Department of English

Spring 2019

Undergraduate Film & Media Studies Minor

Courses

Updated October 26, 2018
Information subject to change.

Courses not listed on this document (for example, courses offered in the College of Fine Arts, etc.) may count towards the Film and Media Studies minor with faculty advisor approval. Please contact Jeff Hinkelman at jh51@andrew.cmu.edu for more information.

Dietrich College of Humanities & Social Sciences Courses

76-239  Introduction to Film & Media Studies
Instructor: Jeffrey Hinkelman
Meetings: Lecture: MWF 1:30-2:20 p.m.; Screening: T 6:30-9:20 p.m.
Units: 9
This course is an introduction to the history, technology, aesthetics and ideology of film. The main focus will be on the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. At the same time, we will be attentive to the ways in which our conceptual understanding of film has impacted the development of successive waves of visual media. The central organizing principle is historical, but there are a number of recurring thematic concerns. These include an examination of the basic principles and terminology of filmmaking, the development of film technology, the definition of film as both art and business, the history of film as an object of critical and cultural study, and the importance of film as the precursor of newer formats. The course has four key goals. First, to provide students with a solid grounding in the key issues and concepts of film studies. Second, to expand their ability to knowledgeably critique individual cinematic works and the relationship of those works to the larger culture. Third to provide students with experience in expressing those critiques in verbal, written and visual forms. Lastly, to provide them with an understanding of the central role of film history and film studies in the development of newer media.

76-269  Survey of Forms: Screenwriting
Instructor: Sharon Dilworth
Meetings: TR 9:00-10:20
Units: 9
This is a course in screenplay narrative. The screenplay has a certain format observed by every screenwriter. It is not so difficult to learn the format. The difficulty is in developing a screen story populated by believable characters, creating an expressive and logical relationship between the scenes by manipulating screen space and screen time, knowing what to omit from the story and what to emphasize, and finally writing dialogue that sounds real, but that does not simply copy
everyday speech. The class will be structured into weekly writing exercises, discussion of the narratives under consideration, presentation and discussion of student work, and a final writing project.

### 76-292 Film Production

**Instructor:** Isabelle Strollo  
**Meetings:** TR 12:00-1:20 p.m.  
**Units:** 9

Experiencing the process of filmmaking from the script to the set and to the editing room, students will develop a personal filmic language to create a short final film, exploring audio and visual forms that will serve the content they developed in their scripts. The focus will be on understanding the various aspect of the film grammar with an emphasis on the basic visual components - using space, tone, line, shape, color, movement and rhythm - and how they are used to visually tell the story. These components are used to define characters, communicate moods, emotions, thoughts and ideas.

### 76-297 Radicals, Heretics, Hackers: Russian Outlaws in History, Literature, and Film

**Instructor:** Tatyana Gershkovich  
**Meetings:** TR 3:00-4:20 p.m.  
**Units:** 9

The Russian hacker looms large in the global imagination. He's the cyber outlaw who we imagine can take down the powerful with the click of a finger, sometimes serving as an agent of the Russian government, at other times threatening the state itself. This course will examine the mythology and reality of the Russian hacker by tracing its prehistory, from anarchists in Imperial Russia, to Bolshevik revolutionaries, to dissident artists of the Soviet Union, and finally to contemporary heretics such as Pussy Riot and Edward Snowden. The course will culminate in a student-led symposium on the sociocultural role of the Russian hacker. This course follows a seminar format. Students will be required to critically analyze literature, film, and historical documents. They will work on written exercises that prepare them to write a research paper to be presented at the symposium. This is a 9-unit course. For those proficient in Russian, however, a total of 12 units can be earned by conducting some portion of the work in Russian and meeting outside of class for some additional hours. Details are to be worked out in advance, in consultation with the instructor.

### 76-310 Advanced Studies in Film and Media

**Instructor:** Jeffrey Hinkelman  
**Meetings:** Lecture: MW 3:00-4:20 p.m.; Screening: M 6:30-9:20 p.m.  
**Units:** 9

This course will focus on several key technical components of filmmaking and the ways they function within the film text, as well as the ways they can be read as an indication of the underlying ideology of a work. Individual units of the course will concentrate on performance, production design, photography, editing and music. Films will be drawn from a variety of national cinemas from around the world. A primary goal of the course will be the development of skills useful for filmmaking, film analysis and scholarship. Students will engage in focused projects designed to facilitate the pedagogical goals of each unit.

### 76-374 IDeATe - Cuban Interactive Documentary Project

**Instructors:** Ralph Vittuccio, Andres Tapia  
**Meetings:** TR 2:30-4:20 p.m.  
**Units:** 9

As diplomatic US-Cuban relations evolve, the possibilities of an enriching dialogue involving cultural, artistic, technical and economic areas of collaboration, between both nations, has become crucial. In this context, the idea of an academic
course involving Carnegie Mellon University students and faculty visiting the city of Camagüey, Cuba under the umbrella of a holistic cultural experience of knowledge and discovery has been an inspiring learning option where participants can explore and research diverse areas of study within a socio-cultural environment known for the resourcefulness and creativity of its people, the diversity of its culture and a unique historical-geopolitical situation.

The Carnegie Mellon University Cuban Media Production Class was created as an educational experience that considers the production of individual, multidisciplinary, media projects in, about, and inspired by contemporary Cuba. The concentration of this media class is open to the creative areas of video production, sound, photography, interactive media, writing, data visualization, media performance, etc. The main media production aspect of this class will take place during the Spring Break of 2019 (March 10-17). The individual projects will be done under the guidance of faculty, artists, filmmakers and media professionals from educational and cultural institutions in both countries.

Student registration for this class is open and requires a letter of presentation + intention with the designated faculty in charge.

**76-411**  
**Long 18th-Century British Media: Performance and Print**

**Instructors:**
- Section A: Kristina Straub
- Section B: Jon Klancher

**Meetings:**
- Section A: TR 1:30-2:50 p.m.
- Section B: TR 1:30-2:50 p.m.

**Units:**
- 9

This course invites us to think about late 18th and early 19th century media through the lenses of book history and performance theory. By "media" we mean print and embodied performances that probably did the most to shape publics and public opinion in this period: the theatre and print media such as periodicals, newspapers, poetry, biography, and other prose forms that are often considered ephemeral, but which permeated the reading experiences of the literate and even filtered into the embodied experience of the many British people who did not read. We will begin with materials read and performed at midcentury, moving through the Georgian period into the "age of revolution" and its aftermath in the early 19th century. As we consider the period's media and its effects, we will read theoretical and critical work in the fields of book history and performance studies in order to understand texts and their historical functions in their material and embodied forms.

**76-419**  
**Media in a Digital Age**

**Instructor:** Chris Neuwirth

**Meetings:** TR 10:30-11:50 a.m.

**Units:** 9

How are media in a digital age changing? And how are they changing us? What does it mean to be living in today's communication technology "revolution"? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we will take as case studies several new discursive digital media formations, such as digital books, on-line newspapers, blogs, wikis, and so forth, along with related social formations, such as social media networks and distributed non-profit activist organizations. The readings will provide a range of lens by which to understand these developments, including cognitive, social, political, economic and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as: What are some of the challenges that new digital formations present to traditional communication theories (e.g., How is trust established when speakers are anonymous and globally distributed? How is the "public sphere" constituted when Internet search engines dynamically construct it?). Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Seminar in Film and Media Studies: Class, Race, & Gender in Film

Instructor: David Shumway

Meetings: Lecture: MW 1:30-2:50 p.m.
Screening: T 6:30-9:20 p.m.

Units: 9

We usually think of movies as misrepresenting the realities of class, race, and gender. Certainly Hollywood, known as the "dream factory," usually ignored these realities or systematically distorted them. In this class, we will focus on fiction films which were intended to represent the truth about these social hierarchies. While we will watch a few examples of standard Hollywood product, most of course will concern the realist tradition in cinema. Beginning with Italian neorealism of the 1940s and early 1950s and continuing to the present day, films in this tradition have rejected glamour and glitz, and replaced them with actuality and grit. While these films have been especially interested in exploring class relations and the lives the working class, some of them have also have focused on issues of race and gender. Among the directors whose films we will watch are Roberto Rossellini, Vittorio De Sica, Frederico Fellini, Agnes Varda, Ken Loach, Jean-Pierre Dardenne, Laurent Cantet, John Sayles, and Denzel Washington.

Screenwriting Workshop: Screenwriting/Television Writing

Instructor: Sharon Dilworth

Meetings: TR 10:30-11:50 a.m.

Units: 9

This is an advanced screenwriting workshop that builds on the fundamentals covered in the Survey of Forms: Screenwriting course. The objective of the course is to help students gain a greater critical and artistic sensibility as screen and television writers. We will spend the first part of the semester working on 3 different screenwriting projects; the second part of the semester will be devoted to television writing. A visiting professor who works in television will teach several classes and help the students translate one of their screenplays into television pilots. Class sessions will be rigorous and challenging consisting primarily of group readings and open critiques. Students should arrive to the first class prepared to discuss the idea and status of the screenwriting project they plan to pursue first.

Introduction to Media Studies – Mini 4

Instructor: Richard Purcell

Meetings: W 6:30-9:20 p.m.

Units: 4.5

This mini will introduce you to key concepts and debates within media studies. Given the rather compressed time frame of our course we will focus our reading and thinking on more recent conversations in a variety of media studies disciplines regarding the ontological status of discrete media forms and formats. This to say, in our more recent turn towards describing engagements with media as an inherently transmedia experience, what is the point of talking about discrete media forms and formats? What is a media or medium? Why do we still call talk about tv, film and radio when for all intents and purposes the hardware associated with these technologies have been rendered obsolete? Is music is thing? Is cinema the same as film? Why is a text not a work? We will discuss these issues through a range of short readings from Aristotle, Roland Barthes, Tiziana Terranova, Alexander Weheliye, Gilles Deleuze, Jacques Ranciere Susan Douglas and others. There will be two short papers. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

Multimedia Storytelling in a Digital Age

Instructor: Steve Twedt

Meetings: R 6:30-9:20 p.m.

Units: 9

TBA
Modern African American Film: History and Resistance – Mini 4

Instructor: Dianne Glave
Meetings: M 6:30-9:20 p.m.
Units: 6

This course explores black film emphasizing the historical and contemporary impact of resistance from enslavement to the present. Resistance was expressed by blacks through passive resistance, violence, striving to be middle-class, and even reinventing black stereotypes. Some eras in which these ideas were expressed included enslavement, the American Revolution, World Wars I and II, Civil Rights, and the Age of Obama. Within these periods, there were major social and political transformative movements including slave revolts, the anti-slavery movement, black women's rights, Black Power, and Black Lives Matter. The films will include "The Hate You Give," Oscar Micheaux's "Within Our Gates," "Sankofa," "12 Years a Slave," "Glory," "Shaft," and "Imitation of Life." Class structure will be based in part on the following questions: *What is the significance and meaning of the history of resistance in black film? *How can we use the tools for studying history to better understand resistance in black film? *How do we analyze this history? *How can we contextualize contemporary issue and popular culture through the history of black film?

India Through Film – Mini 4

Instructor: Nico Slate
Meetings: Lecture: TR 1:30-2:50 p.m.; Screening W 6:30-9:20 p.m.
Units: 6

Bollywood films attract hundreds of millions of viewers, not just in India but throughout the world. The name "Bollywood" makes it seem that the Indian film industry is a junior partner, merely an echo of Hollywood. But more films are made in Mumbai every year than in Los Angeles. And Mumbai is only one of many film hubs in India. The rich diversity of Indian cinema speaks to the equally rich history of India itself. This course uses Indian movies to examine several key themes in India's history. We will focus on the twentieth century and on questions of democracy, diversity, and development. This course includes a mandatory film screening on Wednesday evenings beginning at 6:30pm.

Juvenile Delinquency and Film: From Soul of Youth (1920) to West Side Story (1961) – Mini 4

Instructor: Steven Schlossman
Meetings: MW 3:00-4:20 p.m.
Units: 6

How have American films portrayed juvenile delinquency and the juvenile justice system? What does filmmakers' portrayal of juvenile delinquency tell us about American culture and society? Do films vividly capture or badly distort the "realities" of crime and the operations of the justice system? This course uses feature films (to be viewed in advance of class) from the 1920s to the early 1960s, as well as various sociological, psychological, and historical readings, to explore these issues. The course is run as a colloquium, with students playing central leadership roles in launching and guiding class discussions. The course will have a take-home midterm exam (essay), a final exam (essay), and a few short, written assignments linked to students' required oral presentations in class.

The Cold War in Documents and Film

Instructor: Naum Kats
Meetings: MW 10:30-11:50 a.m.
Units: 9

This course is based on use of historical documents and films to study problems that reshaped the world during and after the Cold War. We will examine how documentary and feature films depicted the most important events of the Cold War, such as the Korean War, the construction of the Berlin Wall, the Cuban missile crisis, and others. In addition to films, sources will include documents, lectures and readings.
82-215  Arab Culture Through Film & Literature  
Instructor: Nevine Abraham  
Meetings: MWF 9:30-10:20 a.m.  
Units: 9

This course is designed to introduce students to the literature and culture of the Arab world. Through lectures, discussions, and class presentations students will examine how literary productions reflect the cultures, mentalities, and traditions of the Arab world. Students will learn about a variety of topics, such as religion, social structure, government, and the position of women in the region. The content of the course varies depending on the instructor’s area of expertise and on important developments in the region. Therefore, a specific title and course description will be provided when the course is offered. Students will select from options for writing, presenting, and creative production. With permission of the instructor, it may be possible to earn 3 additional units for work done in Modern Standard Arabic or a dialect. SPRING 2018: This course introduces students to the diversity of Arab culture in the Middle East and North Africa through a variety of critically-acclaimed films and two novels. The course topics aim to challenge stereotypes and foster a better understanding of the social reality of Arab societies. The films and novels un-romanticize the portrayal of childhood and adulthood and offer insight into the hardships and concerns that face Arab youth. Topics covered are the role of religion vis-à-vis key social and family values in everyday life, childhood and education, masculinity, homo/sexuality, gender roles, challenges in conflict zones, and revolution music and art that emerged since the Arab uprising of 2011. Students will have the opportunity to engage in three video-conference dialogues with Saudi, Moroccan, and Egyptian students at universities in Saudi Arabia, Morocco, and Egypt, respectively, to allow for live interaction, exchange, and learning, as well as interview one or two Arabic-native speakers to further their learning. There will be one cooking workshop on Arab cuisine!

82-245  New Directions in Hispanic Studies: Death, Dope, Drag and Doctors in 20th and 21st Century Spanish Film  
Instructor: Candace Skibba  
Meetings: MW 1:30-2:50 p.m.  
Units: 9

"Even today, I've no idea what the truth is, or what I did with it." --Luis Buñuel, My Last Sigh  
Spanish film is known for its quirkiness, irreverence and, as referenced by the inimitable Luis Buñuel, contemplation of truth. This course will enter into that discourse by analyzing films from 20th and 21st century Spain. While no prior knowledge of Spanish language, culture nor history are required, interest in cultural exploration and critical thinking are necessary. Film analysis will form part of the crux of the course, as we will examine cinematography, sound, script, and music. Some questions that might arise may include - How does the film portray emotion? How does the film reflect cultural nuance? The class will be student-centered, and thus highly interactive. It is also a goal of this course to stimulate analytical thinking, and to promote the close readings of texts directed by argumentation and well-structured insights.

82-278  Japanese Film and Literature: The Art of Storytelling  
Instructor: Yasufumi Iwasaki  
Meetings: Section A: MW 1:30-2:50 p.m.  
Section B: MW 12:00-1:20 p.m.  
Units: 9

This course explores how the art of storytelling is in tandem with the vicissitudes of the human condition as illustrated in Japan's variety of fictions, non-fictions, and films in the twentieth and twenty-first centuries. Analyses of each storytelling not only reveal the cultural dynamics behind Japanese modernity, but also invite students to find new insights into Japanese culture and their ways of perceiving our globalized world. What kind of cultural exchanges took place between modern Japan and the West? How are Japan's traditional values transformed in the face of modern technicalization and industrialization, compared to the modernization of other countries? And, in turn, what kind of impact has modern
Japanese culture had on today's world? Tackling these questions among others, the course also extends to such issues as the legacy of traditional Japanese culture, the modern Emperor system, World War II experiences, emerging voices of minorities, and popular culture (e.g., anime and subculture). This course is taught in English.