

Arts of the Moving Image (AMI)

Associate Professor Abe, *Director*

A certificate, but not a major, is available in this program

The Program in the Arts of the Moving Image provides students with the opportunity to study, analyze, and create film, video, television, digital media, and emergent computational art forms. Courses are taught in both arts of the moving image studies and arts of the moving image practice. Students may concentrate in one of these areas, or take courses in both.

ARTS OF THE MOVING IMAGE STUDIES

Students develop critical understanding of the history, theory, and art form of cinema and computational media technologies. Courses offered in arts of the moving image studies include introduction to film, documentary film, film history, national cinemas, and new media. Course credit is also available for internships.

ARTS OF THE MOVING IMAGE PRACTICE

Students gain expertise in a wide range of technologies, from analog film creation and cell animation to digital video creation, motion graphics and computational programming. Courses offered in arts of the moving image practice include narrative, animation, documentary and experimental filmmaking, and interactive media. Independent Study credit is also available for individual projects for advanced students, but no more than two may count towards the certificate.

CERTIFICATE REQUIREMENTS

Students must take a minimum of six courses, which must include at least one gateway course, either Introduction to Arts of the Moving Image (Arts of the Moving Image 101), History and Concepts of Cinema (Arts of the Moving Image 201), or Moving Image Practice (Arts of the Moving Image 301S), and the Arts of the Moving Image Capstone Course (Arts of the Moving Image 499S). Additionally students must take at least one arts of the moving image practice course, which may include Arts of the Moving Image 301S, and one arts of the moving image studies course, which may include Arts of the Moving Image 101 or Arts of the Moving Image 201, plus three other arts of the moving image courses. For the certificate, students may take no more than three courses originating in a single department or program, other than those originating in the Program in the Arts of the Moving Image.

SCREEN SOCIETY

Arts of the Moving Image organizes and coordinates Screen/Society, an academically integrated program of public film and video screenings, sometimes accompanied by lectures, discussions, or filmmaker visits. Screen Society's mission is to advance the academic study of moving image culture at Duke by collaborating with schools, departments and programs throughout the University to relate film, video, and digital art to other disciplines, and to provide a venue for works from around the world.

ARTS OF THE MOVING IMAGE STUDIES COURSES

89S. First-Year Seminar. ALP Topics vary each semester offered. Instructor: Staff. One course.

101. Introduction to the Arts of the Moving Image. ALP Examination of critical concepts in arts of the moving image from various perspectives. Spanning both traditional cinema and emergent fields. Emphasis on technology in relation to history and viewership. Exercises in film and digital production as well as theoretical writing. Instructor: Gatten. One course. C-L: Visual and Media Studies 102, Visual Arts 102, Information Science and Information Studies 111, Literature 111

190A. Duke-Administered Study Abroad: Special Topics in Film and Video. Topics differ by section. Instructor: Staff. One course.

195FS. Virtual Form and Space. ALP One course. C-L: see Visual Arts 195FS; also C-L: Information Science and Information Studies 195FS

201. History and Concepts of Cinema. ALP Basic film theory and history of motion picture technology. Introduction to experimental, documentary, and narrative forms of Third World, European, and United States cinemas. Basic film theory and history of motion picture technology. Introduction to experimental, documentary, and narrative forms of Third World, European, and United States cinemas. Economics and aesthetics. Not open to students who have taken Theater Studies 236 or who have taken this course as FVD 130. Instructor: Hadjoannou. One course. C-L: Theater Studies 278, English 181, Literature 110, Visual and Media Studies 289, Documentary Studies 264, Policy Journalism and Media Studies

202. History of Documentary Film. ALP, CCI Introduction to the history, theory, and styles of nonfiction film and video. Transformation in technologies and their influence on form, from actuality films to contemporary digital documentaries. Documentary's marginal status and surprising commercial appeal; the mixing of fiction and nonfiction strategies in cultural construction. Use of documentary as a tool for exploring individual identity, filmmaker/subject relationships, and fomenting political change. Instructor: Staff. One course. C-L: Documentary Studies 107, Visual and Media Studies 265

203. Film Theory. ALP, STS One course. C-L: see Literature 316; also C-L: Visual and Media Studies 298, Women's Studies

204S. Media Theory. STS One course. C-L: see Literature 317; also C-L: Information Science and Information Studies 214S, Visual and Media Studies 328S

205. Contemporary Documentary Film: Filmmakers and the Full Frame Documentary Film Festival. ALP, CCI, STS Integrated with the films and filmmakers of the Full Frame Documentary Film Festival. The art form, style, and technology of contemporary documentary films. Issues of autonomy and power, politics, and public policies. Analysis of outstanding films from around the world. Presentations and discussions by filmmakers. Not open to students who have taken this course as Film/Video/Digital 129. Instructor: Paletz and Rankin. One course. C-L: Documentary Studies 270, Political Science 276, Public Policy Studies 374, Visual and Media Studies 264

- 207. Cultural History of the Televisual.** ALP, CZ, STS One course. C-L: see Visual and Media Studies 345; also C-L: Information Science and Information Studies 283, Policy Journalism and Media Studies
- 210. Film Genres.** ALP A historical survey of motion picture genre as a stylistic and narrative device, including comedy, horror, the musical, the western, and science fiction. Instructor: Hadjioannou. One course. C-L: Literature 220, Visual and Media Studies 267
- 211. American Film Comedy.** ALP A historical survey of American film comedy from silent cinema to contemporary television and film. Instructor: Staff. One course. C-L: English 382, Literature 221, Visual and Media Studies 268
- 212. America Dreams, American Movies.** ALP One course. C-L: see Theater Studies 272; also C-L: Visual and Media Studies 355
- 213. Film and Politics.** ALP, EI, R, SS One course. C-L: see Political Science 386S
- 214S. Documenting Black Experiences.** ALP, CCI One course. C-L: see Documentary Studies 350S; also C-L: African and African American Studies 225S, Cultural Anthropology 262S, Public Policy Studies 387S
- 215. Animated Film: A History and Aesthetic.** ALP, STS Evolution of animation from the philosophical "toys" of the late eighteenth century to the major international entertainment form of today. Special focus on American animation as it evolved from inspired individuals like Emile Cohl and Winsor McCay to a full-blown industrial model allowing for the creation of the animated feature and contemporary special effects. Instructor: Burns. One course. C-L: Visual Arts 328, Information Science and Information Studies 211
- 215S. Discourse of Disease and Infection.** ALP, CCI, CZ, STS One course. C-L: see Asian & Middle Eastern Studies 409S; also C-L: International Comparative Studies 404S, Visual and Media Studies 238S
- 216. Women in Film.** ALP, CCI One course. C-L: Women's Studies 227, Literature 219, Study of Sexualities 225
- 220S. Sexualities in Film and Video.** ALP One course. C-L: see Literature 315S; also C-L: Visual and Media Studies 295S, Study of Sexualities
- 230S. Sound, Music, and the Moving Image.** ALP, CCI, CZ, W One course. C-L: see Music 129S; also C-L: International Comparative Studies
- 246S. Social Movements and Social Media.** ALP, CCI, CZ, EI, STS One course. C-L: see Literature 320S; also C-L: African and African American Studies 247S, International Comparative Studies 320S
- 247S. Political Economies of the Global Image.** ALP, CCI, SS, STS One course. C-L: see Literature 335S; also C-L: Women's Studies 249S, Cultural Anthropology 217S, Visual and Media Studies 248S
- 248. Movies of the World/The World of Movies.** ALP, CCI, STS One course. C-L: see Literature 313; also C-L: German 363, Russian 384, Islamic Studies
- 249S. States of Exile and Accented Cinemas.** ALP, CCI, EI, SS One course. C-L: see Literature 314S; also C-L: Islamic Studies, Latin American Studies
- 250. Modern Chinese Cinema.** ALP, CCI, CZ One course. C-L: see Asian & Middle Eastern Studies 431; also C-L: Literature 214, Visual and Media Studies 235
- 251. French Cinema.** ALP, CCI, FL One course. C-L: see French 412; also C-L: Visual and Media Studies 309
- 252D. German Film.** ALP, CZ One course. C-L: see German 264D; also C-L: Visual and Media Studies 280D
- 252S. German Film.** ALP, FL One course. C-L: see German 441S; also C-L: Visual and Media Studies 276S
- 253. Indian Cinema.** ALP, CCI, CZ, R One course. C-L: see Asian & Middle Eastern Studies 251; also C-L: Literature 211, Visual and Media Studies 231

- 254. Italian Cinema.** ALP, CCI One course. C-L: see Italian 380; also C-L: Literature 215, Visual and Media Studies 308, Theater Studies 276
- 255. Japanese Cinema.** ALP, CCI, CZ One course. C-L: see Asian & Middle Eastern Studies 261; also C-L: Literature 213, Visual and Media Studies 232
- 256. World of Korean Cinema.** ALP, CCI, CZ, EI One course. C-L: see Asian & Middle Eastern Studies 471; also C-L: Literature 212, Visual and Media Studies 234
- 257. Contemporary Israeli Cinema.** ALP, CCI, EI One course. C-L: see Asian & Middle Eastern Studies 241; also C-L: Literature 217, Jewish Studies 241, Women's Studies 214, Islamic Studies
- 259. Colonial Cinema and Post-Colonial Reflections.** ALP, CCI, CZ One course. C-L: see Asian & Middle Eastern Studies 301; also C-L: Literature 210, International Comparative Studies 301
- 260. Anime: Origins, Forms, Mutations.** ALP, CCI One course. C-L: see Asian & Middle Eastern Studies 361
- 261. World War II and French Film.** CCI, CZ, EI, FL One course. C-L: see French 413; also C-L: History 295, Visual and Media Studies 310
- 262. Yesterday's Classics/Today's Movies.** ALP, CCI, FL One course. C-L: see French 415; also C-L: Visual and Media Studies 312
- 263. Screening the Holocaust: Jews, WWII, and World Cinema.** ALP, CCI, CZ, EI One course. C-L: see Asian & Middle Eastern Studies 341; also C-L: Jewish Studies 266
- 264. Russian Revolutionary Cinema.** CCI, CZ One course. C-L: see History 281; also C-L: Russian 381, Marxism and Society
- 265. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch.** ALP, CCI, CZ One course. C-L: see Russian 382; also C-L: Visual and Media Studies 322, Arts of the Moving Image
- 266S. Poetic Cinema.** ALP, CCI, CZ One course. C-L: see Asian & Middle Eastern Studies 311S; also C-L: Visual and Media Studies 354S
- 267. Existentialist Cinema.** ALP, CCI, CZ, EI, STS One course. C-L: see German 386; also C-L: Theater Studies 372, Literature 218, Visual and Media Studies 283
- 268. Chinese Im/migration: Chinese Migrant Labor and Immigration to the US.** ALP, CCI, EI, SS One course. C-L: see Asian & Middle Eastern Studies 409; also C-L: International Comparative Studies 434
- 268S. Trauma and Nostalgia: East European Film in the 21st Century.** ALP, CCI, CZ, EI One course. C-L: see Slavic and Eurasian Studies 288S; also C-L: Literature 216S
- 270. Traffic in Women: Cultural Perspectives on Prostitution in Modern China.** ALP, CCI, SS One course. C-L: see Asian & Middle Eastern Studies 333; also C-L: Cultural Anthropology 334, Women's Studies 233, Study of Sexualities 233
- 280AS. Studies in the United States Culture Industries.** ALP, R, W An historical and contemporary survey of genre applications in film, television, gaming, and other United States culture industries, from production, marketing, exhibition, and reception perspectives. Theoretical genre concepts integrated with real world practical experience. Primary research in cultural archive resulting in substantive paper. Open only to students enrolled in the Duke in Los Angeles program. Instructor: Thompson. One course. C-L: Literature 290AS-1
- 283. Introduction to Global Los Angeles: An Interdisciplinary Survey.** ALP One course. C-L: Visual and Media Studies 359, Literature 230A
- 290. Special Topics in Film Studies.** Special Topics in Film Studies. Instructor: Staff. One course.
- 290S. Special Topics in Film Studies.** Seminar version of Arts of the Moving Image 290. Instructor: Staff. One course.
- 295A. Media Internship in Los Angeles.** Immersion in the for-profit and not-for-profit art and entertainment worlds through apprenticeship to a sponsoring artist, scholar, or institution selected to match each student's area

of interest. Each student required to submit a substantive paper containing significant analysis and interpretation that considers the relationship between the student's sponsoring institution and the larger industrial/cultural complex within the local (Los Angeles) and national economies of art, culture, and commerce. Simultaneous enrollment in Literature 290AS-1 required. Open only to students admitted to the Duke in Los Angeles Program. Instructor: Staff. One course.

297SA. Writing the Hollywood Cyber Journal. ALP Seven week research and development of the web publication of a class journal on modern Hollywood practices/industries, public policy issues, and controversies confronting these industries including the culture wars, media violence, intellectual properties, and new technologies. Culminates with presentations in a class-planned conference interacting with industry professional respondents. Must be enrolled in the Duke in Los Angeles Program. Instructor: Thompson. Half course. C-L: Information Science and Information Studies 224AS

301S. Moving Image Practice. ALP, STS Film and digital video production in conjunction with the history and theory of these technologies. Students may produce work in 8mm, 16mm film and digital video and learn the basics of non-linear digital editing on Final Cut Pro. Not open to students who have taken this course as Film/Video/Digital 100S. Instructor: Staff. One course. C-L: Theater Studies 370S, Visual and Media Studies 261S, Information Science and Information Studies

302S. Transforming Fiction for Stage and Screen. ALP, W One course. C-L: see Theater Studies 282S; also C-L: English 227S

303S. From Stories to Movies. ALP, W One course. C-L: see Theater Studies 274S

304S. Adapting Literature -- Producing Film. ALP Collaborative exploration of the process of adapting literature for production of documentary and or dramatic film projects. Generally linked to the production of a PBS or independent documentary film or the production of a short dramatic film. Students gain an understanding of the interdisciplinary aspects of filmmaking. Instructor: James. One course. C-L: Documentary Studies 276S, Visual Arts 228S, Information Science and Information Studies

305S. Screenwriting. ALP, W One course. C-L: see Theater Studies 273S; also C-L: English 317S

306S. Writing the Movie. Introduction to the theory and practice of writing for the screen. ALP, W One course. C-L: English 221S

310S. Acting For the Camera. ALP One course. C-L: see Theater Studies 275S

320S. Film Animation Production. ALP Experimentation with various media; mastering animation techniques such as metamorphosis, timing, articulation, storytelling, sound design, special effects, and camera. Each student to produce a one-minute animated film on the Oxberry 16mm film animation stand. Not open to students who have taken this course as Film/Video/Digital 102S. Instructor: Burns. One course. C-L: Visual Arts 326S, Visual and Media Studies 271S, Information Science and Information Studies

321LS. Virtual Form and Space. One course. C-L: see Visual Arts 208LS; also C-L: Information Science and Information Studies 208LS

322S. Motion Graphics in Film and Video. ALP, STS An advanced post-production course designed to explore the history, theory, and practice of motion graphics techniques in film and video. Students produce digital motion sequences out of still images and create multiple motion paths through exposure to applications such as Adobe After Effects, Final Cut Pro, iMovie. Not open to students who have taken this course as Film/Video/Digital 109S. Consent of instructor required. Instructor: Staff. One course. C-L: Visual and Media Studies 272S, Visual Arts 236S

323. Interactive Graphics: Critical Code. ALP, QS One course. C-L: see Visual Arts 242L; also C-L: Information Science and Information Studies 294L, Policy Journalism and Media Studies

325. Fundamentals of Web-Based Multimedia Communications. ALP, QS, R One course. C-L: see Information Science and Information Studies 240; also C-L: Visual and Media Studies 288, Policy Journalism and Media Studies

330S. Documentary Film/Video Theory and Practice. ALP The politics and aesthetics of realism. History of styles from Griersonian "propaganda" to cinema verite and "reality TV." Practical exercises in location sound, camera to subject relationship, and camera movement. Prerequisite: English 181, Literature 110, Literature 111S, or Theater Studies 171. Not open to students who have taken this course as Film/Video/Digital 104S. Instructor consent required. Instructor: Staff. One course. C-L: Cultural Anthropology 355S, Visual and Media Studies 273S, Documentary Studies

331S. The Documentary Experience: A Video Approach. ALP, R, SS One course. C-L: see Documentary Studies 105S; also C-L: Cultural Anthropology 106S, History 125S, Political Science 105S, Public Policy Studies 170S, Visual and Media Studies 106S, Policy Journalism and Media Studies

332S. Planning the Documentary Film: From Concept to Treatment. ALP, R One course. C-L: see Documentary Studies 273S; also C-L: Visual and Media Studies 220S, Information Science and Information Studies

333S. Editing the TV Documentary: From Creativity to Collaboration to Negotiation. ALP "Behind the scenes" look at editing a long form documentary for broadcast television. Discussions, readings and hands-on editing exercises introducing students to the language of editing and the tricky negotiations often needed to bring a film to dissemination. Instructor: Cutler. One course. C-L: Documentary Studies 279S, Visual and Media Studies 274S, Policy Journalism and Media

334S. Producing Docu-Fiction. ALP Investigation of hybrid, genre-defying films that question traditional definitions of documentary and fiction. Emphasis on experimental forms, documentary reenactment, mockumentary and dramatized "true stories." Exploration of both documentary and fiction production techniques, culminating in the production of a final video project. Instructor: Gibson. One course. C-L: Documentary Studies 278S

335S. Video for Social Change. ALP, CCI, SS One course. C-L: see Documentary Studies 271S; also C-L: Public Policy Studies 375S

336S. Documentary and Policy: How Documentary Influences Policy. ALP One course. C-L: see Documentary Studies 272S; also C-L: Public Policy Studies 228S

340S. Experimental Filmmaking. ALP The history of avant-garde in film and video combined with production exercises. Instructor: Staff. One course. C-L: Visual Arts 229S

343S. Dance for the Camera. ALP, R, STS One course. C-L: see Dance 306S; also C-L: Documentary Studies 242S

350S. Sound for Film and Video. ALP, STS One course. C-L: Documentary Studies 277S, Music 121S, Information Science and Information Studies 243S

355S. Cinematography. ALP In-depth investigation of cinematographic techniques and principles for motion picture production. Exercises in both film and high definition digital video. Emphasis on advanced lighting techniques, lensing, camera mobility, set operations and close analysis of master works of cinematography. Instructor: Gibson. One course. C-L: Visual and Media Studies 260S, Documentary Studies 281S, Visual Arts 248S

356S. 16mm Film Production. ALP Hands-on experience with 16mm motion picture film and photography. In-depth exploration of the techniques and aesthetics of film production, including basic screen writing, lighting, story telling, and editing. Each student will produce an individual 16mm film. Instructor: Burns. One course.

357S. Editing for Film and Video. ALP Theory and practice of film and video editing techniques. Exploration of traditional film cutting as well as digital non-linear editing. Exercises in narrative, documentary and experimental approaches to structuring moving image materials. Instructor: Staff. One course. C-L: Information Science and Information Studies 248S, Documentary Studies 288S

- 358S. Electronic Music and Video Workshop.** ALP, STS One course. C-L: see Music 275S; also C-L: Visual Arts 258S
- 360S. Television Production Techniques.** ALP Introduction to broadcast television techniques, including live multi-camera production, studio operations, field production and digital nonlinear editing. Practical experience in the production of a cable television program combined with industry study and theoretical readings. Instructor: Staff. One course.
- 385. Visiting Filmmaker Master Course: Special Topics.** ALP Intensive production course with visiting filmmaker. Topics vary by semester. May be taken twice. One course. C-L: Documentary Studies 285
- 385S. Visiting Filmmaker Master Courses: Special Topics.** ALP Intensive production courses with visiting filmmaker. Topics vary by semester. May be taken twice. Instructor: Staff. One course. C-L: Documentary Studies 285S, Visual Arts 325S
- 390S. Special Topics in Film and Digital Video Production.** ALP, STS An in-depth investigation of a particular production technology combined with an emphasis on an aesthetic or theoretical strategy. Exploration of lighting, cinematography, directing for camera, and/or nonlinear post-production techniques. Instructor: Staff. One course. C-L: Information Science and Information Studies
- 395. Internship.** Students may arrange academic work in conjunction with approved internship in the moving image industry. Academic work must be with AMI faculty and include the university minimum (one research paper) as well as reading from bibliography and/or viewing list approved by instructor in advance. Prerequisite: (one of the following) AMI 101, AMI 201, 202, or 301. Instructor: Staff. One course.
- 450S. Advanced Narrative Production.** ALP Focus on narrative film and video techniques, from script to realization. Exercises in production management, cinematography, lighting, shot blocking and working with actors in dramatic productions, employing continuity editing techniques. Suggested prerequisite: Arts of the Moving Image 301S, Moving Image Practice. Instructor: Staff. One course. C-L: Visual Arts 450S
- 460S. Advanced Animation.** ALP Concentration on selected media primarily two-dimensional but including three dimensional forms. Animation camera including camera effects, motion analysis, and effects animation. American studio styles compared to independent artist animators. Instructor: Burns. One course. C-L: Visual Arts 470S
- 470S. Advanced Documentary Filmmaking.** Intermediate to advanced filmmaking techniques. Presumes a working knowledge of Final Cut Pro, mini-DV camera, and some fieldwork experience with a camcorder. Topics include fieldwork in a variety of communities and work on pertinent social and cultural issues. Not open to students who have taken this course as Film/Video/Digital 116S. Prerequisite: Documentary Studies 105S or equivalent experience and knowledge. Consent of instructor required. Instructor: Staff. One course. C-L: Documentary Studies 470S, Public Policy Studies 383S, Visual and Media Studies 470S, Information Science and Information Studies
- 480S. Advanced Production Projects.** ALP Project-based course for advanced students to undertake preconceived film or digital productions. Consent of instructor required. Instructor: Gibson. One course.
- 490S. Special Topics In Arts of the Moving Image.** Advanced special topics investigation of major concepts and principles in arts of the moving image. Content varies with instructors. Instructor: Staff. One course.
- 491. Individual Project.** Independent work open to highly qualified juniors and seniors on recommendation of instructor and/or invitation of department. Instructor: Staff. One course.
- 491-1. Individual Project.** Independent work open to highly qualified juniors and seniors on recommendation of instructor and/or invitation of department. Instructor: Staff. Half course.
- 499S. Capstone Course in Arts of the Moving Image.** ALP, STS Culminating seminar for Arts of the Moving Image Program certificate students. Designed to allow students to complete their certificate with a finished project or advanced research in the field. Instructor: Staff. One course.
- 610S. Basic Concepts in Cinema Studies.** ALP One course. C-L: see Literature 610S

620S. Emergent Embodied Interface Design. ALP, STS One course. C-L: see Visual and Media Studies 564S; also C-L: Information Science and Information Studies 564S

622S. Body as the Computer. ALP, NS, R, STS One course. C-L: see Visual Arts 510S; also C-L: Information Science and Information Studies 666S

630. The Ongoing Moment: Presentations of Time in Still and Moving Images. ALP, R One course. C-L: see Visual Arts 630

640S. Literary Guide to Italy. ALP, CCI, CZ One course. C-L: see Italian 586S; also C-L: Literature 542S, German 586S

641. Documentary and East Asian Cultures. ALP, CCI, CZ, EI One course. C-L: see Asian & Middle Eastern Studies 511; also C-L: Documentary Studies 511

642. Citizen Godard. ALP, CCI, W One course. C-L: see French 510; also C-L: Visual and Media Studies 552

643S. Environmental Issues & the Documentary Arts. ALP One course. C-L: see Documentary Studies 615S; also C-L: Environment 615S

644S. Third Cinema. ALP, CCI, EI, SS, STS One course. C-L: see Literature 613S; also C-L: African and African American Studies 530S, International Comparative Studies 613S, Latin American Studies 613S

690S. Special Topics in Arts of the Moving Image. ALP Focus on aspects of Arts of the Moving Image. Topics vary. One course.

691. Independent Study. One course.

RELATED COURSES OFFERED REGULARLY

African and African American Studies

330. Film and the African Diaspora

Art History

303. History of Photography, 1839 to the Present

537S. Critical Studies in New Media

782. Art and Dissidence: Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

Arts of the Moving Image

265. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

Asian & Middle Eastern Studies

311S. Poetic Cinema

Cultural Anthropology

130. Anthropology and Film

130D. Anthropology and Film

170. Advertising and Society: Global Perspective

Documentary Studies

233S. American Communities: A Photographic Approach

415S. Advanced Documentary Photography

English

180. Introduction to Cultural Studies

226S. Dramatic Writing

326S. Advanced Dramatic Writing

390-6. Special Topics in Film

390S-6. Special Topics in Film

German

264. German Film

386. Existentialist Cinema

Information Science and Information Studies

510S. How They Got Game: History and Culture of Interactive Simulations and Video Games

650S. Critical Studies in New Media

International Comparative Studies

104. Anthropology and Film

Italian

587S. Cinema and Literature in Italy

Literature

150. Introduction to Cultural Studies

218. Existentialist Cinema
290S-2. Special Topics in National Cinema
370. International Popular Culture
371. Problems in Global Culture
371S. Problems in Global Culture
390S-4. Special Topics in Film
610S. Basic Concepts in Cinema Studies
611S. Film Feminisms
621S. Critical Studies in New Media

Music

249. Hollywood Film Music

Political Science

501S. Politics and Media in the United States

Public Policy Studies

367S. News Writing and Reporting

376S. Telecommunications Policy and Regulation

397S. American Communities: A Photographic Approach

398S. Advanced Documentary Photography

Religion

268. Religion and Film

Russian

223A. Contemporary Russian Media

382. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

782. Art and Dissidence: Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

Sociology

160. Advertising and Society: Global Perspective

160D. Advertising and Society: Global Perspective

Theater Studies

255S. Directing

280S. Dramatic Writing

372. Existentialist Cinema

480S. Advanced Dramatic Writing

Visual Arts

217S. American Communities: A Photographic Approach

219S. Photography

222S. Intermediate Digital Photography

415S. Advanced Documentary Photography

Visual and Media Studies

130. Anthropology and Film

170. Advertising and Society: Global Perspective

180. Introduction to Cultural Studies

225S. American Communities: A Photographic Approach

228. Film and the African Diaspora

269. Documentary Photography and Film of the Nuclear Age

280. German Film

283. Existentialist Cinema

297. International Popular Culture

303. History of Photography, 1839 to the Present

307S. News Writing and Reporting

320A. Contemporary Russian Media

322. Art and Dissidence: The Films of Tarkovsky, Kubrick, Kurosawa, and Lynch

415S. Advanced Documentary Photography

561S. Critical Studies in New Media

Women's Studies

512S. Film Feminisms

SPECIAL TOPICS COURSES OFFERED PERIODICALLY

History

104. Latin America through Film

Literature

293. Special Topics in Literature and History: The Rise of Consumer Culture in the United States, 1880-1930.

Portuguese

200S. Seminar in Portuguese Literature: Literatura e Cinema Os Classicos Brasileiros

Public Policy Studies

195S. Selected Public Policy Topics: Community Service and the Documentary Tradition

195S. Selected Public Policy Topics: Entertainment Industry: Policy and Practice

195S. Selected Public Policy Topics: Communications Frontier Technology: Media and Democracy

264. Advanced Topics: Media and Democracy

Spanish

142S. Cines del Caribe

169. Topics in Nineteenth- and Twentieth -Century Spanish Literature: Spanish Cinema

Theater Studies

139S. Special Topics in Dramatic Writing: Advanced Screenwriting