Faculty Advisors:
Professor Sharon Dilworth – sd20@andrew.cmu.edu
Professor David Shumway – shumway@cmu.edu

Required Introductory Course(s):

76-239 Introduction to Film & Media Studies
Instructor: Professor Koel Banerjee
Meetings: Lecture: MWF 12:30-1:20 p.m.; Screening: M 6:30-9:20 p.m.
Units: 9

This course provides an overview of the technological, historical, aesthetic, and ideological dimensions of cinema. It covers the basic concepts and major theoretical frameworks of the discipline of film studies and maps the development of cinema via key moments in its international history. The course introduces students to the various genres of narrative fiction film as well as to different cinematic practices such as documentaries and experimental films. The first half of the course focuses on the formal elements of the cinematic medium, such as editing, cinematography, mise-en-scène, and sound. The second half concentrates on theories of race, gender, and class representation in film. Students will engage with the ideological elements of popular cinematic culture and analyze how films produce meaning.
For Spring 2020 Only – 76-312 Crime & Justice in American Film will be an accepted substitute for the required course 76-259 Introduction to Film History

76-312  Crime & Justice in American Film  
Instructor: Jeffrey Hinkelman  
Meetings: MW 3:00-4:20 p.m.  
Units: 9  
Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.

Production Course(s):

76-313  Creative Visual Storytelling in Film Production  
Instructor: Professor Ralph Vituccio  
Meetings: TR 12:00-1:20 p.m.  
Units: 9  
Visual storytelling cuts to the heart of the filmmaking process, combining all elements of the craft to engage the viewer. Every picture is comprised of a story, visuals, and, sometimes, sounds. This class is about learning how to understand and control time-based images to better tell your story. We will learn essential skills for becoming a creative technological storyteller – how to think visually and aurally. Fundamental focus will be on understanding the basic visual components – using space, tone, line, shape, color, movement and rhythm- and how they are used to visually tell a story, define characters, communicate moods, emotions, thoughts and ideas. We often are not consciously aware of them within a film but are critical in establishing the relationship between story structure and visual structure. Through readings, film analysis, creative brainstorming, assignments and individual critiques this class will guide each student into translating their creative vision into a short final film.

76-374  Mediated Narrative, English-IDeATe - Brazilian Interactive Documentary  
Instructors: Professors Ralph Vituccio & Andres Tapia  
Meetings: TR 2:30-4:20 p.m.  
Units: 9  
Recent innovations in research and practice in new media and communication studies now focus on the combination of database functionality and digital delivery, producing multimodal forms of scholarship. Digital platforms are expanding the field of the traditional documentary and different degrees of interactivity are changing the way documentary storytelling relates to reality. This course is structured as a project-based class where students will explore the properties of non-linear, multi-linear, and interactive forms of narratives and apply them to create a computer-based interactive documentary about contemporary Brazilian society with an emphasis on ecology and sustainability. This documentary will be filmed in Recife during the spring break week of 2020. The class will explore different styles and techniques of creating
narratives with the flexibility of form offered by the computer through the practice of digression, multiple points of view, disruptions of time and of storyline, etc. As well, the course will introduce students to Brazilian history and culture, considering Brazil’s strategic importance as Latin America’s largest economy, and one of the most biodiverse countries in the world. Students will be exposed — in order to deepen reflection on their own narrative style and to gain critical awareness of the cultural context where they will be working — to some of Brazil’s most prominent writers, photographers and filmmakers, with particular emphasis on cultural production from Northeast Brazil. Students will work within interdisciplinary teams in the creative areas of academic research, writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about communication in digital interactive media not just in terms of technology but also considering broader issues such as verbal and visual language, design, information architecture, communication and community. Students will be prompted to think critically about culturally appropriate ways of documenting and narrating other cultures. Participating students will work to deeply understand the concept and content of their message, considering the cultural aspects of their international experience, through an interactive documentary. The media acquisition aspect of this class will take place during 8 days of immersive cultural exchange in the city of Olinda, Brazil. This process will be done under the supervision of educators, scientists, artists, filmmakers, 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.

**Screenwriting Core Course(s):**

**76-269**  
Instructor: Professor Jane Bernstein  
Meetings: TR 3:00-4:20 p.m.  
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.

**76-469**  
Instructor: Professors Jane Bernstein & Chris Klug  
Meetings: TR 1:30-2:50 p.m.  
Units: 9

We begin by examining the fundamental building blocks of television writing, reading scripts, writing scenes, and watching the best of the medium. We end with our students creating a full Spec Script for a one-hour television drama. Topics include: how one-hour television works, how it emotionally manipulates the audience, how genre functions in television, why certain genres dominate, how a full length story is created from small two-page building blocks. This course functions as a workshop; we don’t talk about writing but rather, we write. Assignments are frequent and pointed. Writing exercises are assigned to stretch the students writing muscles as they work towards completing their final script. Entrance in the course is by permission of the instructor only. Students desiring entry should register and all will initially be placed on the wait list. At the end of the registration week the Instructor will interview the wait list and select those who will gain entry.

**Digital Media Core Course(s):**
**Introduction to Digital Humanities**

**Instructor:** Professor Scott Weingart

**Meetings:** WF 9:00-10:20 a.m.

**Units:** 9

This course introduces students to core methods and readings in Digital Humanities, an emerging field that’s been called “the next big thing” in literary and cultural studies. Students will read influential scholarship by Miriam Posner, Johanna Drucker, Alan Liu, Bethany Nowviskie, Ted Underwood, and Dan Cohen, and explore successful projects like Linked Jazz, Histography, Wearing Gay History, Colored Conventions, Transcribe Bentham, NYPL Building Inspector, and Six Degrees of Francis Bacon. In an effort to facilitate non-traditional collaborations, the course is open to (a.) humanities students curious about computational approaches to humanistic questions and (b.) students with technical, data-driven, or design backgrounds interested in contributing to humanistic knowledge. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

**Topics in Journalism: Storytelling in a Digital Age**

**Instructor:** Steve Twedt

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

**Units:** 9

Advanced Journalism students will learn how to plan and execute long-form news feature stories from the ground up, starting with recognizing a promising idea, organizing a solid proposal then ultimately producing a publication-ready report that is both accurate and compelling.

We will focus on four types of feature stories over the course of the semester: a trend story, a profile, an explanatory report and a data-driven investigative story.

Each will require strong news judgment and solid writing skills, plus the ability to adapt as some story leads unexpectedly come to a dead end while promising other angles rise to the surface. Don’t be surprised if the final product is notably different than the original idea; that’s often the path of the most successful reports.

While each student is responsible for his or her work, class sessions will be highly collaborative as ideas and strategies are critiqued with an eye toward helping all students achieve their best work. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

**Black & White Photography I**

**Instructor:**
- Section A: Sean Carroll
- Section B: Ivette Spradlin
- Section C: Nina Young

**Meetings:**
- Section A: MW 8:30-11:20 a.m.
- Section B: MW 1:30-4:20 p.m.
- Section C: TR 8:30-11:20 a.m.

**Units:** 10

This course will teach you the basic craft of photography from exposure of the negative through darkroom developing and printing to print finishing and presentation. Content includes student presentations, class discussions, shooting assignments, darkroom sessions and class critiques. We will concentrate not only on the technical aspects of photography, but also the aesthetics of seeing with a camera. The course concentrates on photography as a fine art -- what is unique to it and the concerns that are shared with other visual arts, such as composition, tonal values, etc. and aims to equip students with an understanding of the formal issues and the expressive potentials of the medium. Lab fee and 35mm manual camera required. Each student is responsible for the cost of paper and film.
60-142 Digital Photography I
Instructor: T. Ross Mantle
Meetings: MW 8:30-11:20 a.m.
Units: 10
This course explores digital photography and digital printing methods. By semester's end students will have knowledge of contemporary trends in photography, construction (and deconstruction) of photographic meaning, aesthetic choices, and the use of color. Students will learn how digital cameras work, proper digital workflow, RAW file handling, color management and Adobe Photoshop. Through the combination of the practical and theoretical, students will better define their individual voices as photographers. No prerequisites.

60-241 Black & White Photography II
Instructor: Jamie Gruzska
Meetings: TR 1:30-4:20 p.m.
Units: 10
Black and White Photography II continues developing your technical skills in analog photography by introducing medium and large format cameras and prints. Large format view cameras remain the state of the art in control and quality in both film and digital photography. These cameras as well as unusual panoramic and pinhole cameras will be supplied. This course emphasizes aesthetic development and personal artistic growth through individual tutorials and group critiques, and will help to build professional level photography skills. Additional topics include digital printing and negative scanning, advanced monotone printing methods, and a focus on exhibition and folio presentation.

Literature & Cultural Studies Course(s):

76-207 Special Topics in Literature & Culture
Instructor: Professor Kimberly Ellis
Meetings: TR 12:00-1:20 p.m.
Units: 9
Spring 2020: August Wilson Dramas This single author course is designed to introduce you to the literary history and focused study of August Wilson dramas. We will be immersed in his cycle of ten plays, focusing upon the scope, theme and lessons of each. As we contextualize Mr. Wilson’s works, we will do so within the “Four B’s,” which influenced his life and work --- Amiri Baraka, Jorge Luis Borges, Romare Bearden and the Blues, as well as James Baldwin and Paul Robeson. We will use the plays as primary texts and supplement our readings with critical reviews, essays, theatrical productions, a group tour of the Hill District (Wilson’s childhood neighborhood) and possible attendance at a Conference or other event occurring off campus and perhaps, outside of the city. Some of these will be extra credit opportunities, while others will be experiential learning to enrich what we study within class. Online participation is mandatory and vital to our discussions and overall class participation.

76-221 Books You Should Have Read by Now
Instructor: Craig Stamm
Meetings: MWF 11:30 a.m.-12:20 p.m.
Units: 9
Spring 2020: Fantasy & Myth. This course will trace the history of the fantasy literary genre from its origins in myths and legends to our contemporary understanding of fantasy in popular culture. Using texts ranging from the epic poem Beowulf to the 20th century works of authors like J. R. R. Tolkien and Margaret Atwood, we will look at how works of fantasy construct new worlds that reimagine our own reality, providing readers throughout history with new perspectives.
on their own past, present, and possible futures. We will be reading significant works of fantasy of various forms and literary periods, paying attention to how tropes of fantasy are reproduced or subverted to produce various subgenres of fantasy writing, and raising questions about what exactly we mean when we label a text a work of fantasy.

76-233  Literature & Culture in the English Renaissance
Instructor: Professor Stephen Wittek
Meetings: TR 1:30-2:50 p.m.
Units: 9

Spring 2020: Reformation to Revolution The Renaissance (c. 1500-1700) was a time of world-shattering change brought about by innovation, exploration, colonization, religious upheaval, the emergence of capitalism, the print revolution, scientific discovery, and unprecedented flourishing in the creative arts. In England, the same years also ushered in a golden age for English literature, which grew into its own with the arrival of canonical authors such as Thomas More, William Shakespeare, Edmund Spenser, John Milton, and many others. In this course, we will survey major works of the English Renaissance alongside a wide-ranging selection of documents that will help to bring England’s extraordinary literary output into connection with its equally fascinating cultural context. Key themes in focus will include “the literature of conversion,” “women in power,” “the discovery of humanity,” “gender relations,” “race before race,” “political writing,” and “writing the self.” As we read, write, and converse together, we will work toward a broad understanding of what the literature of the English Renaissance means in a 21st century context, and how it has helped to shape the culture of modernity.

- Textbook: Norton Anthology of English Literature, Volume B: 16th & Early 17th Century (10th ed.)
- Core readings: Utopia (More), The Faerie Queene (Spenser), Doctor Faustus (Marlowe), Twelfth Night (Shakespeare), The Duchess of Malfi (Webster), Volpone (Jonson), and Paradise Lost (Milton).
- Assignments: regular online discussion posts, short essay (3-4 pp.), ‘maker’ project + presentation (4-5 min.), term paper (5-6 pp.) (no exams).

76-241  Introduction to Gender Studies
Instructor: Section A: Ryan Mitchell
Section B: Professor Rachel Kravetz
Meetings: Section A: TR 10:30-11:40 a.m.
Section B: MW 12:00-1:20 p.m.
Units: 9

Sections A & B: Biological sex vs. gender roles. Intersectional feminism. LGBTQIA+ rights. Consent. Masculinity and gender roles. #metoo and gender-based violence. Economic inequity. Sexual politics. This course offers students a scholarly introduction to these social and political issues. Organized thematically, with interdisciplinary readings both foundational and contemporary, the class will combine theory, literature, and film with texts like law, public policy, and media representations. We will read critically and discuss openly. Readings will include work by Virginia Woolf, Simone de Beauvoir, Judith Butler, Kimberlé Crenshaw, bell hooks, Michael Kimmel, Raewyn Connell, Chimamanda Ngozi Adichie, Roxanne Gay, James Baldwin and Margaret Atwood.

76-247  Shakespeare: Comedies & Romances
Instructor: Professor Chris Warren
Meetings: MWF 10:30-11:20 a.m.
Units: 9
Would coming to college and not reading Shakespeare seem like going to the Sistine Chapel and not looking up? If so, this introduction to Shakespeare is for you. Our reading list will include not only some of the best-loved and well-known of Shakespeare's comedies and romances but also some of the weirdest and perplexing.

**76-280 Gender and Sexuality in Performance**
**Instructor:** Professor Kristina Straub  
**Meetings:** MW 1:30-2:50 p.m.  
**Units:** 9

"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal—how you order a latte at Tazza D'Oro, tell a lover goodbye at the airport or comfort a crying child—to the very public—performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. This course will bring performance theory into a practical partnership with artistic and literary texts in the creation and critique of social and individual narratives about gender and sexuality. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance—art, theater, film, digital media, poetry—intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will also consider a variety of cultural and artistic practices. The addition of simple performances and exercises for students to incorporate into their research will blur theory and studio practices. Students will be encouraged to practice their theories surrounding performance within the classroom and in public space.

**76-290 Literature & Culture in the 20th Century**
**Instructor:** Professor Rich Purcell  
**Meetings:** TR 3:00-4:20 p.m.  
**Units:** 9

*Spring 2020: Black Fiction* This course will take a transatlantic approach to what constitutes black literature and artistic expression from the nineteenth until the early twenty-first century. We will investigate how black authors use literature and other mediums of expression for social, political, and self-presentation. Our primary focus will be on fiction with some memoir, poetry and non-fiction essays thrown into the mix. We will cover canonical black writers of the diaspora as well as key literary periods and movements. Along with these more conventional ways of accounting for literary history we will look at the way gender, sexuality, (trans) national belonging, ideology and political economy shape the reception, aesthetics and context of black writing. Authors covered in this course include: Fredrick Douglass, Nella Larson, Audre Lorde, Ralph Ellison, Melvin Tolson, Percival Everett, Merle Collins, Claudia Rankine and Tayari Jones to name a few.

**76-295 Topics in Russian Language & Culture**
**Instructor:** Professor Tatyana Gershkovich  
**Meetings:** MW 12:00-1:20 p.m.  
**Units:** 9

*Spring 2020: 19th C. Russian Masterpieces* In the 19th century, Russian writers produced some of the most beloved works of Western literature, among them Dostoevsky's Crime and Punishment, Gogol's Diary of a Madman, and Tolstoy's Anna Karenina, to name just a few. These novels continue to captivate audiences and inspire adaptations in theater, film, and television. This course will examine the fertile century that yielded these masterpieces. In addition to the works mentioned above, students will encounter texts by writers who may be less well known but are no less significant, including Pushkin, Lermontov, and Chekhov. We will consider the social and cultural circumstances in which these works
were produced and reflect on the reasons these Russian masterpieces have appealed to audiences well beyond the Russian-speaking world. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

76-297  Topics in Russian Language & Culture  
Instructor: TBA  
Meetings: TR 1:30-2:50 p.m.  
Units: 9  

Spring 2020: Reckoning with Stalinism in Soviet Politics, Literature, and Film  
In a "secret speech" delivered at the Twentieth Party Congress of the Communist Party of the Soviet Union, Nikita Khrushchev (First Secretary of the Communist Party) called on Soviet leadership to acknowledge the political murders, unjust imprisonment, and other forms of repression that took place under Stalin's leadership. He suggested that these abuses were possible because a "cult of the individual" had developed around Stalin—a cult built not only by politicians but also by Soviet writers, artists, and filmmakers. This course explores the period of public reflection on the abuses of Stalinism that was initiated by Khrushchev's speech. The seminar will begin with an analysis of the core ethical and aesthetic problems of Socialist Realism, the official artistic style of the Soviet Union. It will then examine how the goals of artists changed in the decades following Stalin's death, paying particular attention to artistic treatments of subjects such as World War II and the Stalinist purges. In order to examine how a society comes to terms with its complicity in widespread abuse of its citizens, students will be required to critically analyze literature, film, and historical documents. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

76-317  Contemporary American Fiction  
Instructor: Professor Jeffrey Williams  
Meetings: MW 1:30-2:50 p.m.  
Units: 9  

No one seems to know quite how to define contemporary American fiction. It's clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it's not clear what exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular, we'll look at the turn to "genre," the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.

76-350  Theory from Classics to Contemporary  
Instructor: Professor Kathy Newman  
Meetings: TR 10:30-11:50 a.m.  
Units: 9  

Theory, it has been said, is what we do when we talk about what we are doing---it is a meta-discourse. Every discipline has such a discourse but in literary and cultural studies we are unusual, in part, because the meta-discourse of theory has itself become an area of inquiry. In this course we will investigate the history of theory and criticism, its central thinkers and their major statements from the ancients to our contemporaries. In particular, we will look at some of the main poles of contemporary theory. One of the key shifts in criticism in the past fifty years has been the development of literary and cultural theory that stands as its own form of discourse, not simply to provide a service to literature but that reflects on language, social structures, race, class, ideology, gender, sexuality, and so on. We will read widely in the Norton Anthology of Theory and Criticism and much of the writing you do in the course will be essays in self-clarification and understanding.

76-352  Music, Technology, & Culture
Instructor: Professors Rich Purcell and Rich Randall
Meetings: W 6:30-9:20 p.m.
Units: 9

Music has been a part of our individual and communal lives for 40,000 years. We developed the technology to record and playback music for about 140-years ago. In this seminar we will study the relationship of music, technology and culture from a variety of disciplinary approaches including science and technology studies, musicology and ethnomusicology, neuroscience, sound studies, critical race and ethnicity studies, political economy, cultural studies and media archeology. The course will focus on the impact mediating technologies like vinyl, cassette tapes, mp3s, film and television, the development of music journalism and of course live human performance have had on our social, political and personal interactions with music. We have built the course around case studies that illustrate the intersection of music, technology and culture such as audio analgesia devices, movie soundtracks, streaming services, the rise of internet "listicles" and other crucial moments in twentieth and twenty-first century musical culture. Students in this course will develop critical projects that cross technological, humanistic, and musical boundaries. We hope that students come away from this class with better a host of critical tools to better think about what music means to us and how mediating technologies redefine these meanings.

76-433 Love: A Cultural History
Instructor: Professor Marian Aguiar
Meetings: TR 10:30-11:50 a.m.
Units: 9

This is a course about the literary and cultural history of love. We will focus on romantic love, with an emphasis on how ideas about love have been a dynamic part of our social, political and economic world. Some of the questions to be addressed include: How, historically, did the idea of love become coupled with freedom? How did romantic love come to be considered the epitome of self-fulfillment and what are the contradictions in that idea? How has the idea of romantic love been mobilized on behalf of things like the state, the nation, capitalism or revolution? How do types of love function as a measure of belonging or deviance? How does the discourse of love enter different kinds of institutional arrangements, such as marriage or state citizenship? As a way to explore these questions, this course focuses on literature, reading canonical and non-canonical texts through philosophy, history, anthropology, sociology and law. Students will immerse themselves in an interdisciplinary range of material as they read, discuss and write about these representations. We will roam through cultural theory of affect, psychoanalytic notions of love, historical constructions of marriage, and feminist discussions of love and sexuality. The emphasis will be on Euro-American narrative traditions, but the final part of the course will include a contemporary global comparative context. Literary readings might include William Shakespeare, Jane Austen, Charlotte Bronte, James Baldwin, Toni Morrison, Arundhati Roy and Jeanette Winterson. This course is an advanced undergraduate-only English course with intensive reading. It also satisfies the Capstone requirement for Literature & Culture majors. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-443 Restoration & 18th Century Theatre
Instructor: Professor Kristina Straub
Meetings: TR 1:30-2:50 p.m.
Units: 9

London theaters turned on their lights (or more properly, lit their candles) in 1660 when the Puritan regime ended and Britain returned to monarchical rule. The newly opened theaters quickly became spaces for political and social performances by both actors and audiences. The theater was the place not only to see plays but to hear the latest gossip about the glitterati of the court, to monitor political plots, and to speculate on which pretty actress was current mistress to the King. It was literally a space in which society performed itself, to itself. We will look at the development of the theater as an important social institution and trace its development, up to the mid-1700s, as a media hub that spread its tentacles into newspapers, visual materials, and other popular culture media. Of course, we will read some of the most important plays of this time period, but we will also pay attention to the print and visual culture that grew up around and
in response to the theater. In addition to building knowledge about this important chapter in the development of modern media culture, this course will introduce students to performance studies as a framework for the study of culture in any historical period. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-445 Milton
Instructor: Professor Chris Warren
Meetings: MW 3:00-4:20 p.m.
Units: 9
Although censored and reviled by many in his own day, John Milton (1608-1674), author of Paradise Lost among other powerful anti-monarchical writings of the English Revolution, has influenced writers as varied as William Blake, Mary Shelley, Thomas Jefferson, Friedrich Engels, C.S. Lewis, Malcolm X, and Philip Pullman. This course will investigate what has made Milton a writer at once so much imitated and beloved by his admirers and loathed and denigrated by detractors. The bulk of this course will center on a careful, challenging, and chronological reading of Milton’s works, primarily Paradise Lost but also his great shorter poems including Lycidas, Paradise Regain’d, and Samson Agonistes, and selections of his voluminous prose (Areopagitica, Of Education, Tenure of Kings and Magistrates, Readie and Easy Way to Establish a Free Commonwealth). Studying Milton’s development as a poet, controversialist, and pamphleteer, students will examine Milton’s contexts (chiefly, literary, political, and theological) in order gain further insights into the complex relations between Milton’s 17th-century world and his major poems and prose. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-461 Immigrants, Migrants, and Refugees
Instructor: Professor Marian Aguiar
Meetings: TR 9:00-10:20 a.m.
Units: 9
Contemporary literary writers offer vibrant portrayals of questions around identity, displacement and belonging that accompany immigration, transnational labor (and love) migration, and asylum claims. While British and American works in the late 20th century focused primarily on questions of identity and assimilation for new immigrants, contemporary literary works are increasingly examining the regulations of states, the permeability of border, the experiences of detainment, and the less visible parts of transnational labor and commodity exchange. This is primarily a contemporary English, American and Anglophone global literature course that includes fiction, poetry, and drama; the course also includes non-fiction theoretical, journalistic and memoir readings, as well as documentary film, that will help us analyze the experiences and structures of transnational migration. Possible readings might include Juno Diaz, Julia Alvarez, Celeste Ng, Dina Nayeri, Chimamanda Ngozi Adichie, Jhumpa Lahiri, Viet Thanh Nguyen, Sunjeev Sahota, Noloviolet Bulawayo, Shailja Patel, and Caryl Phillips. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-495 The Art of the Interview
Instructor: Professor Jeffrey Williams
Meetings: M 6:30-9:20 p.m.
Units: 9
In literary studies, we usually draw our research from books and articles, or possibly archives of documents. But one other way to find out information is from interviews. Historians, anthropologists, and journalists use interviews, albeit in different ways. How might apply their methods to literary study?
This course will look at different modes of interviewing. You will also conduct some interviews yourselves. Thus the course will be a mix between a criticism course and a workshop. Through the semester you will be responsible for conducting and editing one long-form interview with a person about art, literature, or another field. In addition, you will develop a project conducting multiple interviews on a topic. Lastly, you will build a portrait or report drawn from one of those
projects. For instance, if you wanted to study the prominence of videogames in people’s lives, how would you find out? Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

**Topics in Film & Visual Media Studies Course(s):**

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<tr>
<td>66-204</td>
<td>CMU Interdisciplinary Film Festival Course</td>
<td>Jolanta Lion</td>
<td>F 5:00-6:20 p.m.</td>
<td>3-9 (variable)</td>
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Due to the unique nature of this course, please contact Laura Donaldson at ldonalds@andrew.cmu.edu or Jolanta Lion at jola@andrew.cmu.edu for more information.

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**Spring 2020: Reckoning with Stalinism in Soviet Politics, Literature, and Film**  In a "secret speech" delivered at the Twentieth Party Congress of the Communist Party of the Soviet Union, Nikita Khrushchev (First Secretary of the Communist Party) called on Soviet leadership to acknowledge the political murders, unjust imprisonment, and other forms of repression that took place under Stalin's leadership. He suggested that these abuses were possible because a "cult of the individual" had developed around Stalin—a cult built not only by politicians but also by Soviet writers, artists, and filmmakers. This course explores the period of public reflection on the abuses of Stalinism that was initiated by Khrushchev's speech. The seminar will begin with an analysis of the core ethical and aesthetic problems of Socialist Realism, the official artistic style of the Soviet Union. It will then examine how the goals of artists changed in the decades following Stalin’s death, paying particular attention to artistic treatments of subjects such as World War II and the Stalinist purges. In order to examine how a society comes to terms with its complicity in widespread abuse of its citizens, students will be required to critically analyze literature, film, and historical documents. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

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<tr>
<td>76-312</td>
<td>Crime &amp; Justice in American Film</td>
<td>Jeffrey Hinkelman</td>
<td>MW 3:00-4:20 p.m.</td>
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Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.

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<td>76-354</td>
<td>Bollywood: Introduction to Popular Indian Cinema</td>
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Instructor: Professor Koel Banerjee
Meetings: MW 10:30-11:50 a.m. (lecture) & T 6:30-9:20 p.m. (screening)
Units: 9

This course provides an overview of popular Indian cinema, with an emphasis on contemporary Bollywood films. The course will trace the development of Indian cinema from the 1950s to the present moment, mapping its transformation from a national film industry to a global culture industry. We will build a cinematic and cultural vocabulary that would enable us to critically engage with popular culture, particularly cinema, from non-Western contexts. We will watch and analyze a diverse range of film genres and styles, including mainstream Bollywood films, art-house films, crossover films, indie/multiplex films, as well as popular films from other regional Indian film industries. Focusing on the aesthetic, narrative, and ideological elements of these films, the course invites us to examine the role of popular cinema in shaping Indian national identity. We will familiarize ourselves with some of the key debates and issues in Indian cinema, such as the role of cinema in the postcolonial state, the function of realism, the status of melodrama, the significance of song and dance, the nature of film censorship, and the relationship of Bollywood with other film cultures. The course will conclude with the global travels of Bollywood, mapping its popular and scholarly reception, and its impact on other media and creative industries.

76-374 Mediated Narrative, English-IDeATe - Brazilian Interactive Documentary
Instructors: Professors Ralph Vituccio & Andres Tapia
Meetings: TR 2:30-4:20 p.m.
Units: 9

Recent innovations in research and practice in new media and communication studies now focus on the combination of database functionality and digital delivery, producing multimodal forms of scholarship. Digital platforms are expanding the field of the traditional documentary and different degrees of interactivity are changing the way documentary storytelling relates to reality. This course is structured as a project-based class where students will explore the properties of non-linear, multi-linear, and interactive forms of narratives and apply them to create a computer-based interactive documentary about contemporary Brazilian society with an emphasis on ecology and sustainability. This documentary will be filmed in Recife during the spring break week of 2020. The class will explore different styles and techniques of creating narratives with the flexibility of form offered by the computer through the practice of digression, multiple points of view, disruptions of time and of storyline, etc. As well, the course will introduce students to Brazilian history and culture, considering Brazil’s strategic importance as Latin America’s largest economy, and one of the most biodiverse countries in the world. Students will be exposed – in order to deepen reflection on their own narrative style and to gain critical awareness of the cultural context where they will be working – to some of Brazil’s most prominent writers, photographers and filmmakers, with particular emphasis on cultural production from Northeast Brazil. Students will work within interdisciplinary teams in the creative areas of academic research, writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about communication in digital interactive media not just in terms of technology but also considering broader issues such as verbal and visual language, design, information architecture, communication and community. Students will be prompted to think critically about culturally appropriate ways of documenting and narrating other cultures. Participating students will work to deeply understand the concept and content of their message, considering the cultural aspects of their international experience, through an interactive documentary. The media acquisition aspect of this class will take place during 8 days of immersive cultural exchange in the city of Olinda, Brazil. This process will be done under the supervision of educators, scientists, artists, filmmakers, 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.

76-377 Shakespeare on Film
Instructor: Professor Stephen Wittek  
Meetings: TR 3:00-4:20 p.m. (lecture) & R 6:30-9:20 p.m. (screening)  
Units: 9  
The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied corpus of films that includes legendary performances, adaptations from across the full breadth of world cinema, and experiments in every major genre. This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of authorship, adaptation, technology, and performance. As we watch, read, write, and converse together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context and how film has helped to shape Shakespeare’s unparalleled cultural influence.

Assignments: regular online discussion posts, short essay (3-4 pp.), presentation (8-10 min.), term paper (6-8 pp.) (no exams).

79-270 Anti-Semitism Then and Now: Perspectives from the Middle Ages to the Present  
Instructor: Professor Michael Friedman  
Meetings: Section A: M 1:30-2:50 p.m.  
Section B: W 1:30-2:50 p.m.  
Units: 6  
This course will examine the history of anti-Jewish hatred and violence from the Middle Ages through the Holocaust. The course will focus on representative case studies, texts, and films. These will include pre-modern incidents of “fake news” such as the medieval rumor of “blood libel” that unleashed massacres and mass expulsions of Jews from countless communities. In examining the rise of modern anti-Semitism we shall focus on debates over Jewish assimilation and citizenship and consider the popular impact of the print media’s dissemination of conspiracy theories of Jewish world domination, including the infamous forgery “The Protocols of the Elders of Zion.” We will also examine cases of mass anti-Jewish violence, known as pogroms, in Eastern Europe and Russia, and the genocidal onslaught against European Jewry by the National Socialist regime. Finally, we will discuss the resurgence of anti-Semitism in contemporary Europe.

76-409 History of German Film  
Instructor: Professor Steve Brockmann  
Meetings: W 6:30-9:20 p.m.  
Units: 9  
This course is a chronological introduction to one of the world’s greatest cinema traditions: German cinema. It moves from the silent cinema of the 1910s to the Weimar Republic, when German cinema represented Hollywood’s greatest challenger in the international cinema world. It then addresses the cinema of Hitler’s so-called “Third Reich,” when German cinema dominated European movie theaters, and moves on to the cinema of divided Germany from 1949-1989, when cinema in the socialist east and cinema in the capitalist west developed in very different ways. In the final weeks of the semester, we will address German cinema in the post-unification period, which has experienced a revival in popularity and interest. The two historical foci of the semester will be the Weimar Republic, the classic era of German cinema, and the era of the so-called “New German Cinema” of the 1970s and 1980s, when major German directors developed radical new approaches to cinema and critiques of Hollywood. Among the great directors focused on in the course of the semester will be Friedrich Wilhelm Murnau, Fritz Lang, Leni Riefenstahl, Wolfgang Staudte, Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder. No knowledge of the German language is required for this course; most of the films will be in German with English subtitles. The course will be cross-listed in the departments of Modern Languages, English, and History. Students will be required to attend class, to watch all of the required films, to actively participate in discussion, to write a 15-page term paper on a topic related to German cinema history, and to take a midterm and a final examination.

76-454 Rise of the Blockbuster Film
The term “blockbuster” has been a part of the American film industry for over sixty years, but, like “pornography,” it’s extremely difficult to define from a critical standpoint. For most of the viewing public the “we know it when we see it” definition seems to suffice. In an academic sense, however, such vagueness is problematic. This course will explore the idea of the “blockbuster” over time and across cultural boundaries. What is the origin of the concept? What is the structural impact of the “blockbuster” on the film industry? How does the meaning of the term change from genre to genre? Is it a genre in and of itself? How does a “blockbuster” reinforce our cultural conceptions? How might the concept change in the future? What does all of this tell us about ourselves?

This course will draw examples from across the history of film in order to develop a holistic understanding of what the term might encompass from a variety of perspectives. By thoroughly discussing a wide selection of texts we will be able to better understand the ways in which the “blockbuster” has influenced the film industry, how the concept has both manifested itself and changed over time, and how it has shaped our cultural perspectives.

Students will be required to view at least two feature-length films a week outside of class. Assignment will include weekly films, readings, quizzes and two papers.

Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

82-215 Arab Culture Through Dialogues, Film, and Literature
Instructor: Nevine Abraham
Meetings: MWF 9:30-10:20 a.m.
Units: 9
This course introduces students to the Arab World through a lens that challenges stereotypes, fosters a better understanding of the social reality of Arab societies, and appreciates the diverse identities. The objective is to increase cross-cultural understanding and equip students with the skills needed to thrive in the 21st century and become global citizens. Students will build cultural literacy and relationships through virtual meetings with Arab students in Saudi Arabia, Egypt, Qatar, and Morocco, in addition to watching a variety of critically-acclaimed films and reading two novels. Topics covered are the diversity of the Arab World, homo/sexuality, gender roles, social values, the effect of modernization on changes, and revolution music and art that emerged since the Arab uprisings of 2011.

82-278 Japanese Film and Literature: The Art of Storytelling
Instructor: Yoshihiro Yasuhara
Meetings: MWF 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.

82-284 Multicultural Pittsburgh: A Creative Media Exploration of Community, Language & Identity
Pittsburgh is known for its multicultural landscape and communities. Through this course, students will explore the cultures, identities, languages, and groups that have historically shaped, and are still shaping Pittsburgh. Students will develop digital documentation of the city’s communities, for example using video, photography, audio podcast augmented AR and immersive VR. Through active learning, students will employ approaches such as testimony, psycho- geography, use map-making and topographical tools, and explore data visualization and 3D imaging. Students will craft their work in a new multimedia space for engagement with global languages and cultures housed in the newly opened Tepper Quad, and at the end of the semester, their work will be on exhibit for the campus community and the wider public. This course will develop your research and fieldwork skills, media creation skills and multicultural literacy. The only pre-requisites are an adventurous spirit and an open approach to creativity. Limited to 12 students.

99-421  Faces of Home
Instructors:  Jolanta Lion & M. Shernell Smith
Meetings:  3/19/20 - 3/22/20
Thursday 3/19/20 – 7:00-8:50 p.m.
Friday 3/20/20 – 4:00-5:50 p.m. AND 7:00-9:20 p.m.
Saturday 3/21/20 – 2:00-3:50 p.m. AND 7:00-8:50 p.m.
Sunday 3/22/20 – 12:00-1:50 p.m. AND 4:30-7:20 p.m.
Units:  3

Introduction and Background: Created in 2006, the Carnegie Mellon International “Faces” Film Festival serves as a bridge between the university and the greater Pittsburgh community, opening its doors each year to the interests and passions of a film audience spanning generations and cultures. The “Faces” Film Festival takes place every year in the spring, not counting 2-3 sneak previews in the fall and spring semesters. It presents a wide spectrum of contemporary world cinema focusing on a different annual theme.

The 2019-20 Festival brings the theme of Faces of Home which will enrich us by presenting how different notions of Home define our unique perspectives of understanding the world and ourselves. Each film in this year’s lineup will explore international and contemporary issues that may be obscured or ignored in mainstream media reporting. This festival and the simultaneously held festival courses that are an integral part of the festival provide a rare opportunity to engage directly with filmmakers, offering the chance to expand on the films’ controversial themes while learning more about the filmmaking industry and the artistic process.

The “Faces” Film Festival introduces students from all academic majors, both undergraduate and graduate, to the socio-political significance and artistic merits of the films presented during the festival. Through screenings of acclaimed, international features and documentaries, class discussions, and workshops with established filmmakers, students gain basic insights into film production and analysis.

The Weekend Course: The overlap of the Weekend Course and the festival bridges the gap between the university and the greater Pittsburgh community. The Weekend Course, which is cross-listed with other universities, extends enrollment beyond the Carnegie Mellon’s campus. The interactive components of the festival introduce CMU film students to the broader audience of film connoisseurs, academics, business owners, ethnic organizations and community leaders who gather annually to support the festival while, at the same time, bringing the CMU Film Major to the attention of all of these groups. The course incorporates the 2019 CMU International Film Festival’s invited speakers, directors, and films as teaching and learning tools. By focusing on political, cultural, and societal themes as seen through the perspectives of
others, students will be encouraged to understand their own cultural backgrounds more thoroughly. Through classroom discussions and directors’ workshops students will hone their critical thinking skills and learn to read and interpret art and print media with a more discerning eye. As part of the pass/fail component of the course participants will translate their informed reactions to the screenings into written analyses of the films’ major themes and perspectives.

MINOR: FILM & MEDIA STUDIES (pp. 16-23)

Faculty Advisor: Jeff Hinkelmann – jh51@andrew.cmu.edu

Required Introductory Course:

**76-239**  
Introduction to Film & Media Studies  
Instructor: Professor Koel Banerjee  
Meetings: Lecture: MWF 12:30-1:20 p.m.; Screening: M 6:30-9:20 p.m.  
Units: 9  
This course provides an overview of the technological, historical, aesthetic, and ideological dimensions of cinema. It covers the basic concepts and major theoretical frameworks of the discipline of film studies and maps the development of cinema via key moments in its international history. The course introduces students to the various genres of narrative fiction film as well as to different cinematic practices such as documentaries and experimental films. The first half of the course focuses on the formal elements of the cinematic medium, such as editing, cinematography, mise-en-scène, and sound. The second half concentrates on theories of race, gender, and class representation in film. Students will engage with the ideological elements of popular cinematic culture and analyze how films produce meaning.

Required Intermediate Course:

Not offered Spring 2020

Topics in Film & Media Elective Courses:

**66-204**  
CMU Interdisciplinary Film Festival Course  
Instructor: Jolanta Lion  
Meetings: F 5:00-6:20 p.m.  
Units: 3-9 (variable)  
Due to the unique nature of this course, please contact Laura Donaldson at ldonalds@andrew.cmu.edu or Jolanta Lion at jola@andrew.cmu.edu for more information.

**76-269**  
Survey of Forms: Screenwriting  
Instructor: Professor Jane Bernstein  
Meetings: TR 3:00-4:20 p.m.  
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.

76-297  
**Topics in Russian Language & Culture**  
Instructor: TBA  
Meetings: TR 1:30-2:50 p.m.  
Units: 9  

**Spring 2020: Reckoning with Stalinism in Soviet Politics, Literature, and Film**  
In a "secret speech" delivered at the Twentieth Party Congress of the Communist Party of the Soviet Union, Nikita Khrushchev (First Secretary of the Communist Party) called on Soviet leadership to acknowledge the political murders, unjust imprisonment, and other forms of repression that took place under Stalin’s leadership. He suggested that these abuses were possible because a "cult of the individual" had developed around Stalin—a cult built not only by politicians but also by Soviet writers, artists, and filmmakers. This course explores the period of public reflection on the abuses of Stalinism that was initiated by Khrushchev's speech. The seminar will begin with an analysis of the core ethical and aesthetic problems of Socialist Realism, the official artistic style of the Soviet Union. It will then examine how the goals of artists changed in the decades following Stalin's death, paying particular attention to artistic treatments of subjects such as World War II and the Stalinist purges. In order to examine how a society comes to terms with its complicity in widespread abuse of its citizens, students will be required to critically analyze literature, film, and historical documents. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

76-312  
**Crime & Justice in American Film**  
Instructor: Jeffrey Hinkelman  
Meetings: MW 3:00-4:20 p.m.  
Units: 9  

Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.

76-313  
**Creative Visual Storytelling in Film Production**  
Instructor: Professor Ralph Vituccio  
Meetings: TR 12:00-1:20 p.m.  
Units: 9  

Visual storytelling cuts to the heart of the filmmaking process, combining all elements of the craft to engage the viewer. Every picture is comprised of a story, visuals, and, sometimes, sounds. This class is about learning how to understand and control time-based images to better tell your story. We will learn essential skills for becoming a creative technological storyteller—how to think visually and aurally. Fundamental focus will be on understanding the basic visual components—using space, tone, line, shape, color, movement and rhythm— and how they are used to visually tell a story, define
characters, communicate moods, emotions, thoughts and ideas. We often are not consciously aware of them within a film but are critical in establishing the relationship between story structure and visual structure. Through readings, film analysis, creative brainstorming, assignments and individual critiques this class will guide each student into translating their creative vision into a short final film.

76-354  Bollywood: Introduction to Popular Indian Cinema  
Instructor:  Professor Koel Banerjee  
Meetings:  MW 10:30-11:50 a.m. (lecture) & T 6:30-9:20 p.m. (screening)  
Units:  9

This course provides an overview of popular Indian cinema, with an emphasis on contemporary Bollywood films. The course will trace the development of Indian cinema from the 1950s to the present moment, mapping its transformation from a national film industry to a global culture industry. We will build a cinematic and cultural vocabulary that would enable us to critically engage with popular culture, particularly cinema, from non-Western contexts. We will watch and analyze a diverse range of film genres and styles, including mainstream Bollywood films, art-house films, crossover films, indie/multiplex films, as well as popular films from other regional Indian film industries. Focusing on the aesthetic, narrative, and ideological elements of these films, the course invites us to examine the role of popular cinema in shaping Indian national identity. We will familiarize ourselves with some of the key debates and issues in Indian cinema, such as the role of cinema in the postcolonial state, the function of realism, the status of melodrama, the significance of song and dance, the nature of film censorship, and the relationship of Bollywood with other film cultures. The course will conclude with the global travels of Bollywood, mapping its popular and scholarly reception, and its impact on other media and creative industries.

76-374  Mediated Narrative, English-IDeATe - Brazilian Interactive Documentary  
Instructors:  Professors Ralph Vituccio & Andres Tapia  
Meetings:  TR 2:30-4:20 p.m.  
Units:  9

Recent innovations in research and practice in new media and communication studies now focus on the combination of database functionality and digital delivery, producing multimodal forms of scholarship. Digital platforms are expanding the field of the traditional documentary and different degrees of interactivity are changing the way documentary storytelling relates to reality. This course is structured as a project-based class where students will explore the properties of non-linear, multi-linear, and interactive forms of narratives and apply them to create a computer-based interactive documentary about contemporary Brazilian society with an emphasis on ecology and sustainability. This documentary will be filmed in Recife during the spring break week of 2020. The class will explore different styles and techniques of creating narratives with the flexibility of form offered by the computer through the practice of digression, multiple points of view, disruptions of time and of storyline, etc. As well, the course will introduce students to Brazilian history and culture, considering Brazil’s strategic importance as Latin America’s largest economy, and one of the most biodiverse countries in the world. Students will be exposed – in order to deepen reflection on their own narrative style and to gain critical awareness of the cultural context where they will be working – to some of Brazil’s most prominent writers, photographers and filmmakers, with particular emphasis on cultural production from Northeast Brazil. Students will work within interdisciplinary teams in the creative areas of academic research, writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about communication in digital interactive media not just in terms of technology but also considering broader issues such as verbal and visual language, design, information architecture, communication and community. Students will be prompted to think critically about culturally appropriate ways of documenting and narrating other cultures. Participating students will work to deeply understand the concept and content of their message, considering the cultural aspects of their international experience, through an interactive documentary. The media acquisition aspect of this class will take place during 8 days of immersive cultural
exchange in the city of Olinda, Brazil. This process will be done under the supervision of educators, scientists, artists, filmmakers, 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.

76-377 Shakespeare on Film  
Instructor: Professor Stephen Wittek  
Meetings: TR 3:00-4:20 p.m. (lecture) & R 6:30-9:20 p.m. (screening)  
Units: 9  
The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied corpus of films that includes legendary performances, adaptations from across the full breadth of world cinema, and experiments in every major genre. This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of authorship, adaptation, technology, and performance. As we watch, read, write, and converse together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context and how film has helped to shape Shakespeare's unparalleled cultural influence.

Assignments: regular online discussion posts, short essay (3-4 pp.), presentation (8-10 min.), term paper (6-8 pp.) (no exams).

76-409 History of German Film  
Instructor: Professor Steve Brockmann  
Meetings: W 6:30-9:20 p.m.  
Units: 9  
This course is a chronological introduction to one of the world's greatest cinema traditions: German cinema. It moves from the silent cinema of the 1910s to the Weimar Republic, when German cinema represented Hollywood's greatest challenger in the international cinema world. It then addresses the cinema of Hitler's so-called "Third Reich," when German cinema dominated European movie theaters, and moves on to the cinema of divided Germany from 1949-1989, when cinema in the socialist east and cinema in the capitalist west developed in very different ways. In the final weeks of the semester, we will address German cinema in the post-unification period, which has experienced a revival in popularity and interest. The two historical foci of the semester will be the Weimar Republic, the classic era of German cinema, and the era of the so-called "New German Cinema" of the 1970s and 1980s, when major German directors developed radical new approaches to cinema and critiques of Hollywood. Among the great directors focused on in the course of the semester will be Friedrich Wilhelm Murnau, Fritz Lang, Leni Riefenstahl, Wolfgang Staudte, Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder. No knowledge of the German language is required for this course; most of the films will be in German with English subtitles. The course will be cross-listed in the departments of Modern Languages, English, and History. Students will be required to attend class, to watch all of the required films, to actively participate in discussion, to write a 15-page term paper on a topic related to German cinema history, and to take a midterm and a final examination.

76-454 Rise of the Blockbuster Film  
Instructor: Jeff Hinkelman  
Meetings: MW 12:00-1:20 p.m. (lecture) & M 6:30-9:20 p.m. (screening)  
Units: 9  
The term “blockbuster” has been a part of the American film industry for over sixty years, but, like “pornography,” it’s extremely difficult to define from a critical standpoint. For most of the viewing public the “we know it when we see it”
definition seems to suffice. In an academic sense, however, such vagueness is problematic. This course will explore the idea of the “blockbuster” over time and across cultural boundaries. What is the origin of the concept? What is the structural impact of the “blockbuster” on the film industry? How does the meaning of the term change from genre to genre? Is it a genre in and of itself? How does a “blockbuster” reinforce our cultural conceptions? How might the concept change in the future? What does all of this tell us about ourselves?

This course will draw examples from across the history of film in order to develop a holistic understanding of what the term might encompass from a variety of perspectives. By thoroughly discussing a wide selection of texts we will be able to better understand the ways in which the “blockbuster” has influenced the film industry, how the concept has both manifested itself and changed over time, and how it has shaped our cultural perspectives.

Students will be required to view at least two feature-length films a week outside of class. Assignment will include weekly films, readings, quizzes and two papers.

Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

**76-469 Screenwriting Workshop: Screenwriting/Television Writing**

**Instructor:** Professors Jane Bernstein & Chris Klug

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

**Units:** 9

We begin by examining the fundamental building blocks of television writing, reading scripts, writing scenes, and watching the best of the medium. We end with our students creating a full Spec Script for a one-hour television drama. Topics include: how one-hour television works, how it emotionally manipulates the audience, how genre functions in television, why certain genres dominate, how a full length story is created from small two-page building blocks. This course functions as a workshop; we don’t talk about writing but rather, we write. Assignments are frequent and pointed. Writing exercises are assigned to stretch the students writing muscles as they work towards completing their final script. Entrance in the course is by permission of the instructor only. Students desiring entry should register and all will initially be placed on the wait list. At the end of the registration week the Instructor will interview the wait list and select those who will gain entry.

**79-270 Anti-Semitism Then and Now: Perspectives from the Middle Ages to the Present**

**Instructor:** Professor Michael Friedman

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

**Units:** 6

This course will examine the history of anti-Jewish hatred and violence from the Middle Ages through the Holocaust. The course will focus on representative case studies, texts, and films. These will include pre-modern incidents of “fake news” such as the medieval rumor of "blood libel" that unleashed massacres and mass expulsions of Jews from countless communities. In examining the rise of modern anti-Semitism we shall focus on debates over Jewish assimilation and citizenship and consider the popular impact of the print media's dissemination of conspiracy theories of Jewish world domination, including the infamous forgery "The Protocols of the Elders of Zion." We will also examine cases of mass anti-Jewish violence, known as pogroms, in Eastern Europe and Russia, and the genocidal onslaught against European Jewry by the National Socialist regime. Finally, we will discuss the resurgence of anti-Semitism in contemporary Europe.

**82-215 Arab Culture Through Dialogues, Film, and Literature**

**Instructor:** Nevine Abraham
Meetings: MWF 9:30-10:20 a.m.
Units: 9
This course introduces students to the Arab World through a lens that challenges stereotypes, fosters a better understanding of the social reality of Arab societies, and appreciates the diverse identities. The objective is to increase cross-cultural understanding and equip students with the skills needed to thrive in the 21st century and become global citizens. Students will build cultural literacy and relationships through virtual meetings with Arab students in Saudi Arabia, Egypt, Qatar, and Morocco, in addition to watching a variety of critically-acclaimed films and reading two novels. Topics covered are the diversity of the Arab World, homo/sexuality, gender roles, social values, the effect of modernization on changes, and revolution music and art that emerged since the Arab uprisings of 2011.

82-278 Japanese Film and Literature: The Art of Storytelling
Instructor: Yoshihiro Yasuhara
Meetings: MWF 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.

82-284 Multicultural Pittsburgh: A Creative Media Exploration of Community, Language & Identity
Instructor: Professor Stephan Caspar
Meetings: TR 10:30-11:50 a.m.
Units: 9
Pittsburgh is known for its multicultural landscape and communities. Through this course, students will explore the cultures, identities, languages, and groups that have historically shaped, and are still shaping Pittsburgh. Students will develop digital documentation of the city’s communities, for example using video, photography, audio podcast augmented AR and immersive VR. Through active learning, students will employ approaches such as testimony, psycho-geography, use map-making and topographical tools, and explore data visualization and 3D imaging. Students will craft their work in a new multimedia space for engagement with global languages and cultures housed in the newly opened Tepper Quad, and at the end of the semester, their work will be on exhibit for the campus community and the wider public. This course will develop your research and fieldwork skills, media creation skills and multicultural literacy. The only pre-requisites are an adventurous spirit and an open approach to creativity. Limited to 12 students.

99-421 Faces of Home
Instructors: Jolanta Lion & M. Shernell Smith
Meetings: 3/19/20 - 3/22/20
  Thursday 3/19/20 – 7:00-8:50 p.m.
  Friday 3/20/20 – 4:00-5:50 p.m. AND 7:00-9:20 p.m.
  Saturday 3/21/20 – 2:00-3:50 p.m. AND 7:00-8:50 p.m.
  Sunday 3/22/20 – 12:00-1:50 p.m. AND 4:30-7:20 p.m.
Units: 3
**Introduction and Background:** Created in 2006, the Carnegie Mellon International “Faces” Film Festival serves as a bridge between the university and the greater Pittsburgh community, opening its doors each year to the interests and passions of a film audience spanning generations and cultures. The “Faces” Film Festival takes place every year in the spring, not counting 2-3 sneak previews in the fall and spring semesters. It presents a wide spectrum of contemporary world cinema focusing on a different annual theme.

**The 2019-20 Festival** brings the theme of Faces of Home which will enrich us by presenting how different notions of Home define our unique perspectives of understanding the world and ourselves. Each film in this year’s lineup will explore international and contemporary issues that may be obscured or ignored in mainstream media reporting. This festival and the simultaneously held festival courses that are an integral part of the festival provide a rare opportunity to engage directly with filmmakers, offering the chance to expand on the films’ controversial themes while learning more about the filmmaking industry and the artistic process.

The “Faces” Film Festival introduces students from all academic majors, both undergraduate and graduate, to the socio-political significance and artistic merits of the films presented during the festival. Through screenings of acclaimed, international features and documentaries, class discussions, and workshops with established filmmakers, students gain basic insights into film production and analysis.

**The Weekend Course:** The overlap of the Weekend Course and the festival bridges the gap between the university and the greater Pittsburgh community. The Weekend Course, which is cross-listed with other universities, extends enrollment beyond the Carnegie Mellon’s campus. The interactive components of the festival introduce CMU film students to the broader audience of film connoisseurs, academics, business owners, ethnic organizations and community leaders who gather annually to support the festival while, at the same time, bringing the CMU Film Major to the attention of all of these groups. The course incorporates the 2019 CMU International Film Festival’s invited speakers, directors, and films as teaching and learning tools. By focusing on political, cultural, and societal themes as seen through the perspectives of others, students will be encouraged to understand their own cultural backgrounds more thoroughly. Through classroom discussions and directors’ workshops students will hone their critical thinking skills and learn to read and interpret art and print media with a more discerning eye. As part of the pass/fail component of the course participants will translate their informed reactions to the screenings into written analyses of the films’ major themes and perspectives.

**400-level Advanced Film & Media Course:**

**76-454 Rise of the Blockbuster Film**

**Instructor:** Jeff Hinkelman

**Meetings:** MW 12:00-1:20 p.m. (lecture) & M 6:30-9:20 p.m. (screening)

**Units:** 9

The term “blockbuster” has been a part of the American film industry for over sixty years, but, like “pornography,” it’s extremely difficult to define from a critical standpoint. For most of the viewing public the “we know it when we see it” definition seems to suffice. In an academic sense, however, such vagueness is problematic. This course will explore the idea of the “blockbuster” over time and across cultural boundaries. What is the origin of the concept? What is the structural impact of the “blockbuster” on the film industry? How does the meaning of the term change from genre to genre? Is it a genre in and of itself? How does a “blockbuster” reinforce our cultural conceptions? How might the concept change in the future? What does all of this tell us about ourselves?

This course will draw examples from across the history of film in order to develop a holistic understanding of what the term might encompass from a variety of perspectives. By thoroughly discussing a wide selection of texts we will be able
to better understand the ways in which the “blockbuster” has influenced the film industry, how the concept has both manifested itself and changed over time, and how it has shaped our cultural perspectives.

Students will be required to view at least two feature-length films a week outside of class. Assignment will include weekly films, readings, quizzes and two papers.

Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.