Dietrich College of Humanities and Social Sciences

Film and Media Studies

Minor

Fall 2017 Course Descriptions

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Information is subject to change
76-239  Introduction to Film Studies  
Home Dept.: English  
Instructor: Jeffrey Hinkelman  
Meetings: MWF 12:30—1:20 p.m.  
T 6:30—9:20 p.m. (Screening)  
Units: 9  
Co-/Prerequisite: 76-101 Interpretation & Argument

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  
Home Dept.: English  
Instructor: Sharon Dilworth  
Meetings: MW 10:30 a.m. to 11:50 a.m.  
Units: 9  
Prerequisite: 76-101 Interpretation & Argument

It is not so difficult to learn the format or even to master the style of the screenplay-the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester.

76-312  Crime and Justice in American Film  
Home Dept.: History (x-listed with 79-308)  
Instructor: Jeff Hinkelman  
Meetings: TR 12:00—1:20 p.m.  
Units: 9  
Prerequisite: None

It is not so difficult to learn the format or even to master the style of the screenplay-the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write
analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester.

76-338  The American Cinema
Home Dept.:  English
Instructor:  David Shumway
Meetings:  MW 1:30—2:50 p.m.
M 6:30—9:20 p.m. (Screening)
Units:  9
Prerequisite:  76-101 Interpretation & Argument

This course will look at major works and major directors of sound-era American Cinema in the context of the history of the film industry and the larger society. It will do so through lens of Hollywood 50 years ago, 1967, which has been called the annus mirabilis (miracle year) of American cinema. Most weeks we will watch a film from 1967 paired with one made before or since. The focus will on major stylistic and thematic continuities and developments. We will look at the work of major directors, such as Hawks, Hitchcock, Coppola, and Polanski, major genres, such as screwball comedy, crime dramas, and Westerns, and major styles, such as film noir.

76-469  Screenwriting Workshop
Home Dept.:  English
Instructor:  Jane Bernstein
Meetings:  TR 3:00—4:20 p.m.
Units:  9
Prerequisites:  76-101 Interpretation & Argument AND 76-269 Survey of Forms: Screenwriting

This semester will begin with a review of the fundamentals of screenwriting, including character development, scene construction, dialogue, and story structure. Student work will include exercises that encourage writers to take creative risks with genre, tone, character, and structure, one collaborative project, and two short scripts. We will also view mainstream, personal, and experimental narrative films in both American and international cinema.

79-308  Crime and Justice in American Film
Home Dept.:  History
Instructor:  Jeffrey Hinkelman
Meetings:  TR 12:00—1:20 p.m.
Units:  9
Prerequisite:  None

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.

82-278 Japanese Film and Literature
Home Dept.: Modern Languages
Instructor: Yoshihiro Yasuhara
Meetings: TR 1:30—2:50 p.m.
Units: 9
Prerequisite: None

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.