Courses not listed on this document (for example, courses offered in the College of Fine Arts, IDeATe, 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.

Pittsburgh Filmmakers Courses
Pittsburgh Filmmakers and Carnegie Mellon University have offered classes cooperatively since 1985. Students may enroll in Pittsburgh Filmmakers' courses for elective credit. Some Pittsburgh Filmmakers course offerings fulfill a requirement for a Film Minor in the College of Humanities and Social Sciences. Pittsburgh Filmmakers classes are open to CMU students, university-wide. All students must register through the College of Fine Arts. Contact: Svenja Drouven, CFA Dean’s Office, 412-268-2348 or sdrouven@andrew.cmu.edu.

For a complete list of Fall 2018 courses at Pittsburgh Filmmakers, please visit:
http://filmmakers.pfpca.org/school/classes/schedules/fall-2018

Dietrich College of Humanities & Social Sciences Courses

76-239  Introduction to Film Studies
Home Dept.:  English
Instructor:  Jeff Hinkelman
Meetings:  MWF 1:30-2:20 p.m.  
T 6:30-9:20 p.m. (Screening)
Units:  9
Co-/Prerequisite: 76-101 Interpretation & Argument
This course will serve as an introduction to the history, theory, and form of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film form and narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson's seminal text, Film Art: An Introduction, we will also learn the grammar of and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its golden age by watching movies that both represent and challenge the classical Hollywood mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the big-budget, hybrid-form blockbuster in our increasingly global and interconnected context, interrogating the current state of the movies and moviegoing.
76-377 Shakespeare and Film
Home Dept.: English
Instructor: Professor Stephen Wittek
Meetings: MW 12:00-1:20 p.m. (lecture)
M 6:30-9:20 (screening)
Units: 9
Co-/Prerequisite: 76-101 Interpretation & Argument
The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied cinematic legacy that began in the era of silent films and now boasts masterpieces by directors such as Akira Kurosawa, Roman Polanski, Peter Greenaway, and Orson Welles, not to mention history-making performances by icons including Marlon Brando, Elizabeth Taylor, Laurence Olivier, Al Pacino, Leonardo DiCaprio, and Ian McKellen (among many others). This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of adaptation and performance. As we watch and read 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 the author’s massive cultural impact.

79-214 Paris in Revolt: History, Literature, and Film (Mini 2)
Home Dept.: History
Instructor: Professor Katherine Lynch
Meetings: TR 1:30-2:50 p.m.
Units: 6
Co-/Prerequisite: none
This course asks a simple question with a complex answer: Why is it that the modern history of the French capital has been so marked by uprisings that challenged and sometimes overthrew the existing political regime? What accounts for this political instability? We answer these questions by studying a selection of well-known examples of Paris uprisings from the period of great the French Revolution (began 1789) through May, 1968. We examine major causes of the revolt, the kinds of people who led and followed it, and its consequences in the short- and longer-term. We also learn about the "culture" that surrounded political and social movements through eyewitness accounts, speeches, literature and the arts. While we are doing this, we'll try to learn as much as we can about continuities and changes in the city itself -- its population and built environment. Coursework will consist of attending lectures, responding orally and in writing to assigned readings and several films, and a comparative final essay.

79-306 Fact into Film: Translating History into Cinema
Home Dept.: History (x-listed with 79-367, English)
Instructor: Jeff Hinkelman
Meetings: TR 3:00-4:20 p.m.
Units: 9
Co-/Prerequisite: 76-101 Interpretation & Argument
From the very beginning, film has provided a window into the past. But how useful are the images we see through that window? For every person who reads a work of history, thousands will see a film on the same subject. But who will learn more? Can written history and filmed history perform the same tasks? Should we expect them to do so? How are these two historical forms related? How can they complement each other? This course will draw examples from across the history of film in order to examine how the medium of film impacts our understanding of facts and events, the ways that film transfers those facts to the screen, and how that process affects the creation of historical discourse. Films may include such titles as The Fall of the Roman Empire, The Gunfight at the O.K. Corral, Saving Private Ryan, World Trade Center, Enemy at the Gates, Lagaan and Hero.
79-340 Juvenile Delinquency & Film: From “Juvenile Court” (1973) to “The Wire” (2002-08) (Mini 2)
Home Dept.: History
Instructor: Professor Steven Schlossman
Meetings: TR 6:30-7:50 p.m.
Units: 6
Co-/Prerequisite: none
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, documentary, and made-for-TV films (to be viewed in advance of class) from the 1970s to the early 2000s, 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, a final exam (in-class or take-home are optional), and a few short, written assignments linked to students' oral presentations.

79-391 Stardom, Gender, and American Film
Home Dept.: History
Instructor: TBA
Meetings: W 3:00-6:50 p.m.
Units: 9
Co-/Prerequisite: none
As we know from the Internet and social media, film stardom remains a vibrant force in American cultural life today, but it has a long history, beginning with the emergence of the movies in the early 1900s. This course will examine the history of American film stardom from the silent cinema to the current era. In so doing, it will follow the trajectory of stardom through the sound era, the studio system, indie cinema, and into the digital age. In particular, the class will investigate how issues of gender intersect with stardom and celebrity--noting the differences between traditional expectations for male versus female stars. In examining particular film celebrities, we will be interested in comprehending and analyzing the individual's "star text," which entails biography, personality, publicity, film roles, and critical reception. Each class session will involve the screening of a feature film as well as excerpts, along with lecture and discussion.

82-215 Arab Culture through Film and Literature
Home Dept.: Modern Languages
Instructor: Professor Nevine Abraham
Meetings: MWF 9:30-10:20 a.m.
Units: 9
Co-/Prerequisite: none
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 Arab societies. Topics covered are the role of religion vis-à-vis key social and family values in everyday life, childhood and education, homo/sexuality, and gender roles. Students also learn about revolution music and art that emerged since the Arab Spring, and will have the opportunity to engage in two video-conference dialogues with students at the American University in Cairo, Egypt, and a Saudi university, and will additionally interview one or two native speakers of an Arab country to further their learning. There will be one cooking workshop on Arab cuisine! Taught in English.

82-278 Japanese Film and Literature: The Art of Storytelling
Home Dept.: Modern Languages
Instructor: Professor Yoshihiro Yasuhara
Meetings: TR 1:30-2:50 p.m.
Units: 9
Co-/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.