

FILM AND MEDIA STUDIES

<https://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 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 (<https://e-catalogue.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/film-media-studies/film-media-studies-bachelor-arts/>)
- Film and Media Studies, Minor (<https://e-catalogue.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.061.103. Navigating the Entertainment Industry: A Preparation for Intersession. 1 Credit.

This course prepares students for FMS's Intersession field trip to Los Angeles, and also serves as an introduction to the professional skills necessary to navigate a career in film, television, and other fields of entertainment. Through discussion, hands-on practice, and guest lectures with FMS alumni, students will learn how to find their way in a complex industry, how to present themselves and their work, how to choose the right path, and how to cultivate the connections and opportunities they'll need to succeed. We will also discuss what to expect and how to make the most of the week-long intersession course, which introduces students to alumni in a range of professions in film, television, and entertainment. Meets 6 times during the semester. Required for students planning to enroll in The Entertainment Industry in Contemporary Hollywood. Open to all FMS majors and minors.

Area: Humanities

AS.061.104. Creative Roles in Film and Television: Careers and Strategies. 1 Credit.

This course will explore film and television career paths and strategies through conversations with producers, screenwriters, directors and other creatives in New York and Los Angeles, some of whom are JHU alumni. Students will gain an understanding of how to track the rapidly changing global entertainment landscape, how to craft a successful path, and how to improve the skills necessary for a professional career in entertainment.

Area: Humanities

AS.061.120. The Art of the Screenplay. 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. 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 story-telling. Several classic and contemporary films will be analyzed and discussed with film clips screened in class (PSYCHO, CHINATOWN, WITNESS, THE DEVIL WEARS PRADA, NO COUNTRY FOR OLD MEN, THE SOCIAL NETWORK, WINTER'S BONE, BOOKSMART, GET OUT). The art of the outline, proper script formatting and character development will be explored as students embark on writing their own 8-12 page screenplays that will be read in class and closely critiqued. Current marketplace and business requirements for screenplays will also be covered.

Area: Humanities

Writing Intensive

AS.061.137. Virtual and Augmented Reality Technologies. 1 Credit.

This program will provide an overview of the cutting-edge tools and creators shaping the future's narrative journeys. As technologies, such as virtual and augmented reality, along with artificial intelligence and machine learning, continue to evolve, how will we create, share, and experience the most fundamental unit of human culture - the story?

AS.061.139. Conflict and Cinema. 1 Credit.

Documentary films raise awareness about underreported geopolitical issues, challenge dominant narratives by revealing and amplifying the voices of the marginalized, and advocate for change by expressing the complexity of conflict through first-hand, grounded accounts of human experience. Documentary films claim to be real, true, and right. Are they? Can they serve as a platform for critical analysis and a reflection of human experience in its most urgent form? This course is designed to familiarize students with topical and continuing geopolitical issues caused by overarching American involvement, to analyze award-winning documentary films in terms of their cinematic strategies, and to practice imagining the smell, touch, and scream comprising the human cost of world conflict. Class meets October 5, 13, 26, and November 2. Since this course meets only four times, perfect attendance is mandatory.

Area: Humanities

AS.061.140. Introduction to Cinema, 1892-1960. 3 Credits.

In this course students will learn the fundamentals of film analysis through a survey of American and international films from the silent era to the early 1960s. With an emphasis on discussion over lecture, the class will consider selections from Africa, Asia, Central America, Europe, and the U.S. In addition to lively class participation, requirements include quizzes, shot analysis exercises, and short written responses. No prior experience in film studies required. Non-majors and pre-majors welcome!

Area: Humanities

Writing Intensive

AS.061.141. Introduction to Cinema, 1960-present. 3 Credits.

Introduction to Cinema provides an overview of American and international cinema from 1960 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 60 years. Regular quizzes, writing assignments, class participation required. Mandatory film screenings.

Area: Humanities

Writing Intensive

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.

Area: Humanities

AS.061.147. Visual Storytelling. 3 Credits.

This primer to screenwriting will emphasize the power of the image to deliver character, situation, and theme, and to advance even complex plots. Students will analyze narrative films, compose their own still and moving images with cellphone cameras, and write several short dramatic pieces to be read and workshopped by the group. They'll learn the basics of scene design and of screenplay format. For FMS majors in the screenwriting track, this course fulfills the Media and Narrative requirement. \$50 lab fee.

Area: Humanities

Writing Intensive

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.061.149. Anime: A History and Its Influences. 3 Credits.

In this course we will explore the history of anime through weekly screenings and short response papers. Directors include early filmmakers Shimokawa, Kouchi, Kitayama and more contemporary influential directors including Miyazaki (Princess Mononoke), Oshii (Ghost in the Shell), Otomo (Akira) and Kon (Paprika). Creative assignments will explore anime's relationship to manga and students will create a short animation as a final project. This class is open to all and no previous animation experience is required.

Area: Humanities

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.

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 to produce several video projects. For their final projects students will pitch an idea and develop a more complex film.

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.061.159. Lights, Camera, Action: In the City. 1 Credit.

This mini-course will provide a survey of American and international films to which city as setting is integral. In-class screenings and emphasis on discussion over lecture. Four short written responses. No prior experience in film studies required. Due to the limited number of meetings, perfect attendance is required.

Area: Humanities

AS.061.161. Lights, Camera, Action: Youth. 1 Credit.

The Lights, Camera, Action short course series is designed to introduce non-majors, including students in disciplines outside the humanities, to the critical study of film texts. This iteration will explore representations of youth in a selection of films of different eras and national cinemas. In-class screenings and emphasis on discussion over lecture. Four short written responses. No prior experience in film studies required. This one-credit course will meet August 31, September 7, 14, 21, and will be graded Pass/Fail. Due to the limited number of meetings, perfect attendance is required. In fall 2023, the course will be taught by three FMS senior faculty members, and guest professor Keith Mehlinger of Morgan State University.

Area: Humanities

AS.061.166. Lights, Camera, Action: The Female Gaze. 1 Credit.

This mini-course will offer an introduction to the basics of film analysis through a survey of films directed by women. In-class screenings and emphasis on discussion over lecture. Short weekly written responses. No prior experience in film studies required; non-majors welcome. This one-credit course will meet September 2, 9, 16, 23, and will be graded Pass/Fail. Due to the limited number of meetings, perfect attendance is required.

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 a 12-page screenplay, 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. (Scripts and clips often selected from American films spanning the 60s through the 2000s.) 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.061.213. Screening Difference: Race in American Film. 3 Credits.

This course will explore how race and ethnicity have been represented in popular American film from the early 20th century to the present. Weekly screenings, regular quizzes, and open discussion will emphasize close observation and critical thinking. Requirements include an oral presentation and a written analysis. No prior experience in film studies required; majors and non-majors welcome.

Area: Humanities

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 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.061.221. 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.061.226. Special Topics: Writing About Film. 3 Credits.

This workshop promotes more effective writing, hones interpretive skills, and encourages the development of a distinctive voice through a series of progressively more complex assignments. By sharing draft essays with the class, commenting on one another's work, and revising, students will learn to edit their own work and to thoughtfully critique others'. Fulfills the Film and Media Studies expository writing requirement. Lab Fee: \$50
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.

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

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.061.152 OR AS.061.145

Area: Humanities

AS.061.237. Portrait Films. 3 Credits.

Portraiture has a long history in the arts, in painting, sculpture and photography. The film portrait is closer to these plastic arts, rather than traditional documentary, in that it approaches its subject mostly through looking and finding new forms. Screenings will include the work of Andy Warhol, Philippe Garrel, Shirley Clarke, varied screen tests, some animation and more. Coursework will include a presentation, short papers and a film portrait.

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

AS.061.240. Hybrid Cinema: Spaces Where Documentary and Fiction Meet. 3 Credits.

From the films of Robert Flaherty, Jean-Luc Godard, Agnes Varda and Andy Warhol, through the work of Peter Watkins, Ulrich Seidl, Jia Zhangke, Lizzie Borden, Pedro Costa, Abbas Kiarostami, Kevin Jerome Everson, Sacha Baron Cohen and Chloé Zhao, this course explores the dominant techniques, the aberrations, and the virtues and limitations of hybrid filmmaking. Topics discussed include the ethics of representation, the significance of craft, questions of selection, narrative hegemony, the nature of performance, and the porous boundaries between documentary and fiction film. Students will be guided in their own hybrid filmmaking experiments throughout the semester.

Area: Humanities

AS.061.241. Personal Stories for Page and Screen. 3 Credits.

A workshop devoted to creating compelling short scripts and stories based on personal experience. Analysis of films, memoir, and short fiction, along with collaborative development of student work, will emphasize how unique worlds and world views can reflect a larger shared humanity. All writers welcome. Tell your story!

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.061.248. Women Making Films About Women. 3 Credits.

This course will examine films (features and shorts) throughout the history of cinema beginning with Alice Guy-Blaché. We will look at how form reveals content, thematic issues and how films relate to the culture and politics of the filmmaker. Filmmakers include Germaine Dulac, Nelly Kaplan, Marguerite Duras, Chantal Ackerman, Barbara Hammer and Nina Menkes. Readings include critical essays, texts by the filmmakers and fiction. Assignments consist of weekly papers on the films.

Area: Humanities

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

This course will take novice television writing students from show concept to show bible and into the early stages of pilot writing. It teaches the basics of how to develop a television concept, and dramatic structure for television writing. Students will read analytical work on what makes a successful television series, dramatic structure, and effective characterization, and will engage in both critical readings and writing workshop. The result will be the creation of their own show bible and the beginnings of an original thirty-minute television pilot.

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.061.268. History of Computer Animation. 3 Credits.

This course offers a journey through the history of computer animation. We'll start with an archaeology of the digital image, look at experimental animations by early computer artists, and sketch out the work of engineers in developing techniques of wire-frame modeling, texture mapping, shadowing, and facial animation. Beginning with short films and digital sequences in otherwise live-action movies, we'll cover a wide variety of animation styles in an international context. Screenings will be drawn from a selection of fully computer-animated features, such as those from Studio Ghibli and Pixar; live-action movies with digital special effects in the mode of *Tron* (Lisberger, USA, 1982) and *Terminator 2: Judgment Day* (Cameron, USA, 1992); films that use computer software to aid traditional methods of animating, such as *The Illusionist* (Chomet, France, 2010) and *Boy and the World* (Abreu, Brazil, 2014); and animated documentaries, such as *Waltz with Bashir* (Folman, Israel, 2008) and *Tower* (Maitland, USA, 2016).

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.061.270. The Body and Cinema. 3 Credits.

Before film even emerged as a popular entertainment form, motion pictures were used to study the human body for purposes of scientific inquiry and medical practice. The present-day crossovers between imaging science and cinema—the inclusion of medical imaging in movies and television shows, the deployment of informational videos and animations in telehealth, and the myriad ways that digital imaging itself is spurred on by the needs of scientific investigation and the demand for cultural works—suggest that what we know about the human body is caught up in a complex web of technical representations and cultural meanings. This course explores the construction of the human body within this array of cinematic practice. Our approach will be twofold: First, we will consider scientific and medical images not merely as powerful means of seeing what would otherwise be unseeable but also as technically enabled and culturally influenced ways of knowing, that is, images, as in cinema, that are historical and could be otherwise. Second, we will examine representations of the human body in the history of film, focusing on how bodies are represented, what bodies are privileged, and how bodies are figured using medical imaging.

Area: Humanities

AS.061.271. Intermediality: Between Word, Image, and Sound. 3 Credits.

This course explores film adaptation by considering how words, images, and sounds offer different affordances and constraints for creative expression. A central goal is to conceive of adaptation outside of typical discussions of fidelity to a source work and instead consider how different artistic media open up unique opportunities for storytelling. To this end, we will draw on a number of different intermedial translations, which may include from novel to film (The Night of the Hunter, from Davis Grubb's book to James Agee's screenplay to Charles Laughton's film), from short story to film (The Turin Horse), from graphic novel to film (Ghost World) or television series (HBO's Watchmen), from personal essay to documentary film (James Baldwin's The Devil Finds Work and I Am Not Your Negro), from poetry to film (O Brother, Where Art Thou), from play to film (A Raisin in the Sun and My Own Private Idaho), from radio drama to film (Sorry, Wrong Number), and film-to-film homage (Far From Heaven and All That Heaven Allows). We will also delve into the vagaries of film-to-book novelizations and the curious case of concurrently writing film and book, as in Stanley Kubrick and Arthur C. Clark's collaboration on the film and novel 2001: A Space Odyssey (both adapted from a short story).

Area: Humanities
Writing Intensive

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.061.302. Strategic Approaches to Filmmaking in 2021. 3 Credits.

The year 2020 challenged the film industry by imposing restrictions on our mobility, collaboration and access. Unable to gather in large groups or travel to the ideal location, much less rent equipment or leave the confines of our homes, moving-image makers found creative ways to embrace these limitations and continue making exceptional things. This intro-level production course will go back to basics in an attempt to define and explore the essential elements of visual storytelling. In this present, and in the future, how do we embrace the aesthetic challenges that come with limited resources and means? Can we make a compelling film or video without human subjects? Can we tell a dynamic story using only one location? Is there a possibility for drama when only one character appears on screen? Can sound be used to evoke the world outside the frame? And how do we make meaningful, relevant, transcendent work amidst a social, political and public health crisis? Over the course of the semester, students will be exposed to films and filmmakers who use these questions to stimulate their practice, and in turn, will be asked to address these challenging questions for themselves through the work they create for class. This course will fulfill the Advanced Filmmaking requirement for the major and minor. Students should have already completed an introductory and intermediate production course before enrolling.

Area: Humanities

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

Combining approaches to audio storytelling and multimedia production, this course offers a wide-ranging introduction to the art of podcasting. Students will learn techniques from the innovators of the golden age of radio, read culturally significant radio plays, develop tools for critically listening to and analyzing today's podcasts, and learn how to research, write for, and produce their own 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. The full suite of podcast materials—written copy, cover image, and audio file—will be posted to the JHU FMS Podcasting channel at <https://jhufilmandmedia.podbean.com/>. Subscribe to the feed on Apple Podcasts, Google Podcasts, Spotify, or wherever you get your podcasts. \$50 lab fee.

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.061.305. Advanced Video Production: Comedy Films!. 3 Credits.

This course will be a hands-on, immersive, deep dive into executing comedic moments through cinematic tools and language. Through screenings and critique, we will analyze a diverse spectrum of films and television until we distill and synthesize that ineffable substance of what makes something funny. Subjects like "Spoof," "Slapstick" and "Not Funny" will be covered. Students should expect multiple artist visits, time to edit in class and plenty of group discussion. Each student will create two short comedy films throughout the semester, and work collaboratively on a third. We will also have technical days devoted to operating advanced cameras such as the Canon C300 MK2. \$100 lab fee.

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

Area: Humanities

AS.061.312. The Fallen World: Morally Complex Storytelling. 3 Credits.

A workshop devoted to creating complex characters in challenging moral landscapes. Students will view and discuss a wide range of films; and creative assignments may include profiles, short fiction, monologues, and dramatic scenes for the screen. Short critical and creative written exercises, and a longer, creative final project.

Prerequisite(s): AS.061.148 OR AS.061.205 OR AS.061.315 OR AS.061.316 OR Instructor Permission

Area: Humanities
Writing Intensive

AS.061.313. Personal Storytelling for the Screen. 3 Credits.

A workshop devoted to creating compelling short scripts based on personal experience. Analysis of screened films and collaborative development of student work will emphasize how unique worlds and world views can reflect a larger shared humanity. Short critical and creative written exercises, and a longer, creative final project.

Prerequisite(s): AS.061.148 OR AS.061.205 OR AS.061.315 OR AS.061.316 or Instructor permission.

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.061.317. Media and Narrative. 3 Credits.

Using narrative theory, this hybrid course teaches students the ins and outs of narrative forms that interact with cinema, engaging with both screenwriting and narrative studies. Using the adaptation of author Neil Gaiman's *Coraline* to teach students the differences in narrative structure that align with fiction, the graphic novel, and the film, it also enables them to engage in their own adaptation. Taking an original concept from short fiction to a graphic novel treatment to a film treatment, culminating in a short film script and storyboard, the course teaches the fundamentals of narrative theory and encourages students to engage with them creatively.

Prerequisite(s): AS.061.205

Area: Humanities
Writing Intensive

AS.061.320. 21st Century Television Auteurs and American Culture. 3 Credits.

Since the rise of HBO in the late 1990s, cable, network, and streaming television has become home to a diverse range of "quality" shows that showcase strong perspectives by unique creators. These series creators work within an intensive commercial medium and a cultural context they speak to but cannot themselves determine. This course examines the relationship between the cultural milieu in which they create work and the show creator themselves. Featuring such examples as Donald Glover's *Atlanta*, Michael Shur's *The Good Place*, Phoebe Waller-Bridge's *Fleabag*, Rebecca Sugar's *Steven Universe*, Mindy Kaling's *The Mindy Project*, and Terence Nance's *Random Acts of Flyness*, among others, it encourages students to engage in aesthetic critique as well as cultural analysis, with the ultimate end of making students better understand the relationship between television and auteur, and be better able to engage with the culture in which they swim via its media.

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

Area: Humanities

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.061.323. Masculinities. 3 Credits.

From tap dancer to gangster, assassin to anguished teen, versions of the male in film from the silent era to the present. Cross-listed with Studies of Women, Gender, and Sexuality. One core course in Film and Media Studies is preferred but not required.

Area: Humanities

AS.061.326. Contested Ground: The American West on Film. 3 Credits.

Fantasized, mythologized, and revised: the cinematic west as landscape and idea through the lens of classical Hollywood and of contemporary independent women and indigenous filmmakers.

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.

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.

Shadows, dead ends, and dangerous women in the postwar films of Sam Fuller, John Huston, Fritz Lang, Anthony Mann, Jacques 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.061.346. Time, History and Memory in Recent Global Cinema. 3 Credits.

With its unique ability to transcend both time and space, cinema is particularly suited to address the nature of memory and the politics of remembering. This course will examine how film frames, revises, translates and transforms memories—personal, historical and cultural—through a range of examples in recent global cinema. Films may include those by Pedro Almodóvar, Nuri Bilge Ceylan, Lee Chang-dong, Claire Denis, Michael Haneke, Andrew Haigh, Joanna Hogg, Hirokazu Kore-eda, Christian Petzold, Sarah Polley, Hong Sang Soo, Celine Sciamma, and Jia Zhangke.

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

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.061.354. Invisible Cities. 3 Credits.

In Italo Calvino's book, *Invisible Cities*, Marco Polo depicts an eclectic array of imaginary, and fantastic, cities to Kublai Khan. Using this book as a guide, each student will create an imaginary city composed entirely from online archival footage. Following Calvino's advice, these projects will "take delight not in a city's seven or seventy wonders but in the answer it gives to a question of yours". Additional readings will include works by Louis Aragon, Walter Benjamin, Michel de Certeau, Rainer Maria Rilke, and W.G. Sebald. This course satisfies the Advanced Film Production requirement for FMS majors and minors.

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 over the Vietnam war, civil rights, and the feminist movement affected American filmmaking between roughly 1967 and 1980, heralded by a new generation of filmmakers working both within and outside of the system. Emphasis will be on both close formal analysis and historical contexts. Filmmakers to be discussed will include Robert Altman, Hal Ashby, Charles Burnett, Ivan Dixon, Francis Ford Coppola, Barbara Loden, Elaine May, Mike Nichols, Alan Pakula, Arthur Penn, Bob Rafelson, Martin Scorsese, Melvin Van Peebles, and Claudia Weill. This is a discussion-based class, and regular participation is required.

Area: Humanities
Writing Intensive

AS.061.366. Labyrinths of Passion: The Films of Pedro Almodóvar. 3 Credits.

This course will explore a range of Almodóvar's work, from the early films emerging out of La Movida Madrileña up to and including *The Human Voice* and *Parallel Mothers*, with particular emphasis on *All About My Mother*, *Talk to Her*, *Bad Education*, *Volver*, and *Pain and Glory*. We will examine the director's influences and antecedents—Bunuel, Hitchcock, Sirk, Cassavetes, among others—against the backdrop of Spain's dramatic political and cultural transformation after the death of Franco. And we will closely analyze the characteristics that define Almodóvar's status as an auteur: his groundbreaking approach to sexuality, queer politics and gender transformation; his innovative use of melodrama; and his dazzlingly eclectic visual style.

Area: Humanities

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. (Scripts and clips often selected from American films spanning the 60s through the 2000s.) 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.061.375. 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 Area: Humanities 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.061.382. Explorations in Film Sound. 3 Credits.

This course traces the history of the soundtrack from Vitaphone at the coming of sound to Dolby Stereo in the New Hollywood era to the fully immersive, atmospheric sound systems of today's cinemas and home theaters. We consider major theories on the relationship between sound and image, the production of sound space, the role of the voice in cinema, and the effects of film music. Assignments will engage with the materials through both analytical reflection and short creative sound production. Screenings and examples are likely to include early sound classics, such as *Sunrise* (1927) and *42nd Street* (1933); notable international innovators, such as *The Testament of Dr. Mabuse* (1933) and *A Man Escaped* (1956); pathbreaking stereo entries, such as *Fantasia* (1940) and *Apocalypse Now* (1979); recent exemplars of film music, such as *In the Mood for Love* (2000) and *Morvern Callar* (2002); and films that reflect on the very nature of sound recording, such as *The Conversation* (1974) and *The Lives of Others* (2006).

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

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.

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 21st 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

Prerequisite(s): AS.061.140 OR AS.061.141 OR AS.061.226

Area: Humanities

Writing Intensive

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.061.403. Advanced Screenwriting: Concocting the Thriller. 3 Credits.

If you love watching thrillers — and believe you are possessed with the right blend of obsession, stamina and blind faith required to write one — then please join us for 13 weeks of screenwriting exploration as we tangle with this most beguiling and satisfying of film genres. By semester's end, you'll have written a "killer" first act of a feature script, developed a detailed step outline for acts 2 and 3, designed a look-book to inspire yourself and future collaborators, and hatched a plan to see you project through to completion (on your own, or in a future class.)

Prerequisite(s): AS.061.205 AND AS.061.373

Area: Humanities

Writing Intensive

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.061.406. 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.061.407. Advanced Screenwriting II. 3 Credits.

You've just finished the first draft of your feature screenplay or long-format teleplay. If you're like most mortals, including the teacher of this course, it's likely to be terrifically average. Here's the chance to make it good — and possibly great — with a semester's worth of systematic, high-octane rewriting. Hard labor, creative breakthroughs and a glimpse at what it takes to get Hollywood's attention included.

Prerequisite(s): AS.061.404

Area: Humanities

Writing Intensive

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.061.440. 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.061.501. Independent Study - Film. 1 - 3 Credits.

An independent study in Film and Media Studies gives students the opportunity to pursue an independent research project or develop/produce a film project or a script under the mentorship of a Film and Media Studies faculty member.

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.061.505. Internship-Film/Media. 1 Credit.

An internship in the field of Film and Media to be overseen and approved by a Film and Media Studies faculty member. Prior approval is required.

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

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

An internship in the field of Film and Media to be overseen and approved by a Film and Media Studies faculty member. Prior approval is required.

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

AS.061.542. 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.

An independent study in Film and Media Studies gives students the opportunity to pursue an independent research project or develop/produce a film project or a script under the mentorship of a Film and Media Studies faculty member.

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.

An internship in the field of Film and Media to be overseen and approved by a Film and Media Studies faculty member. Prior approval is required.

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 and approaches to documentary photography and the questions inherent to this mode of image-making. We will explore such themes as representation, storytelling, research, records and archives, journalism, community engagement, and personal perspective. Contemporary issues within our culture and the local Baltimore community will provide inspiration for the work made in this course. Students will produce a final documentary project on a subject of their choice as the culmination of their semester's work. DSLR cameras are available on loan for the semester. Attendance in first class is mandatory.

Area: Humanities

Comparative Thought and Literature**AS.300.305. Japanese Animation: History, Theory, Ecology. 3 Credits.**

An in-depth introduction to the history of Japanese animation from its origins in the 1910s to the contemporary post-Studio Ghibli era. In this course, we survey the narratives, aesthetic forms, industrial practices, and multimedia marketing strategies that have helped Japanese animation emerge as a global cultural phenomenon with a transnational fandom. What distinguishes "anime" from other practices of animation, and what forms of animation practice are excluded by animecentric narratives of Japanese animation history? What types of consumer behavior and emergent forms of sociality has anime engendered, and why have they come to occupy a central place in debates about postwar visual culture and Japanese (post)modernity? And how has Japanese animation been continually reshaped through its dynamic engagement with traditional and emerging media? In tackling these questions, our inquiry will be guided by four distinct methodological approaches that are central to studies of animation and new media: film studies, fan and cultural studies, cyborg theory and posthumanism, and media ecology.

Area: Humanities

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

Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare 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.300.340. Literature and Film of Unintended Consequences. 3 Credits.

Sometimes brilliant ideas and plans don't work as anticipated, or go very badly—for example, empowering the "invisible hand" of the market, building a huge hydroelectric dam, or plotting a double murder by two strangers. This course explores these and other fascinating literary instances of unintended consequences—the unanticipated results of actions that people planned ending up a very different way. Reading or watching mainly twentieth-century American literature and movies, as well as some essays and poetry, we will follow a range of different creators as they think about unplanned effects and why they matter.

What can these works tell us about how we intend, act, or make meaning at the limits of our control? Texts will include films by Charlie Chaplin, Billy Wilder, and Alfred Hitchcock, poetry or fiction by Wallace Stevens, Patricia Highsmith, and Zadie Smith.

Area: Humanities

Writing Intensive

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.300.366. 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.300.399. Cinema and Philosophy. 3 Credits.

What do films and philosophy have in common? Do films express, with their own means, philosophical problems that are relevant to our experience of ourselves and the world we live in? This term we will study such issues with a particular focus on questions of justice, truth, revenge, forgiveness, hope, hate, and fear.

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

First Year Seminars**AS.001.122. FYS: Global Cinema in the 21st Century. 3 Credits.**

This First-Year Seminar introduces students to the intellectual life of the university by considering some of the riches of contemporary global cinema. After a brief introduction each week, you will watch the assigned film and read some texts to deepen your sense of how to analyze it and think about broader matters the director has taken on. During in-class discussion, we will consider what makes a particular film noteworthy, what the director seems to think about his/her national context, and how local issues intersect with broader questions about the human condition. How does the past shape us? What is justice? What is political action? Who are we responsible to? We will also consider aesthetics. What is a good director? How do we know we are watching good acting (especially when reading subtitles?) What impact do cinematography and editing have on our perception of a film? How do film makers speak to and quote one another?

Area: Humanities

AS.001.128. FYS: Deep Listening and Multimedia Sound Art. 3 Credits.

Sound plays a rich and complex role in our everyday lives and in our various forms of media art. In the past thirty years, sound studies has become a new addition to the study of the human senses, as well as the relationship of these senses to history, aesthetics, epistemology, culture, and art. How do we listen to the world around us? To different media? In this First-Year Seminar, we explore listening to the lived environment, to music, and to multimedia sound art ranging from performance art to cinema. The nexus of questions surrounding listening opens us up to a host of new texts and approaches: those of acoustic ecology, or how we experience sound via the lived and natural environment; those of the relationship between the senses and our emotions; those of the nature of musical listening; and those of the art world as it engages with sound. This seminar is a mixture of sound theory and practice. We will read, debate, and bring in examples. Students will create their own projects, both written and sonic. No prior experience in sound theory or sound practice are required.

Area: Humanities

Interdepartmental**AS.360.409. Humanities Research Lab: Documentary Pre-Production. 3 Credits.**

This class will be a hands-on experience for students to be involved in the early stages of a documentary's making. Students will be working with the professor on researching, planning, and writing the treatment for a documentary about a forgotten feminist play (1927) from pre-Holocaust Vienna, where diversity and progressive thought were still possible. This romantic comedy centers around a self-determined matriarch, Therese, helping her three daughters navigate the expectations of rigid, societal beliefs – often leading by example – as they find their way into adulthood. Moving back and forth between the archive of its time both through the re-appropriation of Nazi newsreels and propaganda films, as well as ephemeral films of the time and the the new staging of the play, the film will take the audience inside a theater space where a vibrant environment of escapism smashes against the harsh reality of its time, which is as vivid as it was 80 years ago.

Modern Languages and 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. Did you know that one of the first Latin American actresses to conquer Hollywood was Brazilian? Did you know that cinema has existed in Brazil since 1895, just six months after the first screening in Paris? This course is an introduction to both the academic study of cinema as a communicative art and to Brazilian film. The films selected focus on the late 1950s to the present and highlight import episodes and challenges in the advancement of Brazilian society as well as its cinematic production. Film aesthetics are analyzed through 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 2022. 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. No Prereq.

Area: Humanities

Writing Intensive

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.211.386. Italian Cinema. 3 Credits.

From the epic movies of the silent era to neorealist and auteur films of the post-war period, all the way to contemporary Academy winner *The Great Beauty*, Italian cinema, has had and continues to have a global impact, and shape the imaginary of filmmakers all over the world. This course traces Italian film history from its origins to recent times, highlighting its main genres and trends beyond the icons of neorealist and auteur cinema, including the so-called 'comedy Italian style,' spaghetti westerns, horror, mafia-mockery films, feminist filmmaking, and ecocinema. While learning to probe the cinematic frame, and examine composition, camera movements, cinematography, editing, and sound, and interrogating issues of gender, class, and race, we will screen classics such as *Bicycle Thieves*, *La Dolce Vita*, and *L'Avventura*, but also forgotten archival films by pioneer women filmmakers, and works by emergent, independent filmmakers.

Area: Humanities

Writing Intensive

AS.211.444. 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

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

Writing Seminars

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/>