanca to Selma—whose narratives take on new meaning in the age of Trump. In addition, a series of renowned contemporary filmmakers will share their recent work and address how their films and filmmaking have changed since the 2016 election. Course requirements are attendance, participation, and 3-4 short response papers. Screening and discussion will take place Wednesdays in in the beautifully restored Parkway Film Center, a historic 1915 movie theater that opens in Station North in spring, 2017. $50 lab fee.
Instructor(s): L. DeLibero.

AS.061.242. Teens On Screen. 3.0 Credits.
This course will explore changing representations of adolescence in films from the 1950s to today across a range of mainstream Hollywood, independent, and international films. We’ll examine how this dynamic and misunderstood genre shapes and reshapes perceptions of youth, and we’ll discuss the frank and sometimes explosive ways teen films address difficult questions of race, class and sexual identity, often in the guise of “pure” entertainment. Recommended Course Background: Introduction to Cinema I or Introduction to Cinema II, or permission of instructor.
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.244. Film Genres. 3.0 Credits.
$40 lab fee A survey of American genres: the Western, the Gangster Film, Science Fiction, Horror, Comedy, Melodrama, and others. Twice-weekly screenings. Short film responses and a final paper, 10pp.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.245. Introduction to Film Theory. 3.0 Credits.
This course offers an introduction to the major paradigms of film theory, with work ranging from Sergei Eisenstein to Andre Bazin. 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. Film screenings W 7:30-10:00 PM.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): M. Ward
Area: Humanities
Writing Intensive.

AS.061.248. American Masterpieces. 3.0 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.061.249. Film History: Sound and Scores. 3.0 Credits.
This course will explore the history of film sound from the silent film era to the present day, examining the narrative and aesthetic purpose as well as the functionality of film music. The course will trace the history and development of film music and the process of film scoring through reading, lecture, and film viewing to explore how music and its relationship to film has changed over the last century. Class includes discussion and evaluation of different compositional styles and their purposes. $40 lab fee.
Instructor(s): H. Robbins; T. Dolby.

AS.061.252. School Daze. 3.0 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; L. DeLibero
Area: Humanities
Writing Intensive.

AS.061.263. Poetry and the Moving Image. 3.0 Credits.
Using P. Adams Sitney’s text The Cinema of Poetry, this course will explore the relationship between poetry and the moving image. When experimental film began to define itself in the 1950s and 60s the terms cine-poem and film-poem were ubiquitous as identifying avant-garde cinema. Poetic structures in the moving image will be studied in relation to language, images and formation of meaning. Students will independently research a poet who greatly inspired and influenced a filmmaker/moving image artist and write on that filmmaker’s work. One moving image project will be undertaken and completed during the semester as well. Weekly assignments will include screenings, reading, writing, and or video work.
Instructor(s): K. Yasinsky
Area: Humanities.
AS.061.264. Acting in Film. 3.0 Credits.
This class is intended for all students of film with the goal of providing them with the experience of acting in film, in both dramatic and comedic roles. The ability of the students as actors is not the focus. Instead they will understand how the writer, director and cinematographer can influence, inhibit or enhance performance. The students will explore practical methods used on set, different approaches to acting and working with directors, writers and crew. It will also include discussions of professional performances and screenings. Students must have strong verbal skills and be prepared to actively and regularly engage in acting exercises, including improvisation and reading aloud.
Instructor(s): K. Beller
Area: Humanities

AS.061.265. Comedic Storytelling for Page and Screen. 3.0 Credits.
A workshop devoted to the art and science of a funny story well told. Students will analyze comic fiction, film, and classic television, and create their own short, comic works. 220.105, 220.106, or 061.148 recommended. This course satisfies the Film and Media Studies screenwriting requirement.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.270. Writing for the Screen. 3.0 Credits.
An Introduction to dramatic writing for film. Weekly film screenings. Several short, written exercises in story, scene, and character design, and a final complete script for a short film. AS.061.148 Storytelling for Film and Fiction or Introduction to Fiction and Poetry strongly recommended. This course is the equivalent to AS.061.205 Introduction to Dramatic Writing.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.271. ‘Inside Station North’ TV/Webcast Show. 3.0 Credits.
Students will create a series of short episodes for a TV magazine show about the Station North Arts District surrounding the Film Centre. The pilot for this series was made by students of JHU and MICA in Spring 2016. You will be part of a small crew interviewing its resident artists and musicians, and covering local performances and events. You will get hand-on experience with background research, writing, liaison, shoot planning, operation of camera and sound equipment, and editing. You will also be involved in the marketing of the show, and broadcasting it via the internet or with the help of networks and distribution partners. A number of guest instructors from different professional fields will be on hand to help during classes. [NOTE: much of the activity around this class takes place outside of Friday class hours. There is online correspondence all week about research, planning and editing. You will need to have most of your Fridays completely free, and shoots may run late into the evening. You will need to organize some of your own transportation and food and drink. There are JHU and MICA shuttles to and from Station North; it is a relatively safe neighborhood, and you will generally be in a group, but you need to be aware of the risk of walking around late at night with valuable equipment!] Lab fee: $100
Prerequisites: AS.061.140 OR (AS.061.141 AND AS.061.152)
Instructor(s): T. Dolby
Area: Humanities
Writing Intensive.

AS.061.301. Advanced Film Production: The mongrel film. 3.0 Credits.
In this course, each student is responsible for the design and production of a short 16mm film. The film may be shot on color and/or black and white negative stock. The format is Super 16mm. The film may include sync and/or non-sync sound. The idea behind the "mongrel" film is for the student to incorporate a variety of genres within this project. These may include stylistic elements typically associated with documentaries, experimental, narrative, animation, and lost and found films. $125 Lab fee
Instructor(s): J. Mann
Area: Humanities.

AS.061.309. Advanced Video Production: Influence and Anxiety. 3.0 Credits.
This is an advanced production course focusing on artistic influence. Each student will be working with and around a filmmaker who greatly inspires and influences their work. The evolution of style will be considered. The work will include screenings, readings, and short projects all feeding into a final movie. This course fulfills the advanced production requirement. Students should have completed an introductory and Intermediate Digital Video Production course prior to enrollment. $100 Lab fee.
Instructor(s): K. Yasinsky
Area: Humanities.

AS.061.313. Story and Character Design: for the Screenplay. 3.0 Credits.
A workshop devoted to developing dimensional characters and compelling, original stories. Weekly screenings, short written exercises, and a longer final project. Weekly screenings M 7:30-10 PM.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.314. Screenwriting: Introduction to Scene. 3.0 Credits.
In the first half of the semester, students will be presented with prompts from a variety of media photography, literature, popular music, et al. intended to stimulate the imagination and spark ideas. These ideas will be explored, cultivated, and mined for their visual information, with emphasis on information that might appear in their filmic representation. In the second half of the semester, students will search independently for cinematic ideas with an eye toward the details of a scene. As students identify scenic elements, their ideas will be developed and carried through the traditional workflow: outline, scenario, and screenplay. At the end of the semester, students will have prepared short scripts ready for pre-production. Lab fee: $50
Instructor(s): M. Porterfield
Area: Humanities
Writing Intensive.

AS.061.316. Characters for the Screenplay. 3.0 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 scene. Weekly screenings. Short critical and creative written exercises and a longer, creative final project. $50 Lab Fee.
Prerequisites: AS.061.148 OR AS.061.270 OR AS.061.205
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.
AS.061.322. Women in Popular Film and Television. 3.0 Credits.
A survey of female beauty, villainy, comedy, and humanity in film and television from the silent era to the present. $50 lab fee.
Prerequisites: AS.061.140 OR AS.061.141 or permission of instructor.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.325. The Westerns of Ford, Leone, & Peckinpah. 3.0 Credits.
A study of three masters – John Ford, Sergio Leone, and Sam Peckinpah – their impact on the genre and on each other. Lab fee: $40
Prerequisites: AS.061.140 or AS.061.141 or Permission
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.328. Gangster Films. 3.0 Credits.
The bad guy as hero from Little Caesar to Goodfellas. Film screenings Th 7:30-10:00 PM, Sun 7:00-9:30 PM. Lab fee: $40.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.335. Monster Films. 3.0 Credits.
$40 and one core course or permission required. Monstrous others and monstrous selves in classic 20th century horror.
Prerequisites: AS.061.140 OR AS.061.141 or permission of instructor is required.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.339. A Cinema Of Anxiety: Film Noir. 3.0 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. 3.0 Credits.
Savage landscapes and savage states of mind in films by Ford, Herzog, Boorman, Weir, and others. Lab fee: $50 Counts toward 300 or 400-level critical studies requirement.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.348. Acting and Screenwriting for Narrative Productions. 3.0 Credits.
This pre-production course brings together student filmmakers from Maryland Institute College of Art (MICA) and from Johns Hopkins University (JHU), providing intensive training in the crucial aspects of preparing to shoot a successful narrative film. Students work with a professional screenwriter, allowing students to hone and improve their existing screenplays, practice the elements of writing for film, and learn how to do a script breakdown. Workshops on working with actors, taught by a professional actor, will teach students the ins and outs of casting and directing. Supplemental workshops will cover elements of pre-production such as budgets, production schedules, call sheets, and legal issues. Film screenings will train students to see films as festival curators do, with an eye toward what constitutes exciting, innovative filmmaking. This course is the prelude and prerequisite to Narrative Filmmaking II, a production course during which students will collaborate to shoot a short narrative film based on student screenplays.
Instructor(s): K. Beller
Area: Humanities.

AS.061.352. Media Workshop. 4.0 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. 6.0 Credits.
"7 in the City" is a multimedia journalism project that explores what it is like to be a seven-year-old growing up in Baltimore today. The project is modeled after the legendary British documentary Up series. The goal is to screen and publish the resulting documentaries and articles in partnership with a major media outlet. The class is being taught in partnership with the Hopkins MA in Writing Program. Students in this class will produce short documentaries (4 to 6 minutes) while the writing students will produce a series of articles and in-depth written profiles of seven year olds in different neighborhoods across Baltimore—focusing on public health issues, race, class, educational and economic disparities. With an eye toward documenting the ethics and social justice issues surrounding disparate childhoods in the city, film students will gain hands-on practical experience in filming, editing, and producing a short documentary about a particular 7 year old living in the city. This course counts toward the advanced production requirement for FMS majors and minors in the production track. Students should anticipate extensive work outside of the scheduled class time.
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.356. Narrative Productions. 6.0 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. Students will fill all principal roles: scripting, casting, producing, directing, designing, shooting, sound recording, and editing. 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 advice. Students will be evaluated not only on the films they produce, but also on their ability to create and contribute to the collaborative art of filmmaking. Lab fee: $100
Prerequisites: Prereq: AS.061.152
Instructor(s): M. Porterfield
Area: Humanities.
AS.061.358. Directing Actors. 3.0 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.
Instructor(s): M. Porterfield
Area: Humanities.

AS.061.360. The 1930s in Jazz, Film, and Poetry. 3.0 Credits.
The 1930s in Jazz, Film, and Poetry will focus on three art forms, jazz, film, and poetry, both separately and in conversation with each other during a decade of political, economic, technological, and cultural upheaval. A decade after the invention of amplifiers and public address systems, in advance of sound recording and synchronized sound revolutionized film and recording arts. Jazz musicians, filmmakers, and poets collaborated on innovative and radical projects, often funded by the New Deal Federal Writers Project. Team-taught by faculty in Film and Media Studies, the Department of Jazz (Peabody), and the Center for Africana Studies, this course will bring together students from Peabody and the Krieger School of Arts & Sciences to engage with issues of art, culture, and politics during a turbulent decade.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): H. Robbins
Area: Humanities.

AS.061.361. Documentary Film Theory. 3.0 Credits.
Counts toward 300 or 400-level critical studies requirement.
Instructor(s): J. Mann
Area: Humanities.
Writing Intensive.

AS.061.364. The Films of Alfred Hitchcock. 3.0 Credits.
Close examinations of Hitchcock's films from the Lodger to Frenzy. $40 lab fee.
Instructor(s): L. DeLibero
Area: Humanities
Writing Intensive.

AS.061.365. The New Hollywood: American Films of the Seventies. 3.0 Credits.
This course will explore the extraordinary renaissance in American film that arose from the death of the studio system and ended with the advent of the blockbuster. We'll discuss how the political and cultural struggles of the Vietnam era affected what came to be called New Hollywood cinema; how classical Hollywood narrative was (or wasn't) upended by the likes of Altman, Scorsese, Coppola, and Peckinpah; and how the films of this crucial period addressed or failed to address race, class and gender. Lab fee $50.
Instructor(s): L. DeLibero
Area: Humanities
Writing Intensive.

AS.061.369. The 1930s in Jazz, Film, and Poetry. 3.0 Credits.
The 1930s in Jazz, Film, and Poetry will focus on three art forms, jazz, film, and poetry, both separately and in conversation with each other during a decade of political, economic, technological, and cultural upheaval. A decade after the invention of amplifiers and public address systems, advances in sound recording and synchronized sound revolutionized film and recording arts. Jazz musicians, filmmakers, and poets collaborated on innovative and radical projects, often funded by the New Deal Federal Writers Project. Team-taught by faculty in Film and Media Studies, the Department of Jazz (Peabody), and the Center for Africana Studies, this course will bring together students from Peabody and the Krieger School of Arts & Sciences to engage with issues of art, culture, and politics during a turbulent decade.
Prerequisites: AS.061.140 OR AS.061.141
Instructor(s): H. Robbins
Area: Humanities.

AS.061.370. Theorizing Popular Culture. 3.0 Credits.
This course examines popular culture's role in everyday life, tracing its path from its origins to the present. It explores the aesthetics, politics and theory of cinema, television, popular music and internet culture, as well as the study of subcultures and fandom. The endpoint of the experience is to draw students into a more complex and conscious relationship to the mediascape that surrounds them. It also encourages the cultivation of an active practice of cultural critique. Students will debate issues central to a long history of dealing in popular culture, including the potential "dumbing down" of mass culture, the use of artistic formulas in the creation of popular works, the celebration of the popular in the notion of "popular art," representations of race, gender, and sexuality in media, power and the question of the popular, and the basis of taste in media. It will apply it to a range of media as diverse as films, television programs, the punk and "pop" movements, and internet phenomena. A background in writing on media is encouraged. Lab fee: $40
Instructor(s): M. Ward
Area: Humanities
Writing Intensive.

AS.061.371. Unrealities: The Fantastic in Film & Fiction. 3.0 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.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.372. French Crime Films, Thrillers, and Noirs. 3.0 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.
Instructor(s): S. Roos.

AS.061.373. Intermediate Dramatic Writing: Film. 3.0 Credits.
This course will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, structuring and executing a compelling, 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 OR AS.061.205 OR AS.061.270
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.
AS.061.374. Kubrick/Malick: The Poetics of Space. 3.0 Credits.
Beyond their balding pates, their notorious reclusiveness, and the relative paucity of their output, Stanley Kubrick and Terrence Malick share a mastery of cinematic space. This course will closely examine selected films from their work, with particular emphasis on their visionary manipulation of the epic vastness and lyrical intimacies of screen space. With this primary concern in mind, we will consider the directors’ engagement with philosophies of history and time, their experiments with narrative and generic conventions, and their enduring fascination with the relationship between the human and natural worlds. Sunday 7:00pm-9:30pm weekly film screenings. $40 lab fee.
Prerequisites: AS.061.140 OR AS.061.141 OR PERMISSION OF THE INSTRUCTOR.
Instructor(s): L. DeLibero
Writing Intensive.

AS.061.375. Surrealism and Film. 3.0 Credits.
We will define Surrealism through primary texts, including those of Andre Breton, Antonin Artaud and Rene Daumal and other works that defined and influenced the movement in the early part of the 20th century. Using an understanding of the practice of surrealism found in the readings, as well as in surrealist games and automatic writing, we'll study a diverse group of filmmakers influenced by the practice, including Luis Buñuel, Joseph Cornell, Raul Ruiz and contemporary artists such as David Lynch.
Assignments include weekly papers and one final creative project. Weekly film screenings Thursday 7:30-10:00 PM. $50 lab fee. Media, Online
Instructor(s): K. Yasinsky.

AS.061.376. Arts and Culture Journalism: Interactive Media, Online Publishing. 3.0 Credits.
Students will participate in the ongoing creation of BmoreArt.com, an online arts and culture publication that serves the Baltimore community.
In conjunction with visiting professionals, students will investigate the Baltimore cultural community and create different types of editorial content using interactive media including film, video, sound, and writing.
Students will produce creative content utilizing their individual areas of expertise - such as visual art, art history, music, literary arts, film, and theater - while working together as a professional organization. A strong emphasis will be placed on the student’s collaborative participation and creative experimentation. Students with differing backgrounds in media will approach this project from unique perspectives, which will be valued and cultivated. Students with previous experience in journalism are welcome. An introductory writing or film course is suggested as a prerequisite.
Instructor(s): C. Ober
Area: Humanities
Writing Intensive.

AS.061.378. Automatic Animation. 3.0 Credits.
A hand-made, 2-D animation course based on ideas of automatism.
Students will create their own animated movie during the semester.
Readings will include Dada and Surrealist texts, poetry and theory of poetics including Eisenstein, Breton, Desnos, P. Adams Sitney and Lyn Hejinian. Weekly film screenings will include animations and experimental films using automatism for image and/or structural generation. Sounds ideas will be discussed and pursued related to the ideas explored throughout the semester. $125 lab fee.
Instructor(s): K. Yasinsky.

AS.061.379. Audio for Video. 3.0 Credits.
This 3-credit, 300-level class covers all creative and technical aspects of working in Logic X and ProTools to create professional soundtracks for film, video, commercials and games. It will enable filmmakers, composers and recording arts students to learn how to import and synchronize QuickTime video; ‘spot’ a clip; create tempo maps and click tracks, and blend the three key elements of film sound ie dialog, music and effects.
Classes will be mainly taught with students at individual workstations, though some classes will be held on the soundstage (for miking and live recording techniques) as well as in the recording studio (dubbing and mixing.) Prerequisites: at least one production course (Intro to Film/Video Production, or Recording Arts); plus fluency in either Logic, ProTools, Final Cut or Premier.
Prerequisites: AS.061.150[C], AS.061.152[C], or other introductory film production course; fluency in either Logi, ProTools, Final Cut or Premier.
Instructor(s): T. Dolby.

AS.061.380. French Cinema of Immigration, Cultural Identity, and Difference. 3.0 Credits.
An exploration of a series of contemporary French films that bear witness to the contemporary reality—crucial to current politics and to the French presidential elections of 2017—of France as a multi-ethnic society and ask essential questions about cultural identity. Is cultural and ethnic identity something that you are born into or is it a role that you elect or perform? How should individuals living today understand their relation to historical injustices? Are there things that we can learn only through relationships with people from other cultures? Screenings include works of Abdellatif Kechiche, Jacques Audiard, Michael Haneke, Mathieu Kassovitz, Claire Denis, the Dardenne. Recommended Course Background: AS.061.140, AS.061.141, or an expository writing course.
Instructor(s): S. Roos
Area: Humanities.

AS.061.381. Sound on Film. 3.0 Credits.
This 3-credit upper-level course will offer undergraduates from both JHU and MICA an unprecedented opportunity to collaborate on all aspects of designing soundtracks for film. Utilizing a combination of pre-existing and in-progress pieces, student filmmakers will create soundtracks, from the initial phases of concept, ‘spotting’, and ‘temping’ through to composition and scoring in the final stages of recording, sound syncing and mixing. Students will work in small teams in a lab setting to create their soundtracks, exploring a variety of scenarios, following the post-production process typical of today’s film industry. Lab work will be supplemented by guest lecturer presentations on various aspects—practical, theoretical, and historical—of applying sound to film. Guests may include sound designers and engineers, composers, editors, and filmmakers working in live action, animation, and documentaries.
At weekly screenings of classic and contemporary cinematic masterpieces students will analyze the evolving art and craft of the film soundtrack, applying the principals in their lab exercises. Lab fee: $50
Instructor(s): T. Dolby
Area: Humanities.

AS.061.388. Cinema Workshop - Cannes Film Festival. 3.0 Credits.
This workshop provides students with access to professional events at the Cannes Film Festival, including screenings, non-competitive programs, tributes, master classes and directors’ showcases. Students are expected to participate in festival events and take an active role in organized discussions, critiques and dialogues. Written and oral assignments. Special Application: Open to JHU Cannes Program participants only.
Instructor(s): L. Mason
Area: Humanities.
AS.061.389. Women Making Movies (Europe). 3.0 Credits.  
This course introduces students to some of the most exciting female directors of the 20th century, asking how gender shaped the production and reception of their films. Do particular directors attribute any significance to the fact of being a woman? Does a director’s gender shape her choice of subject or how she represents it? Does wider knowledge of works directed by women change our sense of the canon and authorship? Covers non-U.S. films, strongly encouraged for FMS majors and minors. Cross-listed with WGS. No pre-requisite.  
Instructor(s): L. Mason  
Area: Humanities.

AS.061.391. Love and Film. 3.0 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 agapic to the familial to the erotic - 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. Lab fee: $50  
Instructor(s): M. Ward  
Area: Humanities  
Writing Intensive.

AS.061.393. Violent Attractions. 3.0 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. Lab fee: $50  
Instructor(s): L. Bucknell  
Area: Humanities.

AS.061.396. Modern Paris on Film. 3.0 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. $50 lab fee.  
Instructor(s): L. Mason  
Area: Humanities.

AS.061.397. French Masculinities. 3.0 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.  
Instructor(s): L. Mason  
Area: Humanities  
Writing Intensive.

AS.061.399. Stop-Motion Puppet Animation. 3.0 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.  
Instructor(s): K. Yasinsky  
Area: Humanities.

AS.061.403. Sound on Film II. 3.0 Credits.  
This course continues the explorations in sound and music for film begun in AS.061.381. 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, offers undergraduates and faculty/staff from both institutions an unprecedented opportunity to collaborate on all aspects of designing soundtracks for film. Classic and contemporary film scores are screened and analyzed. Then, using their own short films, students from the Film and Media Studies program work with Peabody students to create soundtracks, from the initial phases of 'spotting', composition and scoring, through the interim stages of studio recording and sound syncing, and on to final mixing of music with dialog and sound effects using industry-standard Digidesign ProTools. Students 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 course also touches on the logistics of music budget, licensing and copyright. Lab work is supplemented by guest lectures and faculty presentations on various aspects - practical and theoretical - of applying sound to film. Guest lecturers may include sound designers and engineers, composers, editors, and filmmakers working in live action, documentary or animated film. Screenings are provided on Sundays from 7:30-10:00 PM. In order to be admitted to the course, students must have completed at least one 5-10 minute short film to be used for scoring a soundtrack during the semester. $40 lab fee.  
Instructor(s): T. Dolby.

AS.061.404. Advanced Screenwriting. 3.0 Credits.  
Intensive workshop course where students will write both a first draft and a full revision of a feature length screenplay. Classes will be designed and centered on the specific challenges of the students’ works-in-progress, with an emphasis on exploring and discussing different narrative approaches and solutions that will enhance their writing and revision processes. Select films will be screened and analyzed as they pertain to the students’ scripts. Students will aim to have a polished draft of their screenplay to be submitted to industry-recognized screenwriting labs at the end of the semester.  
Instructor(s): A. Rodgers  
Writing Intensive.

AS.061.405. Deep Listening: Sound Studies in Film and Media. 3.0 Credits.  
This course explores the sonic elements of film and media studies, and encourages a form of deep and attentive listening in students. Analyzing film, television, music, sound art, and the newer platforms for sound media, it teaches students the tools for sound analysis as well as the basics of sound theory. This course is designed to allow a deeper sonic appreciation of the media created that is created with the ears in mind, even more than the eyes. In this way, it works to "fill in" what is often missing from an education in media studies - a focus on the other sense of the audio-visual media we experience every day. Lab fee: $50 Counts toward 300 or 400-level critical studies requirement.  
Prerequisites: AS.061.140 OR AS.061.141  
Instructor(s): M. Ward  
Area: Humanities.
AS.061.406. Animating Cartoons. 3.0 Credits.
A hand-drawn animation class focusing on the production of a character driven animation. The history of character animations will be studied through screenings and readings, and each student will produce an animation from their original cartoon or comic, or, work on a re-interpretation of an old cartoon animation using rotoscoping. Including in-class animation exercises. Lab fee: $50
Prerequisites: AS.061.219 OR AS.061.378 OR AS.371.140 OR permission of instructor
Instructor(s): K. Yasinsky.

AS.061.409. The Films of P. T. Anderson: Innovation and Influences. 3.0 Credits.
This course will investigate Paul Thomas Anderson's stylistic and narrative innovations, as well as cinematic influences such as Altman, Kubrick, Scorsese, and Welles.
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.413. Lost & Found Film. 3.0 Credits.
This course explores various elements of film production and filmic expression through a somewhat nebulous field typically described as lost films. Lost films (or as they are sometimes called, "orphan" films) can be generally described as films that have, for a variety of reasons, fallen out of the public view. They frequently come from educational, scientific, medical, or industrial films from the 1950s and 1960s. Using these films as source materials, lost film filmmakers explore and expose cultural conventions, visual icons, and historical value materials. Each week, students are responsible for re-editing sources found on an internet archive site. The assignments follow thematic concerns related to film editing. Students complete a final project (4-8 minutes). All editing for the course is accomplished with non-linear software, generally Adobe Premiere or Final Cut.
Instructor(s): J. Mann
Area: Humanities.

AS.061.421. History and Film. 3.0 Credits.
How do films inform, shape, or fundamentally alter our sense of the past? What are the strengths and limitations of cine-history? This course pairs traditional and avant-garde fiction films and documentaries with essays about history, historiography, memory, and the political uses of the past to investigate fast-changing relationships between image and text, film and history. Lab fee: $50 Counts toward 300 or 400-level critical studies requirement.
Instructor(s): L. Mason
Area: Humanities
Writing Intensive.

AS.061.440. Senior Capstone Project: Production. 3.0 Credits.
Permission Required. Production track students complete an independent film project.
Prerequisites: AS.061.301 OR AS.061.356
Instructor(s): J. Mann; J. Roche; L. DeLibero; M. Porterfield; M. Ward
Area: Humanities.

AS.061.441. Senior Capstone Project: Critical Studies. 3.0 Credits.
Critical studies track students complete an independent research project.
Instructor(s): L. DeLibero
Area: Humanities.

AS.061.443. Sen Proj-Digital Vid Prd. 3.0 Credits.
Instructor(s): J. Mann; J. Roche; M. Porterfield
Area: Humanities.

AS.061.501. Independent Study - Film. 0.0 - 3.0 Credits.
Instructor(s): Staff.
Cross Listed Courses
English
AS.060.122. Hollywood and the Culture Industry. 3.0 Credits.
For an average consumer in the first half of the twentieth century, American culture meant Hollywood, and “Hollywood” was something of an insult. Associated with mass produced spectacles of questionable artistic value, the American movie industry played a powerful role in defining “popular culture” as we understand it today. This course will examine how Hollywood contributed to the popularization of cultural production and consumption, and how Hollywood itself was constructed as a cultural icon. What are the myths and tropes that govern Hollywood? How does Hollywood transmit economic, social, national, gender, and racial ideologies? How did Hollywood, in the face of corporate hegemony, still manage to create some of the most enduring cultural artifacts of the twentieth century? The course will begin with readings by Nathanael West and F. Scott Fitzgerald, two authors who worked as screenwriters to support their aspirations as novelists. We will then turn to the crucial influence made by non-American writers on Hollywood, starting with Evelyn Waugh’s “The Loved One” about the “British Colony” Waugh discovered during a visit to Southern California. Two weeks will be spent on Frankfurt School theorists of popular culture Theodor Adorno and Max Horkheimer, and the final third of the course will focus on films. We will start by examining three filmmakers whose careers were defined by the “studio system,” the oligopoly that controlled American cinema during the so-called “classical era.” The course concludes with two weeks devoted to films about Hollywood by notable directors. Classes will be supplemented by relevant secondary scholarship.
Instructor(s): J. Hoffmann
Area: Humanities.

AS.060.379. Stage and Screen. 3.0 Credits.
Shakespeare’s King Lear has a paradoxical reputation in that it is arguably the greatest drama in English, yet it cannot be performed on stage, at least not without sacrificing its dramatic power. What happens when this notoriously unstageable play is turned into a film, as in Akira Kurosawa’s epic masterpiece Ran? Does Kurosawa compensate for the limitations of the stage? What is gained or lost when the drama takes place in Japanese instead of Shakespeare’s blank verse? This course will examine the ways that playwrights, theatre producers, and filmmakers manage the dramatic possibilities of text, stage, and cinema. Alongside their cinematic counterparts, we will read tragedies by Shakespeare, Marlowe, and Goethe, eighteenth-century comedies, and modernist dramas, and as a class, we will discuss the often fraught transition between literary text and dramatic spectacle. How do filmmakers convey psychological states through camera techniques and editing that are unavailable to producers of live performances? What dramatic effects can be achieved in the intimate setting of a theatre that are impossible at a twenty-screen cineplex, or on your couch while streaming Netflix? Along with addressing these questions, the course is intended to cultivate active, informed viewership in conjunction with close readings of the plays themselves. Authors likely to be included: Shakespeare - Romeo and Juliet, Hamlet, King Lear; Marlowe - Doctor Faustus; Goethe - Faust; Wycherley - The Country Wife; Congreve - The Way of the World; Samuel Beckett, Tennessee Williams, Arthur Miller, Rabindranath Tagore, Henrik Ibsen. Visual media will include recordings of performances and adaptations by Lawrence Olivier, Kurosawa, Satyajit Ray, Andrei Tarkovsky, Jan Švankmájer, and Dangerous Liaisons, starring Glenn Close and John Malkovich, plus the broadway musical, Damn Yankees!
Instructor(s): J. Hoffmann
Area: Humanities
Writing Intensive.

Anthropology
AS.070.262. Cuban Intellectuals, Cinema, and the State. 3.0 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.070.337. Digital Media, Democracy, and Control. 3.0 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. 3.0 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

History
AS.100.499. Film and Propaganda in Nazi Germany. 3.0 Credits.
By examining a range of cinematic works—from explicitly ideological pseudo-documentaries to entertainment films—this course will explore the transmission of propaganda into the everyday culture of Nazi Germany.
Instructor(s): H. Balz
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures
AS.211.174. Media of Propaganda. 3.0 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, and the new values of friendship and propaganda in our current facebook nation.
Instructor(s): B. Wegenstein
Area: Humanities.
AS.211.222. Italian Cinema: The classics, the Forgotten and the Emergent. 3.0 Credits.
This course traces the history of Italian cinema from the silent era to the new millennium, highlighting its main trends and genres, and reflecting on the major transformations modern and contemporary Italian society experienced over the twentieth and twentieth-first centuries. We shall examine iconic films such as Vittorio De Sica’s Bicycle Thieves, Federico Fellini’s La Dolce Vita, Michelangelo Antonioni’s L’Avventura, and Pier Paolo Pasolini’s Mamma Roma, that received international recognition and influenced other national, cinematic productions. We shall also look at the work of less famous, or independent filmmakers who received less critical attention. While this class takes an historical approach, it also includes a theoretical component and introduces students to the specificity of the cinematic language, examining films in relation to the mise-en-scene, frame composition, camera movements, editing, and sound. This class is taught in English.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.211.316. Brazilian Cinema and Topics in Contemporary Brazilian Society. 3.0 Credits.
Course is taught in ENGLISH - This course is an introduction to the academic study of cinema as a communicative art and to Brazilian film. The films selected focuses on films from the late 1950s to the present and highlight import episodes and challenges in the advancement of the Brazilian society as well as its cinematic production with a special view to the film aesthetics through analysis from a number of critical perspectives, including class, race, gender as well as ethnicity, nationalism or national identity, colonialism, social changes, and the politics of representation. In this sense, the films and documentaries that we will be watching and studying encompass the period from the rise of New Cinema (Cinema Novo) up to films exploring the most recent trends, including movies launched up to 2016. Students wishing to do the course work in English, for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
Writing Intensive.

AS.211.326. We Conduct - Documentary Production Internship. 3.0 Credits.
To apply for this practicum, you should send an email of motivation to professor Wegenstein at bern@jhu.edu. During this internship will accompany Bernadette Wegenstein (director), Shana Hagan (cinematographer), and Judy Karp (sound recordist) on the documentary Verité set, as they document the history of women orchestral conductors. The film profiles the conductors’ incredible dedication, devotion, mentorship, and love for music itself, and highlights the camaraderie and mentorship between generations of female conductors and musicians. Most importantly, it shows their power in pursuing a field not historically welcoming to women, breaking down barriers of gender and race. This documentary feature presents women from different walks of life, including Sylvia Caduff, Marin Alsop, Alexandra Arrieche, Lina Gonzalez, 16-year old aspiring conductors Sumaya Elkashif and Maya Johnson, and members of the Baltimore OrchKids afterschool music program for children. The intertwining stories of these women and children, each accompanied by the music they embody, will culminate to reveal their astounding accomplishments as they conduct — the music, and the worlds around them. Filming will take place mainly at the Peabody Conservatory. Some field-trips will be optional (including to foreign destinations). Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists’ residency. If you have a very full calendar in the Spring it is best advised not to take this class.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.330. Curating Media Artists in Residence at JHU. 3.0 Credits.
The students will be closely involved with JHU’s Center for Advanced Media Studies (CAMS directed by Bernadette Wegenstein), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing the BMA’s Black Box exhibit of Mary and Patrick Kelley’s new film, We Are Ghosts, set in a submarine: the film tells the story of life as experienced by the sailors in a U.S. submarine at the end of the second world war. Artist Mary Reid Kelley focuses on “minor aspects of life” in the submarine during non-combat — such as boredom, claustrophobia, and the effects of heavy drinking on the sailors. Included is also a restaging of Harry Truman’s announcement of the bombing of Hiroshima — told from the sailors’ point of view. While this new work will be on display in the BMA’s Black Box, Kelley’s 2016 film This is Offal (set in a morgue) will be showing at the museum. This film is centered around a dialogue between the ghost of a deceased woman, the victim of a suicide, and her animated organs. Students will also be traveling to Woodstock, NY on a field trip with professor Wegenstein for a studio visit with the artists at the beginning of the semester. Mary Reid Kelley is an artist who makes arresting, playful, and erudite videos that explore the condition of men and women throughout history. Drawing on literary and historical material, the videos involve intensive research and critical reassessments of standard historical narratives. Mary Reid Kelley is involved in every aspect of the videos’ creation—from writing the scripts (typically in highly structured poetic verse), to designing the sets, props, and costumes, to performing the leading roles—and all of the videos are produced by her and her partner, Patrick Kelley, at their private studio. Kelley is known for her feminist videos that recall the theater of the absurd and German Expressionist cinema. Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists’ residency. If you have a very full calendar in the Spring it is best advised not to take this class.
Instructor(s): B. Wegenstein
Area: Humanities.
AS.211.331. Vagabonds and Ramblers: Space & Place in Women’s Cinema. 3.0 Credits.
In recent times in Italy, a new generation of women filmmakers has found its own space in the traditionally male dominated film industry. This “counter cinema” abounds with female city walkers, migrants, vagabonds and other types of urban nomads, whose movement through space signifies a quest for freedom, gestures of protest and rebellion, and a search for place. We start by looking at the work of a pioneer filmmakers such as Elvira Notari, the first woman director in Italy, and then discuss the issue of gender and space in contemporary films by directors Francesca Comencini, Alice Rohrwacher, and Eleonora Danco. To enrich the analysis, we shall also examine films directed by non-Italians who deal with the theme of women’s mobility and their centrality/marginality from different socio-geographic contexts. Other directors included will be Agnès Varda (France), Chantal Akerman (Belgium), Haifa al-Mansour (Saudi Arabia), and Xiaolu Guo (China) Readings will include essays by Laura Mulvey, Ann E. Kaplan, Linda Williams, and Patricia White.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.211.333. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Primo Levi and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Steven Spielberg). All readings in English.
Prerequisites: Cannot be taken by anyone who previously took AS.213.361
Instructor(s): S. Spinner
Area: Humanities.

AS.213.305. Contemporary German Film. 3.0 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 15 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmark’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". Directors associated with the Berlin School are Christian Petzold, Angela Schanelec, Christoph Hochhäusler or Valeska Grisebach. Dissecting the everyday reality of post-wall Germany, this ‘counter-cinema’ draws on the New German Cinema of the 1970s (among others) to develop radical notions of realism and challenge narrative conventions. This course will give 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.
Instructor(s): E. Strowick
Area: Humanities.

AS.213.361. Vagabonds and Ramblers: Space & Place in Women’s Cinema. 3.0 Credits.
In recent times in Italy, a new generation of women filmmakers has found its own space in the traditionally male dominated film industry. This “counter cinema” abounds with female city walkers, migrants, vagabonds and other types of urban nomads, whose movement through space signifies a quest for freedom, gestures of protest and rebellion, and a search for place. We start by looking at the work of a pioneer filmmakers such as Elvira Notari, the first woman director in Italy, and then discuss the issue of gender and space in contemporary films by directors Francesca Comencini, Alice Rohrwacher, and Eleonora Danco. To enrich the analysis, we shall also examine films directed by non-Italians who deal with the theme of women’s mobility and their centrality/marginality from different socio-geographic contexts. Other directors included will be Agnès Varda (France), Chantal Akerman (Belgium), Haifa al-Mansour (Saudi Arabia), and Xiaolu Guo (China) Readings will include essays by Laura Mulvey, Ann E. Kaplan, Linda Williams, and Patricia White.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.213.330. “What is an Image?” - Technology, Art and Visual Culture around 1900. 3.0 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.213.349. Weimar Cinema: The Golden Age of German Film. 3.0 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.213.361. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Elie Wiesel, Primo Levi, and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Quentin Tarantino). All readings in English.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

AS.216.307. Reflective Mirrors: Israeli and Palestinian Cinema. 3.0 Credits.
Palestinian and Israeli cinemas have emerged side by side, each depicting its Other as a deceiving mirror of its own self. This course will analyze the different images of these Others in both cinemas.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

AS.216.398. Zionism: Literature, Film, Thought. 3.0 Credits.
This course studies the relations between modern Hebrew and Israeli culture and Zionism. Based on a close reading of both literary and non-literary Zionist texts, we will explore the thematic, social and political aspects of the Zionist movement. The course focuses on primary sources and its main goal is to familiarize students with the various ways in which Zionism was formed and understood. In the last part of the semester we will investigate the different meanings of Post-Zionism through contemporary literary and non-literary texts as well as recent Israeli films.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities

AS.216.412. The Divine in Literature and Cinema. 3.0 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.216.444. The Apocalypse in Literature and Film. 3.0 Credits.
“Everything which we loved is lost! We are in a desert” — this emotional assertion was the reaction to Kazimir Malevich’s 1915 painting The Black Square, as the artist himself recalled it. This sentiment of fearing, warning and even witnessing the end of the world as we know it, will stand at the center of the course. We will study the literary and cinematic representations of this apocalyptic notion and investigate its theoretical, theological, physiological and aesthetic aspects. We will seek to trace the narrative dynamics as well as literary and cinematic means of apocalyptic representations in works from various periods, languages, cultures and religions. Among the issues to be discussed: what is the apocalypse, biblical apocalypse, dystopia and nostalgia, trauma and post trauma, war and the apocalypse, the Holocaust as the end of civilization, the atomic bomb, realism and anti-realism, political changes and the apocalypse in popular culture.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.

AS.216.452. Che Guevara and Magical Realism. 3.0 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. Taught in Spanish
Instructor(s): E. Gonzalez
Area: Humanities

AS.214.689. Flânerie and Female Authorship in Contemporary Italian Cinema.
This course examines the prolific production of Italian women filmmakers inscribing their work into a national cinematic tradition. The most prominent visual leitmotif in films by directors such as Marina Spada, Francesca Comencini, Alice Rohrwacher and others, is that of the wandering woman contemplating the cityscape. What does the act of walking signify in these works? How do these filmmakers embrace and transform Italy’s cinematic tradition? After highlighting the figure of the city-walker in post-war classics by Roberto Rossellini and Vittorio De Sica, we shall discuss from a gender perspective films such as Fellini’s Nights of Cabiria, Pasolini’s Mamma Roma, and Antonioni’s La Notte, which feature female city-walkers who stroll throughout urban peripheries created during the country’s rush toward modernity. Then, we shall analyze the work of women directors who recurrently employ the narrative strategy of flânerie to construct female narratives of displacement and liminality. We shall question how and to what extent this contemporary cinematic production is indebted to the masters of neorealism and the auteurs from the sixties. Critical and theoretical readings will include essays by Michel de Certeau, Siegfried Kracauer, Janet Wolff, Elizabeth Wilson, Anne Friedberg, Giuliana Bruno, and others.
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.

AS.215.452. The Apocalypse in Literature and Film. 3.0 Credits.
“Everything which we loved is lost! We are in a desert” — this emotional assertion was the reaction to Kazimir Malevich’s 1915 painting The Black Square, as the artist himself recalled it. This sentiment of fearing, warning and even witnessing the end of the world as we know it, will stand at the center of the course. We will study the literary and cinematic representations of this apocalyptic notion and investigate its theoretical, theological, physiological and aesthetic aspects. We will seek to trace the narrative dynamics as well as literary and cinematic means of apocalyptic representations in works from various periods, languages, cultures and religions. Among the issues to be discussed: what is the apocalypse, biblical apocalypse, dystopia and nostalgia, trauma and post trauma, war and the apocalypse, the Holocaust as the end of civilization, the atomic bomb, realism and anti-realism, political changes and the apocalypse in popular culture.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.

AS.216.398. Zionism: Literature, Film, Thought. 3.0 Credits.
This course studies the relations between modern Hebrew and Israeli culture and Zionism. Based on a close reading of both literary and non-literary Zionist texts, we will explore the thematic, social and political aspects of the Zionist movement. The course focuses on primary sources and its main goal is to familiarize students with the various ways in which Zionism was formed and understood. In the last part of the semester we will investigate the different meanings of Post-Zionism through contemporary literary and non-literary texts as well as recent Israeli films.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities

AS.216.412. The Divine in Literature and Cinema. 3.0 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.216.444. The Apocalypse in Literature and Film. 3.0 Credits.
"Everything which we loved is lost! We are in a desert" — this emotional assertion was the reaction to Kazimir Malevich's 1915 painting The Black Square, as the artist himself recalled it. This sentiment of fearing, warning and even witnessing the end of the world as we know it, will stand at the center of the course. We will study the literary and cinematic representations of this apocalyptic notion and investigate its theoretical, theological, physiological and aesthetic aspects. We will seek to trace the narrative dynamics as well as literary and cinematic means of apocalyptic representations in works from various periods, languages, cultures and religions. Among the issues to be discussed: what is the apocalypse, biblical apocalypse, dystopia and nostalgia, trauma and post trauma, war and the apocalypse, the Holocaust as the end of civilization, the atomic bomb, realism and anti-realism, political changes and the apocalypse in popular culture.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.
Writing Seminars

AS.220.204. Introduction to Dramatic Writing: Film. 3.0 Credits.
Screenwriting workshop. This course will look at the screenplay as both a literary text and blue-print for production. Several classic screenplays will be analyzed. Students will then embark on their own scripts. We will intensively focus on character development, creating "believable" cinematic dialogue, plot development, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext, and visual storytelling. Several classic films will be analyzed and discussed (PSYCHO, CHINATOWN, BLADE RUNNER). Students will learn professional screenplay format and write an 8-12 page screenplay that will be read in class and critiqued.
Instructor(s): M. Lapadula
Area: Humanities
Writing Intensive.

AS.220.218. Writers on Film. 3.0 Credits.
An interdisciplinary course focusing on the film writings of poets, novelists, critics, and essayists such as Virginia Woolf, H.D., James Agee, James Baldwin, and Pauline Kael; and films showing the intertitle and screenplay work of writers such as Anita Loos, F. Scott Fitzgerald, William Faulkner, and Jean Cocteau. Participants will write weekly assignments on film from a critical perspective.
Instructor(s): K. Stine
Area: Humanities
Writing Intensive.

AS.220.337. Intermediate Dramatic Writing: Film. 3.0 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.

Comparative Thought and Literature

AS.300.312. Imagining Revolution and Utopia. 3.0 Credits.
What form should revolution take, and what should society look like after the revolution? What would happen to the state, family, home, status of women, human interrelations, and everyday life? These questions consumed radicals in 19th century Russia and Europe, and their answers helped to shape the political culture of the 20th century. This course examines theories of revolution and utopia and responses to them in literature, art and film. Primary case study is Russia and the Soviet Union, with a comparative look at influential European works.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.353. Present Mirth: Stages of Comedy. 3.0 Credits.
A comparative survey of presentational comedies from Aristophanes to Beckett on stage and screen, with some attention to to the vexed question of theories of comedy [no laughing matter].
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.399. Cinema and Philosophy. 3.0 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): M. McCreary; P. Marrati
Area: Humanities.

East Asian Studies

AS.310.206. Film and Performing Arts in China: 1949–present. 3.0 Credits.
This course explores Chinese film, music, and theater in post-1949 China. Through discussing scholarly works in history, theater, ethnomusicology, and film studies, students will be exposed to interdisciplinary approach to engaging with film, traditional theater (xiqu), instrumental music, and popular music in China, Taiwan, Hong Kong, and Chinese diasporas. We will examine issues including nationalism, cultural hegemony, modernity, invented tradition, cultural policy, class, and gender. Supplemented by case studies, this course is organized around two overarching questions: how does film and performing arts inform us about the social history of China? How is expressive culture utilized in political agendas in the modern China
Instructor(s): P. Tse
Area: Humanities.

Art

AS.371.303. Documentary Photography. 3.0 Credits.
In this course, we will explore different genres of documentary photography including: the fine art document, photojournalism, social documentary photography, the photo essay and photography of propaganda. Field trips offer opportunities to work in the field. Students will work on a semester-long photo-documentary project on a subject of their choice. Camera experience is a plus, but not a prerequisite. Students will be loaned a digital SLR for the semester.
Instructor(s): P. Berger
Area: Humanities.