

FILM AND MEDIA STUDIES

<http://krieger.jhu.edu/film-media/index.html> (<http://krieger.jhu.edu/film-media/>)

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 critical studies, screenwriting and filmmaking—narrative, documentary, experimental film, animation—within 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 renowned scholars and filmmakers, is known for its dedication to teaching and promoting a highly collaborative and nurturing environment. Our small size allows us to offer undergraduates an unusual amount of hands-on experience, intensive mentoring, individual attention, and access to special opportunities.

Many of our students go on to attend graduate film school or to work in the film and media industries 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 majors and minors.

Programs

- Film and Media Studies, Bachelor of Arts (<http://e-catalog.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/film-media-studies/film-media-studies-bachelor-arts/>)
- Film and Media Studies, Minor (<http://e-catalog.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/film-media-studies/film-media-studies-minor/>)

For current course information and registration go to <https://sis.jhu.edu/classes/>

Courses

AS.061.102. The Cannes Film Festival: Introduction and History. 1 Credit.

In recent decades, film festivals have become important venues for generating international audiences by simultaneously fostering aesthetic communities and creating marketing opportunities. This course considers the purpose and function of the film festival by examining the singularly influential festivals of Cannes. We will read about the culture, politics, and commerce of the festival, and compare Official Selection films with more the more unorthodox choices of the parallel sections: A Certain Regard and Directors' Fortnight. Meets 5x during the semester. Required for students participating in the Cannes Study Abroad. Open to all.

Area: Humanities

AS.061.105. Freshman Seminar: The Films of 1968. 2 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 Cassavetes' 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.

Area: Humanities

AS.061.138. Acting for Filmmakers. 1 Credit.

This is a series of 3 workshops. 1. ACTORS' HOMEWORK & CAMERA AS OBSERVER~Students will discuss and experiment with different methods of preparing for a role. Trying different methods, feel what works for them. We will work on short scenes and have an open discussion about goals, believability, emotional fatigue, distractions of the filming process. ~On the Sound Stage working in front of the camera: ~show how the camera watches performers' thoughts. ~differences between working in front of a camera and playing to a live audience. ~Shooting: coverage continuity eye lines & marks blocking & restricted movement 2. AUDITIONS AND CASTING: ~Students will be given a variety of scripts to audition for. ~Discussion of casting; from actors', directors' and casting directors' perspectives. ~How others perceive you- an exercise in diplomacy and self awareness. ~Preparing for an audition. both cold and rehearsed. ~Improv during auditions. ~Memorization (quick!) for auditions. ~We will rehearse and film auditions. ~Review and analyze audition videos. 3. ACTORS DIRECTING DIRECTORS. Working in groups and/or pairs, students will explore what kinds of direction works for them and for others. Students will have an open discussion as to what they need to hear from their director. This will be a class where it is safe to learn what does and doesn't work when communicating with actors- from the actors' perspective. The goal is not to deliver a professional performance in the class, but to explore how it feels to be directed.

Area: Humanities

AS.061.140. Introduction to Cinema, 1892-1941. 3 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. \$50 lab fee.

Area: Humanities

Writing Intensive

AS.061.141. Introduction to Cinema, 1941-present. 3 Credits.

Introduction to Cinema provides an overview of American and international cinema from the post World War II era to the present. Through lectures and discussion, weekly screenings, and intensive visual analysis of individual films, we will explore the aesthetic, cultural, political, and economic forces that have shaped the art and industry of film over the past 70 years. Regular quizzes, writing assignments, class participation required. Mandatory film screenings. Lab Fee \$50.
Area: Humanities

AS.061.145. Introduction to Digital Video Production: Visual Language. 3 Credits.

This course is a study of the visual language used to create a moving picture. Through screenings and discussion of films, 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 as well as use of sound. 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
Area: Humanities

AS.061.148. Storytelling for Film and Fiction. 3 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." The course will offer an introduction to dramatic and visual storytelling, and is an essential primer for upper-level screenwriting. Lab fee \$50.
Area: Humanities
Writing Intensive

AS.061.150. Introduction to Film Production. 3 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
Area: Humanities

AS.061.152. Introduction to Digital Video Production. 3 Credits.

This course introduces students to the world of digital filmmaking. Through screenings, production assignments, and in-class labs, students will develop proficiency in digital cameras, sound recording devices, and software. Students will work individually and in groups to produce several video projects. For their final projects students will pitch an idea and develop a more complex film. Lab fee: \$100
Area: Humanities

AS.061.154. Lights, Camera, Action: Bogart. 1 Credit.

This mini-course will offer an introduction to the basics of film analysis through a survey of films starring the legendary Humphrey Bogart. Short weekly written responses. No prior experience in film studies required; non-majors welcome. This one-credit course will meet September 3, 10, 17, 24, and will be graded Pass/Fail. Due to the limited number of meetings, perfect attendance is required.
Area: Humanities

AS.061.155. Lights, Camera, Action: Coming of Age Films. 1 Credit.

This mini-course will offer an introduction to the basics of film analysis through a survey of coming of age films. 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 September 5, 12, 19, 26, and will be graded Pass/Fail. Due to the limited number of meetings, perfect attendance is required.
Area: Humanities

AS.061.156. Lights, Camera, Action: On Location. 1 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.
Area: Humanities

AS.061.157. Lights, Camera, Action: Hidden Worlds. 1 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.
Area: Humanities

AS.061.158. Lights, Camera, Action: David Lynch. 1 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.
Area: Humanities

AS.061.159. Lights, Camera, Action: Hitchcock. 1 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.
Area: Humanities

AS.061.161. Introduction to Short Film Making. 3 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.
Area: Humanities

AS.061.201. Intermediate Video Production: Sound Art for Filmmakers. 3 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 arts. 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.

Prerequisite(s): AS.061.150 OR AS.061.152

Area: Humanities

AS.061.202. Intermediate Film Production: Personal Essay Film. 3 Credits.

In this course students will consider variations of the personal essay film, wherein filmmakers explore their own experiences, both real and imagined. These films constitute dialogues between filmmaker and world using subjective approaches, including but not limited to first person narration. Students will make a short (4-6 minutes) 16mm film from original and possibly archival footage; their own filmic essays based upon personal experiences. We will look at the works of several essay filmmakers including Ross McElwee, Jean Luc Godard, Chris Marker, and Su Friedrich.

Area: Humanities

AS.061.205. Introduction to Screenwriting. 3 Credits.

In this course we will explore the basic principles of visual storytelling in narrative film as they apply to the design, creation, and revision of the screenplay. Specifically, we will focus on learning the craft of screenwriting — strategies, processes, and philosophies that writers can develop, practice, and rely upon as they progress through a series of screenwriting exercises and write three short screenplays, which will be critiqued in-class during weekly table reads and with the Instructor (one-on-one) during office hours. Select professional screenplays will be read and analyzed — and clips from select films viewed — to further explore what works well on the page, and how it translates to working well onscreen. Final Draft screenwriting software is required; a FREE 18-week trial will be made available for all students who don't already have Final Draft.

Area: Humanities

Writing Intensive

AS.061.211. Intermediate Film Production: First Person/Third Person Essay Film. 3 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.

Prerequisite(s): AS.061.150

Area: Humanities

AS.061.212. Assembling an Idea: The Documentary Process. 3 Credits.

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. 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 asked for your help.

AS.061.213. Screening Difference: Race in American Film. 3 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.

Area: Humanities

Writing Intensive

AS.061.214. Demystifying the Entertainment Business. 3 Credits.

For many, the entertainment business is alluring. For all, it's pretty confusing. Demystifying the Entertainment Business is a two-week online course that offers students insight into: behind-the-camera careers in the field (specifically writing, directing, producing, and developing); how to best prepare for those careers; and how to break into the industry once graduation finally comes. Students should be prepared to write and read scripts, offer feedback to their fellow students, shoot and edit videos, and create career goal maps and resumes. (Note: some level of basic shooting and video editing acumen will be necessary, as a short film deliverable will be required for successful course completion.) By the end of the course students will understand the basic mechanics of the entertainment industry and where they might like to fall within it, and they will walk away with a complete short film they've written and directed.

Area: Humanities

AS.061.218. Modernist Literature and Film. 3 Credits.

This course explores the exchange of ideas and techniques between literary modernism and modernist cinema: how Virginia Woolf's writings on the cinema connect with her use of shifting points-of-view as literary devices, how James Joyce influenced the Soviet filmmaker Sergei Eisenstein and how Eisenstein in turn influenced the American novelist John Dos Passos, how Franz Kafka's frequent trips to the movies reflect in his fiction, and how artists ventured broadly to develop experimental languages for expressing the new speeds and scales of modern life. Additional texts will be drawn from novels, essays, poems, and films from Ezra Pound, T. S. Eliot, Charlie Chaplin, Claude McKay, Zora Neale Hurston, Anita Loos, Andrei Bely, Dziga Vertov, Gertrude Stein, Louis Aragon, and René Clair. The course fulfills the writing intensive requirement and involves a series of essays on literature and cinema from a critical perspective.

Area: Humanities
Writing Intensive

AS.061.219. Special Topics: Animation Workshop. 3 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.

Area: Humanities

AS.061.220. Special Topics: Silent Classics. 3 Credits.

A survey of silent era masterpieces. From Murnau's horror film *Nosferatu* to Keaton's slapstick comedy *Sherlock Jr* to Dreyer's great tragedy *The Passion of Joan of Arc*, these are films of exceptional beauty and artistry. Chaplin, Eisenstein, von Sternberg, and others also considered. Recommended course background: AS.061.140 or AS.061.141 or AS.061.145. Lab Fee: \$50. Counts toward 200-Level critical studies requirement.

Area: Humanities
Writing Intensive

AS.061.221. Special Topics: Producing the Independent Film. 3 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

AS.061.222. Analyzing Popular Culture. 3 Credits.

This course provides an introduction to the critical analysis of popular culture through the major theoretical paradigms of media and cultural theory. The teaching method uses a combination of media studies and sociology to explore popular culture and is designed to encourage students to become more active critics. The course presents a range of media from contemporary popular music to film and television. Smaller subjects include the teen "pop" love song, the politics of representation, and the forming of subcultures.

Area: Humanities
Writing Intensive

AS.061.224. Special Topics: The Business of Film. 3 Credits.

Law and economics shape the movie business. This course will survey the legal doctrine and financial concepts of film production and distribution, providing both an overview of one particular industry (i.e., Hollywood) as well as an introduction to fundamental principles applicable to any industry. \$40 Lab fee

Area: Humanities

AS.061.226. Special Topics: Writing About Film. 3 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

Area: Humanities
Writing Intensive

AS.061.228. Almost Grown. 3 Credits.

An introduction to the basics of film analysis through a survey of American coming of age films from the mid 20th century to the present. Attention to questions of race, class, and gender. A variety of genres considered. No prior experience in film studies required. In-class screenings and emphasis on discussion over lecture. Each student will write regular film responses, give an oral presentation, and write a short essay, 8-10pp., with a revision.

Area: Humanities
Writing Intensive

AS.061.229. French New Wave. 3 Credits.

An exploration of the major films and directors of the French New Wave that 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.

AS.061.232. Intermediate Video: Dreams, Psychosis, and Altered States in Cinema. 3 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.

Area: Humanities

AS.061.233. Intermediate Digital Video Production: Adobe After Effects. 3 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.

Prerequisite(s): AS.061.152OR AS.061.145

Area: Humanities

AS.061.234. Intermediate Digital Video Production: Experimental Forms. 3 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.

Prerequisite(s): AS.061.152 OR AS.061.145

Area: Humanities

AS.061.235. Intermediate Digital Video Production: Advanced Camera. 3 Credits.

In this production course students will gain proficiency on a variety of Digital Cinema Cameras. Students will work with the Canon C300, C500, and FS7. We will discuss picture profiles, different lense options, external capture devices, and shotgun microphones. We will thoroughly explore the various unique functionality of each camera. Throughout the semester students will complete several cinematography focused video projects.

Prerequisite(s): AS.061.145 OR AS.061.152

Area: Humanities

AS.061.238. Reading the Moving Image. 3 Credits.

This course will emphasize close observation and critical thinking. Through weekly screenings and class discussion, students will practice noticing; seeing and hearing with fresh eyes and ears, and taking nothing on screen for granted. And they'll learn to reflect on and contextualize what they find, drawing evolved conclusions about how film texts communicate ideas and what those ideas may be. They'll consider all elements of cinematic form; an array of analytical frameworks including genre, historical era, authorship, and modes of production; and representations of gender, race, and class. Regular quizzes, a short oral presentation, and a short written analysis. No prior experience in film studies required; majors and non-majors welcome.

Area: Humanities

Writing Intensive

AS.061.239. Film in the Age of Trump. 3 Credits.

As the unprecedented ascendancy 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 film 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 the beautifully restored Parkway Film Center, a historic 1915 movie theater that opens in Station North in spring, 2017. \$50 lab fee.

AS.061.244. Film Genres. 3 Credits.

\$40 lab fee A survey of American genres: the Western, the Gangster Film, Science Fiction, Horror, Comedy, Melodrama, and others. Twice-weekly screenings. Short film responses and a final paper, 10pp.

Area: Humanities

Writing Intensive

AS.061.245. Introduction to Film Theory. 3 Credits.

This course offers an introduction to the major paradigms of film theory, covering how significant thinkers have conceived of the medium from its inception to the present day. Frequent film screenings help to illustrate key concepts. Topics include the classical opposition between formalist and realist film theories as well as critical approaches to narrative, spectatorship, and representation. Students are expected to enter the course ready to engage in discussion. Weekly film screenings. \$50 lab fee.

Prerequisite(s): AS.061.140 OR AS.061.141

Area: Humanities

Writing Intensive

AS.061.252. School Daze. 3 Credits.

Teen angst and togas in comedies of American youth from *The Graduate* to *Animal House* to *Lost in Translation*. Course will provide an introduction to the basics of film analysis with an emphasis on discussion over lecture. Several short film responses and an essay with optional revision. No prior experience in the subject required.

Area: Humanities

Writing Intensive

AS.061.263. Poetry and the Moving Image. 3 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.

Area: Humanities

Writing Intensive

AS.061.264. Acting in Film. 3 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.

Area: Humanities

AS.061.265. Comedic Storytelling for Page and Screen. 3 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.

Area: Humanities

Writing Intensive

AS.061.266. Introduction to Writing for Television. 3 Credits.

This course will teach the basics of dramatic structure and plotting for the television series, with a focus on content designed for serial formats. Students will read analytical work on what makes a successful television series; dramatic structure; and effective characterization, and will engage in both critical written responses to readings and the creation of their own original five-episode series arc that will be drafted and redrafted, creating a complete mini-series with which they will leave the course.

Prerequisite(s): AS.061.205

Area: Humanities
Writing Intensive

AS.061.267. Cultural History of the Internet. 3 Credits.

This course offers an introduction to internet studies through the many ways digital culture has touched our everyday lives: memes, blogs, gaming, social networking, instant messaging, and more. From its origins in connecting scientific researchers to its present form as a multi-device, multi-platform web connecting us to everything from each other to our smart homes, the internet has proven that nearly our entire social world can be processed as data and linked up. While this has meant greater connection, it has also raised questions about how we learn, communicate, behave, and organize. The internet has long promised new avenues of personal expression, but it has also brought with it the quandaries of echo chambers, information silos, and disinformation campaigns. In response to these complicating effects, the course offers an opportunity for students to develop the critical mapping tools necessary to orient oneself within this vast cultural network and its rapid historical unfolding.

Area: Humanities

AS.061.269. Feminist Filmmaking: A Theory and Practice Workshop. 3 Credits.

In this workshop for 10 students (no gender preference) documentary filmmaker and media theorist Bernadette Wegenstein and filmmaker and director of the Saul Zaentz Film Innovation Fund co-teach the fundamental principles of gender theory and feminism as applied to practical filmmaking. We will cover the history of women filmmakers, as well as embark on a concrete mini-production where students will be placed in the roles of writers, directors, producers, cinematographers, and editors to make a feminist film. The anthology *Feminist Film Studies* (Hollinger) and *Feminism and Documentary* (Waldman/Walker) will be among the readings that our workshop is based on.

Prerequisite(s): AS.061.145 OR AS.061.152

Area: Humanities

AS.061.301. Advanced Film Production: The mongrel film. 3 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. Students are expected to have previously completed AS.061.150 and an intermediate level film production class.

Prerequisite(s): AS.061.150

Area: Humanities

AS.061.303. Podcasting: Critical and Creative Practice. 3 Credits.

In this critical studies course with a creative component, students will learn about the history and cultural significance of podcasting, develop tools for critically listening to and analyzing podcasts, and learn how to research, write for, and produce podcasts. Examples will come from a broad sample of narrative, documentary, interview, and discussion-based podcasts. While no formal training in audio production is necessary to take the course, students will be expected to learn the necessary skills to create their own podcasts. In-class demonstrations of microphones, editing software, and approaches to sound design will be offered, and students are encouraged to take advantage of office hours for further help with audio production.

Area: Humanities

AS.061.304. After Effects: Intermediate and Advanced Technique. 3 Credits.

This hybrid After Effects course will offer two simultaneous tracks of study. One for students using After Effects for the first time, the other for intermediate After Effects users who are looking to master the program. The class will meet to learn new techniques and to discuss each other's work and the instructor will regularly introduce exciting new material applicable for all skill levels. Students will have the option to create a motion graphics reel for their final project, a valuable asset when applying for any post-production job. The coursework will be supported with robust video tutorials, weekly group instruction, and critique as well as periodic individual meetings with the instructor. Additionally, the entire class will gather for several Zoom sessions with professionals working in the industry.

Area: Humanities

AS.061.309. Advanced Video Production: Influence and Anxiety. 3 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 a Introductory and Intermediate Digital Video Production course prior to enrollment. \$100 Lab fee.

Area: Humanities

AS.061.314. Screenwriting: Introduction to Scene. 3 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

Area: Humanities

Writing Intensive

AS.061.315. Screenwriting By Genre. 3 Credits.

Story design for the screenplay with special attention to the genres of comedy, horror, melodrama, and adventure. Regular workshops, short written exercises, and a longer final project.

Prerequisite(s): AS.061.148 OR AS.061.205 OR AS.061.270 OR permission of the instructor.

Area: Humanities
Writing Intensive

AS.061.316. Characters for the Screenplay. 3 Credits.

A workshop devoted to creating complex characters for the screen. Students will examine memorable film characters from the silent era to the present, with attention to how these characters are revealed through both the drama and the mise en scene. Weekly screenings. Short critical and creative written exercises and a longer, creative final project. Recommended Course Background: AS.061.148 OR AS.061.205 OR AS.061.265

Area: Humanities
Writing Intensive

AS.061.321. Environmental Cinema. 3 Credits.

An exploration of cinema's unique capacity to reveal the world, this course presents an international and richly historical survey of environmental films. Examples come from narrative, documentary, and experimental filmmaking, including blockbusters, exposés of waste and pollution, guerrilla media projects, and poetic contemplations of landscapes and oceans. Filmmakers and artists include Andrei Tarkovsky, Angès Varda, Jia Zhangke, Lucy Walker, Ai Weiwei, Edward Burtynsky, and Werner Herzog.

Area: Humanities

AS.061.322. Women in Popular Film and Television. 3 Credits.

A survey of female beauty, villainy, comedy, and humanity in film and television from the silent era to the present. \$50 lab fee.

Prerequisite(s): AS.061.140 OR AS.061.141 or permission of instructor.
Area: Humanities

AS.061.328. Gangster Films. 3 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.

Area: Humanities

AS.061.329. Left-Handed Endeavors: Crime Film. 3 Credits.

A survey of primarily American, 20th century, popular crime film: hits, heists, cons, organized crime, crimes of passion, and other "left-handed form[s] of human endeavor." Oral presentation, short critical response (5 pp.), essay (12 pp.).

Prerequisite(s): AS.061.140 AND AS.061.141 AND AS.061.238 AND AS.061.144 or Instructor Permission.

Area: Humanities

AS.061.335. Monster Films. 3 Credits.

\$50 and one core course or permission required. Monstrous others and monstrous selves in classic 20th century horror. One core course or permission required.

Prerequisite(s): AS.061.140 OR AS.061.141 OR AS.061.238 or permission of instructor is required.

Area: Humanities

AS.061.336. American Landscapes on Film. 3 Credits.

American setting and identity: the frontier, the city, the highway, the sea, the small town, the suburb, and outer space as represented in popular film from the silent era to the present.

Prerequisite(s): AS.061.140 OR AS.061.141 OR AS.061.238 OR AS.061.244 or instructor permission.

Area: Humanities

AS.061.339. A Cinema Of Anxiety: Film Noir. 3 Credits.

Postwar film noir: Fuller, Huston, Lang, Mann, Tourneur, and others.

Area: Humanities

AS.061.340. The Body in French Cinema; Sexuality, Physicality, Vulnerability. 3 Credits.

This course explores how French films have interrogated the body. We will ask how they have attempted to come to terms with human physicality, desire, and fragility--and with the ability of cinema itself to move spectators emotionally and even physically. Themes explored will include sexuality, gender identity and disability. AS.061.140 or AS.061.141 or permission of instructor. \$50 lab fee.

Prerequisite(s): AS.061.140 OR AS.061.141 or instructor permission.
Area: Humanities

AS.061.341. The Wilderness Within and Without. 3 Credits.

Savage landscapes and savage states of mind in films by Ford, Herzog, Boorman, Weir, and others. Lab fee: \$50 Counts toward 300 or 400-level critical studies requirement.

Area: Humanities

AS.061.346. Persistence of Vision: Time, Memory and the Past in Recent Global Cinema. 3 Credits.

This course will examine the ways film represents, remakes, and re-revisions cultural and personal memory in a range of recent national and international films, including those by Chantal Akerman, Pedro Almodóvar, Lee Chang-dong, Claire Denis, Joanna Hogg, Hirokazu Kore-eda, Terrence Malick, Joshua Oppenheimer, Christian Petzold, Sarah Polley, Hong Sang Soo, and Jia Zhangke.

Area: Humanities

AS.061.347. Teens On Screen. 3 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.

Area: Humanities

AS.061.348. Acting and Screenwriting for Narrative Productions. 3 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.

Area: Humanities

AS.061.352. Media Workshop. 4 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.

Area: Humanities

AS.061.353. Documentary Film Production. 6 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.

Area: Humanities

AS.061.356. Narrative Productions. 6 Credits.

Narrative Productions is a joint production course for JHU and MICA undergraduates who have completed Acting and Screenwriting for Narrative Productions (AS.061.348). Students work in teams to produce a narrative short from a script written in AS.061.348. Students are assigned a primary and a secondary role on the production or post-production of their chosen film. Students fill all roles from casting, producing, direction, design, cinematography, sound recording and editing. Throughout the course, instructors will facilitate contact with relevant films and film professionals to illuminate the key creative roles necessary in the making of a successful narrative film. Instructors serve in an advisory role in the production of student projects, offering technical information and guidance throughout the filmmaking process. Students should be prepared to spend a significant amount of time outside of class working on their films.

Prerequisite(s): AS.061.348

Area: Humanities

AS.061.361. Documentary Film Theory. 3 Credits.

Documentary Theory: The Work of Documentary in the Age of Reality Reproduction This course explores contemporary documentary film and video with an emphasis on selected directors and the theoretical implications suggested by their work. In particular, we look at the notion of the 'real' as it is constructed and maintained through and by documentaries. This inquiry necessarily involves a reflection that is philosophically as well as politically motivated. Directors include Errol Morris, Trinh Minh-ha, Ross McElwee, and Werner Herzog. Readings are eclectic, ranging from Annie Dillard to Martin Heidegger. Counts toward 300 or 400-level critical studies requirement.

Area: Humanities

AS.061.364. The Films of Alfred Hitchcock. 3 Credits.

Close examinations of Hitchcock's films from the Lodger to Frenzy. \$40 lab fee.

Area: Humanities

Writing Intensive

AS.061.365. The New Hollywood: American Films of the Seventies. 3 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.

Area: Humanities

Writing Intensive

AS.061.370. Theorizing Popular Culture. 3 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

Area: Humanities

Writing Intensive

AS.061.373. Intermediate Screenwriting. 3 Credits.

This course will explore strategy and process for developing a short screenplay from pre-existing literary or journalistic source material (short story, news/feature article, etc.). By exploring several "case studies" — feature films and the source material that inspired them — students will identify the practical strategies employed by professional screenwriters with the goal of employing such strategies with their own screenplay adaptations. Bulk of class will focus on designing, writing, and rewriting a 20-30 page screenplay, and sharing multiple drafts with the class (and with the professor one-on-one) for critique over the course of the semester. Each student should have 2-3 pieces of material under consideration for possible adaptation by the start of class. Discussions from time to time will also touch on the business of screenwriting. Students will be required to purchase a license for Final Draft screenwriting software for \$99. Students are expected to have previously completed AS.061.205 or another lower level screenwriting class.

Area: Humanities

Writing Intensive

AS.061.374. Terrence Malick: The Poetics of Space. 3 Credits.

This course will closely examine Malick's films, with particular emphasis on his visionary manipulation of the epic vastness and lyrical intimacies of screen space. With this primary concern in mind, we will consider his films' engagement with philosophies of history and time; their increasingly experimental approach to narrative and stylistic conventions; and their enduring fascination with the interaction among the human, natural, and spiritual worlds. We will also look at recent films influenced by his work, including Carlos Reygadas's *Silent Light* and Shane Carruth's *Upstream Color*, addressing the question of what constitutes a "Malickian" cinema.

Prerequisite(s): AS.061.140 OR AS.061.141
Writing Intensive

AS.061.375. Surrealism and Film. 3 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 Writing Intensive

AS.061.378. Automatic Animation. 3 Credits.

A hand-made, 2-D animation course based on ideas of automatism. Students will create their own animated movie during the semester with in-class animation exercises. Readings will include Dada and Surrealist texts, poetry and theory of poetics. Sounds ideas will be discussed and pursued related to the ideas explored throughout the semester. \$125 lab fee.

Prerequisite(s): AS.061.145 OR AS.061.152

AS.061.380. French Cinema of Immigration, Cultural Identity, and Difference. 3 Credits.

An exploration of a series of contemporary French films that bear witness to the contemporary reality 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 it is 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, Claire Denis, Céline Sciamma, Michael Haneke, Mathieu Kassovitz, the Dardennes. \$50 LAB FEE
Area: Humanities

AS.061.381. Sound on Film. 3 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
Area: Humanities

AS.061.384. Fabric of the Real. 3 Credits.

Maurice Merleau-Ponty writes, "the real is a closely woven fabric". In this course we will consider how several artistic disciplines weave their own version of that fabric. These disciplines include documentary film, prose poetry, landscape painting, literature, and music. The course will be predicated upon Martin Heidegger's essay, "The Age of the World Picture" and follow the lead of Roland Barthe's essay on the "effect of the real". We will also highlight various hybrid forms within these disciplines, with particular attention to the work of W.G. Sebald and Steven Reich.

Prerequisite(s): AS.061.140 OR AS.061.141
Area: Humanities

AS.061.388. Cinema Workshop - Cannes Film Festival. 3 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.
Area: Humanities

AS.061.389. Women Making Movies (Europe). 3 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.
Area: Humanities

AS.061.391. Love and Film. 3 Credits.

In this course, we explore different understandings of "love" and the way that film has dealt with the concept as a medium. We explore a variety of approaches to the question of "love" - from the agapic to the familial to the romantic - through a series of interdisciplinary readings ranging from philosophy to anthropology. We will also equally explore the question of how film has engaged with the question of love as a concept, and what depictions of human affection - from the general to the personal - it has offered us. Screenings are required for this course. Lab fee: \$50
Area: Humanities
Writing Intensive

AS.061.393. Violent Attractions. 3 Credits.

Violence, ritualized and anarchic, celebrated and deplored in popular film from silent era melodrama and slapstick comedy to contemporary sports, crime, and combat films. Twice-weekly screenings; oral presentation; two essays, 6 & 12 pp. Lab fee: \$50

Area: Humanities

AS.061.396. Modern Paris on Film. 3 Credits.

This course uses French film to examine the history of twentieth-century Paris. We will consider how filmmakers interpreted the social, political, and technological transformations that shaped Paris in the modern era, treating movies as expressions of change and means by which filmmakers comment on it. Taught in English. \$50 lab fee.

Area: Humanities

AS.061.397. French Masculinities. 3 Credits.

Examines changing ideals of masculinity in France after 1960 as they found expression on film, rooting the work of iconic stars and directors in their cultural, political and historical contexts.

Area: Humanities

AS.061.399. Stop-Motion Puppet Animation. 3 Credits.

Students will create their own stop-motion models (puppets) based on a wire armature model. In small groups, students will design and create a simple set and make a short stop-motion movie using a DSLR camera. The question of "why animate" will be explored in student projects and responses to screenings. We will study the history of stop-motion puppet animation from Starewicz to Svankmajer to Nick Park.

Area: Humanities

AS.061.404. Advanced Screenwriting. 3 Credits.

Intensive workshop course where students will write a first draft of a feature-length screenplay. Classes will focus on the specific challenges of the students' works-in-progress, with an emphasis on developing a story idea that is suitable for a feature, and the craft to see it through to completion. Particular emphasis will be placed on the feature screenwriter's central challenge: creating enough of a structure in the early writing stages to keep the screenplay on track, while remaining open to new ideas for scenes and sequences that inevitably arise as the characters come to life. Select professional screenplays will be read and analyzed — and clips from select films viewed—to explore what works well on the page, and how it translates to working well onscreen. Students will aim to have a solid and workable first draft at the end of the semester, at which point avenues for further revision may be discussed. Throughout the course, Instructor will also devote a portion of class time to discuss the business of screenwriting. Students will be required to purchase a license for Final Draft screenwriting software for \$99.

Writing Intensive

AS.061.405. Deep Listening: Sound Studies in Film and Media. 3 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.

Area: Humanities

AS.061.406. Animating Cartoons. 3 Credits.

Animating Cartoons: This class will focus on character animation. Through weekly screenings of cartoons and animations and reading comics, the form will be analyzed in class discussions and short papers. Students will create their own hand drawn character and create an extensive story board for an animation involving their character. A scene will be chosen and a short hand-drawn animation from the storyboard will be created.

AS.061.409. The Films of P. T. Anderson: Innovation and Influences. 3 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.

Area: Humanities

AS.061.413. Lost & Found Film. 3 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.

Area: Humanities

AS.061.421. History and Film. 3 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.

Area: Humanities

Writing Intensive

AS.061.440. Senior Capstone Project: Production. 3 Credits.

Permission required. Production track students complete an independent project. Should must have completed one advanced level FMS production course (POS tag FILM-PROD).

Area: Humanities

AS.061.441. Senior Capstone Project: Critical Studies. 3 Credits.

Critical studies track students complete an independent research project.

Area: Humanities

AS.061.443. Sen Proj-Digital Vid Prd. 3 Credits.

Area: Humanities

AS.061.501. Independent Study - Film. 0 - 3 Credits.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.502. Independent Study:Film & Media. 1 - 3 Credits.

For students who wish to explore an aspect of film studies not covered by existing courses. The course may be used for research or directed readings/viewings and should include one lengthy essay or several short ones as well as regular meetings with the adviser. Permanently required: Lab Fee: \$100 (if production related)

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.503. Independent Study-Film/Media. 0 - 3 Credits.

Permission required

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.504. Independent Study-Film. 3 Credits.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.505. Internship-Film/Media. 0 - 3 Credits.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.506. Internship-Film & Media. 1 Credit.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.542. Senior Capstone Project: Screenwriting. 3 Credits.

Permission required. Screenwriting Track students complete an independent project.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

Area: Humanities

AS.061.596. Ind Study - Film & Media. 3 Credits.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.061.599. Internship-Film & Media. 1 Credit.

Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

Cross Listed Courses

Art

AS.371.303. Documentary Photography. 3 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 explore Baltimore neighborhoods such as Waverly, Greenmount Avenue, and Baltimore's old Chinatown. 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. Digital SLRs are available on loan for the semester. Attendance at first class is mandatory. Approval in this course will be considered after enrollment in SIS.

Area: Humanities

Comparative Thought and Literature

AS.300.312. Imagining Revolution and Utopia. 3 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.

Area: Humanities

Writing Intensive

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

Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare films of the era in a variety of genres (musical, epic, Western, drama), examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender.

Area: Humanities

AS.300.343. The Cinema of Revolution. 3 Credits.

This course examines global political revolutions through cinema and the ways in which cinema helped to make political revolutions. Early cinema was intimately intertwined with the Russian revolution, and Russian revolutionary cinema had a profound impact on the ways in which media was used for revolutionary purposes through the 20th century and around the world. Students will be introduced to films from a number of different countries, and the history and context of their production and reception. They will also learn methods of film analysis and produce their own video essay.

Area: Humanities

AS.300.353. Present Mirth: Stages of Comedy. 3 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].

Area: Humanities

Writing Intensive

AS.300.366. Russian Avant-Garde Cinema. 3 Credits.

Russian cinema was born out of the intense artistic experimentation of the fin-de-siècle avant-garde and developed in a climate of dramatic political and cultural change in the twenties and thirties. While subject to draconian censorship in the Soviet period, it nonetheless engaged in active dialogue with the film industries of Western Europe and America and had a lasting impact on world cinema. This course examines the extraordinary flourishing of avant-garde cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Pudovkin, and Dovzhenko, their theoretical writings, and their far-reaching influence on film and film theory. All readings in English, films subtitled in English.

Area: Humanities

Writing Intensive

AS.300.367. Seeing Like a Woman. 3 Credits.

What does it mean to “see,” think, desire, feel, speak, act, or write “like a woman”? Gendered notions of seeing have had an impact on politics and society long before the #metoo movement and far beyond debates about women’s rights in isolation. This seminar examines the issues of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. This is not a course on “the image of the woman” in literature, film or politics, but a course in which we examine the ways in which both male and female theorists, novelists, poets, and filmmakers have imagined how women “see,” feel, think and behave.

Area: Humanities

Writing Intensive

AS.300.399. Cinema and Philosophy. 3 Credits.

Do movies have anything to say about philosophical problems? Why is contemporary philosophy so interested in cinema? What are the most productive ways of bringing films and philosophy into conversation?

Area: Humanities

East Asian Studies**AS.310.210. Documentary Photography in a Changing China. 3 Credits.**

This course aims to inspire students to explore the impacts, meanings, and explanations of social transformation in contemporary China, via the lens of documentary photography. The photographic images of selective topics will include the products of photojournalism and documentary photography, and several documentary films, by both Chinese and non-Chinese photographers. While one picture is worth thousand words, one picture may also provoke countless interpretations. Students are strongly encouraged to read broadly about different aspects of social transformations in contemporary China, and to select and curate their own subjects of photo images. The spirit of comparative study of documentary photography of China and other parts of world will be strongly encouraged. Active class participation is imperative. A small exhibition on the campus will be organized by the Spring semester. The course is designed for upper division undergraduates. Cross-listed with Sociology and International Studies (CP).

Area: Social and Behavioral Sciences

German Romance Languages Literatures**AS.211.222. Italian Cinema: The classics, the Forgotten and the Emergent.. 3 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-scène*, frame composition, camera movements, editing, and sound. This class is taught in English.

Area: Humanities

AS.211.316. Brazilian Cinema and Topics in Contemporary Brazilian Society. 3 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.

Area: Humanities

Writing Intensive

AS.211.326. We Conduct - Documentary Production Internship. 3 Credits.

To apply for this practicum, you should send an email of motivation to professor Wegenstein at berna@jhu.edu. During this internship will accompany Bernadette Wegenstein (director), Shana Hagan (cinematographer), and Judy Karp (sound recordist) on the documentary *Vérité 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.

Area: Humanities

AS.211.330. Curating Media Artists in Residence at JHU. 3 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 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.

Area: Humanities

AS.211.331. Vagabonds and Ramblers: Space & Place in Women's Cinema. 3 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 D'Amico. 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.

Area: Humanities

AS.211.333. Representing the Holocaust. 3 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.

Prerequisite(s): Cannot be taken by anyone who previously took AS.213.361

Area: Humanities

AS.211.369. We Conduct: Editing a Documentary. 3 Credits.

This course will provide a hands-on opportunity to work with film director and professor of media studies Bernadette Wegenstein in the editing process of *We Conduct*, a documentary about the magic of orchestral conducting and the changing face of those who are called to this vocation. The film follows famed conductor Marin Alsop as she breaks new ground in her already distinguished career. The film was shot predominantly in Baltimore, but also in New York, São Paulo, Vienna, Lucerne, and London, with Shana Hagan (Los Angeles) as Director of Photography, additional cinematography by Judith Benedikt (Vienna), and John Benam (Baltimore). During the semester we will be looking at the various narratives in their rough format, and see the film take shape from treatment to full-fledged documentary narrative. Editor Victor Livingston based in Los Angeles will come to work with the class twice during the semester.

Area: Humanities

AS.211.421. Almodóvar Measure for Measure. 3 Credits.

A select few films from Spain's renowned director and top cultural mule. Focus on inter species identities, cyborg antics, mythmaking through the altering of memories and remade of Hollywood studio and post-studio celebrities in the spectrum of perversity.

Area: Humanities

AS.211.480. Religious Themes in Film and Literature. 3 Credits.

This course would be of interest to anyone who would like to learn about the intersection of religion and modern culture. At the center of the course will stand a close study of the representation of religious themes and their role in modern literature and cinema. The works which we will deal with are not considered religious and yet they include religious themes as part of their narrative, images, language or symbolic meaning. We will trace in various works from various countries and genre, themes such as: divine justice, providence, creation, revelation, the apocalypse, prophecy, sacrifice and religious devotion. We will also study the ways in which Biblical and New Testament stories and figures are represented in these works. The course will have a comparative nature with the aim of learning more about the differences between the literary and cinematic representations.

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.

Area: Humanities
Writing Intensive

AS.216.398. Zionism: Literature, Film, Thought. 3 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.

Area: Humanities

AS.216.444. The Apocalypse in Literature and Film. 3 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.

Area: Humanities
Writing Intensive

History**AS.100.499. Film and Propaganda in Nazi Germany. 3 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.

Area: Humanities, Social and Behavioral Sciences
Writing Intensive

Writing Seminars**AS.220.204. Introduction to Dramatic Writing: Film. 3 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.

Area: Humanities
Writing Intensive

AS.220.218. Writers on Film. 3 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 intertextual 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.

Area: Humanities
Writing Intensive

AS.220.221. Modernist Literature and Film. 3 Credits.

This course explores the exchange of ideas and techniques between modernist literature and cinema in response to the social and technological changes of the twentieth century. Prominent figures include Charlie Chaplin, Ezra Pound, T. S. Eliot, Virginia Woolf, Franz Kafka, Sergei Eisenstein, Jean Epstein, John Dos Passos, Zora Neale Hurston, Paul Strand, and Gertrude Stein. Participants will write weekly assignments on films and readings from a critical perspective.

Area: Humanities
Writing Intensive

For current faculty and contact information go to <http://krieger.jhu.edu/film-media/directory/>