

# Department of Film and Media Studies

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## Why study film and media?

The Department of Film and Media Studies unites the inquiry of the academic with the practice and technique of the artist. Scholars and filmmakers work and study together in an environment of mutual encouragement and collegiality.

## Undergraduate Programs

The department offers Bachelor of Arts and Bachelor of General Studies degrees with concentrations in Production and Culture and Studies, as well as a minor in Film and Media Studies.

## Courses for Nonmajors

The department offers many courses open to non-majors who wish to learn more about film and media, including but not limited to:

Code	Title	Hours
FMS 100	Introduction to Film and Media	3
FMS 200	Film and Media Aesthetics	3
FMS 311	History of the American Sound Film	3
FMS 314	History of African-American Images in Film	3
FMS 380	American Popular Culture of: _____	3

## Graduate Programs

The Department of Film and Media Studies offers a certificate program as well as a comprehensive M.A. program.

The Masters degree in Film and Media is an academic degree but students are also expected to complete courses in film and video production. The degree requires 33 graduate credit hours and all M.A. students in Film and Media Studies must write a thesis as the culmination of their degree.

The Graduate Certificate in Film and Media studies provides a concentration in core film and media theory and history courses. This certificate is designed for graduate students whose research includes analysis of media text and technologies, and provides training in methodologies and a basic familiarity with critical and theoretical discourse, both historical and contemporary, in which film and media are discussed.

The Department of Film and Media Studies is not currently admitting new Ph.D. students or accepting applications to the Ph.D. program.

## Departmental Funding

The department does its best to provide funding in the form of Graduate Teaching Assistant (GTA) appointments to incoming graduate students. Additional information is available on The Department of Film and Media Studies **Graduate Resources** (<https://film.ku.edu/graduates/>) page.

## Advising

The Director of Graduate Studies initially advises entering graduate students; but students select a permanent, primary advisor from the Film and Media faculty. By the end of the first year of graduate study, students

should ask a faculty member to serve as their advisor and should notify the Graduate Academic Advisor of the faculty member identified. The faculty advisor will work closely with the student to develop a coherent plan of study and select courses ahead of each term in preparation for their thesis or dissertation. Graduate students will meet with their advisor at least once a year to evaluate their course performance and timely progress toward the degree.

## Non-Degree Seeking

Students who are interested in enrolling in graduate level coursework in the Department of Film and Media Studies without formal admission to a graduate program at KU are encouraged to apply for graduate non-degree seeking student status. See the department's **Non-Degree Seeking page** for more information.

## Courses

### FMS 100. Introduction to Film and Media. 3 Credits. GE11

An introduction to analyzing and thinking critically about film and other media. Students will learn to read and interpret the basic signs, syntaxes, and structures of cinematic language. Through direct analysis of selected films, television, and new media, students will evaluate and construct evidentiary arguments about the aesthetic strategies creators use to make meaning for audiences. In addition, this course will familiarize students with the historical and industrial dimensions of film and media, as well as the influence technology has on their development into the twenty-first century.

### FMS 101. Introduction to Film and Media, Honors. 3 Credits. GE11

Honors version of FMS 100; honors expectations include rigorous assessment of student textual analysis of film and media along with higher level student breadth and leadership. An introduction to analyzing and thinking critically about film and other media. Students will learn to read and interpret the basic signs, syntaxes, and structures of cinematic language. Through direct analysis of selected films, television, and new media, students will argue about the aesthetic strategies filmmakers use to make meaning for audiences. In addition, this course will familiarize students with the historical and industrial dimensions of film and media, as well as the influence technology has on their development into the twenty-first century. Prerequisite: Only open to students admitted to the University Honors Program or permission of instructor.

### FMS 177. First Year Seminar: \_\_\_\_\_. 3 Credits. GE11 GLBC

A limited-enrollment, seminar course for first-time freshmen, addressing current issues in Film and Media Studies. Course is designed to meet the critical thinking learning outcome of the KU Core. First-Year Seminar topics are coordinated and approved by the Office of Academic Programs and Experiential Learning. Prerequisite: Open to Freshmen only (less than 30 hours).

### FMS 200. Film and Media Aesthetics. 3 Credits. GE3H

An introduction to film and media aesthetics, including basic film/media theories and their practical applications. Students will be introduced to the concepts of time, space, composition, movement, editing, light, color, and sound. A key feature of the course will be a practical emphasis on learning how to see creatively by applying elements of design, camera lens and sound recording principles. Examples of these aspects of film and associated media will be examined and discussed in depth. Should be taken before or concurrently with FMS 275.

### FMS 204. Study Abroad Topics in: \_\_\_\_\_. 1-6 Credits.

This course is designed for the study of special topics in Film at the freshman/sophomore level. Credit for coursework must be arranged

through the Office of KU Study Abroad. May be repeated for credit if content varies.

**FMS 273. Basic Screenwriting. 3 Credits.**

An introduction to the craft and principles of screenwriting, from inspiration to writing a complete first act. Emphasis on factors relevant to the creation of a treatment and a screenplay. Prerequisite: Consent of instructor.

**FMS 275. Foundations of Filmmaking Practice. 4 Credits.**

Principles and practice of film production including pre-production planning, screenwriting, directing, cinematography, sound and post-production. Assignments include short fiction and non-fiction films. Lecture-laboratory. Prerequisite: FMS 100 or concurrent enrollment in FMS 200.

**FMS 302. Undergraduate Studies Seminar in: \_\_\_\_\_. 1-3 Credits.**

Course organized any given semester to examine a particular studies topic or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

**FMS 303. Undergraduate Production Seminar in: \_\_\_\_\_. 1-3 Credits.**

Course organized any given semester to study a particular production topic or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

**FMS 304. Study Abroad Topics in: \_\_\_\_\_. 1-6 Credits.**

This course is designed for the study of special topics in Film at the junior/senior level. Credit for course work must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

**FMS 307. Undergraduate Film/Media Internship. 1-6 Credits.**

Supervised study with an approved film/media company or project. May be repeated for credit. No more than six hours may be applied to the B.A. or B.G.S. degrees. Prerequisite: Consent of instructor and at least seven hours credit in the department.

**FMS 310. History of the Silent Film. 3 Credits.**

A survey of the artistic, economic and sociological development of the narrative cinema with emphasis on the American studio system, German Expressionism, and Soviet Expressive Realism. Analysis of selected films.

**FMS 311. History of the American Sound Film. 3 Credits.**

A study of the artistic, economic, and sociological development of the American sound film with emphasis on the studio system, major directors, genres, and the impact of television. Analysis of selected films.

**FMS 312. History of the International Sound Film to 1950. 3 Credits.**

A survey of the artistic, economic, and sociological development of the international sound film 1929 to 1950. Emphasis on European National Cinemas.

**FMS 313. History of the International Sound Film Post 1950. 3 Credits.**

A survey of the artistic, economic, and sociological development of the international sound film from 1950 to the present. Emphasis on Free Cinema, New Wave, and other emerging post-war cinemas.

**FMS 314. History of African-American Images in Film. 3 Credits. AE41**

A history and critical assessment of the diverse images of African-Americans in American cinema and the impact of those images on American society. Screenings of feature and independent films, including those by African-Americans.

**FMS 315. Survey of Japanese Film. 3 Credits. AE42 GLBC**

This course surveys the major developments in and critical approaches to twentieth-century Japanese film. Focusing mostly on narrative films, the course introduces students to basic methodological issues in Japanese film history, especially questions of narrative, genre, stardom, and authorship. We examine Japanese cinema as an institution located within specific contexts focusing on the ways in which this institution shapes gender, race, class, ethnic and national identities. This course examines how patterns of distribution, exhibition, and reception have influenced film aesthetics and film style over the last century. Through secondary readings, lectures, and discussions students critically examine how Japanese cinema as an institution both responds to and intervenes in the social, cultural, and political history of twentieth century Japan. The course is offered at the 300 and 700 levels, with additional assignments at the 700 level. (Same as EALC 315.)

**FMS 316. Latin American Cinema. 3 Credits. AE42 GLBC**

In this course we will examine the cinemas from a range of Latin American countries to explore similar themes and differences between them historically, politically, and culturally. Themes will include: representation of gender, ethnic and national identities; civil wars and political changes; local, regional and global cinema interactions; countercultures and migrations. Along with themes, we will analyze narrative cinematic styles and modes of production. Most films will be feature-length narrative, but a few documentaries will be shown. May be taken as FMS 716, but with additional requirements.

**FMS 318. Anti-war Film. 3 Credits.**

An overview and exploration of the history of anti-war film and media themes to show how attitudes regarding war and political policy can be affected by positive and negative depictions of conflict. Course includes analysis of selected films.

**FMS 322. Soviet and Post-Soviet Russian Cinema. 3 Credits.**

A comprehensive introduction to Soviet cinema and its legacies in post-Soviet Russia. The course will examine what distinguished Soviet film industry from those in other countries and the ways in which it impacted the development of cinema worldwide. Films are analyzed both as artistic works (with attention to formal qualities, cinematic styles, and influences) and as documents that provide insight into the socio-political contexts of the times when they were made. We will also discuss influential contributions by Soviet filmmakers to our understanding of what makes film unique as an art form. The course is offered at the undergraduate and graduate level, with additional assignments at the graduate level. (Same as SLAV 322.)

**FMS 330. Cinematic Rome. 3 Credits.**

A study of cinematic representations of daily life, diversity, urban landscape, and social and political issues in modern and contemporary Rome as presented in different genres. Taught in English. (Same as ITAL 330.)

**FMS 331. Mafia Movies. 3 Credits.**

This course investigates representations of the Italian mafia in Italian and American cinema since the 1960s, placing emphasis on conventions of the gangster genre and its evolution. We will examine films in relation to their socio-historical contexts and special attention will be dedicated to Italian films that deglamorize the Italian mafia and champion the anti-mafia struggle. Taught in English. (Same as ITAL 331.)

**FMS 332. Studies in Italian Cinema. 3 Credits. AE42**

A study of significant moments in Italian film history, including analysis of themes, genres, stylistics, directors, and film culture. May be repeated for credit with departmental permission. (Same as ITAL 332.)

**FMS 334. Anime. 3 Credits.**

This course is an examination of how anime has become a globally influential art form and industry. We will explore the history of anime, its effects on Japanese culture, and its reception across other cultures. Students will learn to engage with anime in order to make inquiries of history, gender and sexuality, industry, national identity, fan cultures, and other topics.

**FMS 340. Film and Media Theory. 3 Credits.**

Comprehensive examination of most significant theories and theorists of film. Organized around specific questions, e.g., what qualities make film art unique, and how is film related to other visual and literary arts? Class discussion, individual projects. Formerly known as FMS 530. Prerequisite: FMS 100 or equivalent (determined by instructor).

**FMS 343. Contemporary Japanese Film. 3 Credits. AE42**

Seminar on the major developments in the contemporary (1980-present) Japanese film industry examining how filmmaking practices and film criticism have been influenced by such issues as transnationalism, postcolonialism, critical race theory, postmodernism, and new media. We survey recent industrial and stylistic trends as well as key critical debates. Class discussion, reports, and individual research papers. The course is offered at the 300 and 700 levels, with additional assignments at the 700 level. Formerly known as FMS 543/EALC 543. (Same as EALC 343.) Prerequisite: Junior status.

**FMS 345. New Media and Society. 3 Credits.**

Students will be introduced to major themes and debates in digital media studies and apply critical approaches for understanding new media practices, technologies, and theories. In addition to readings and lectures, students will engage in a variety of digital activities and participate in research-oriented projects. By the end of this course students will gain a foundational understanding of historical and emerging relationships between new media (internet, cell phones, digital games, etc.) and society, acquire key research skills, and experience a variety of new media texts and services. This course is offered at the 300 and 700 levels, with additional assignments at the 700 level.

**FMS 350. Indigenous Film and Media. 3 Credits.**

This course offers a survey of global Indigenous cultures, theory and aesthetics in cinema and digital media. It establishes an Indigenous media optics by examining media practices across a broad contemporary spectrum-including music videos and social media platforms, podcasting and video games. As the course moves geographically, students learn how media practices in diverse communities situate identity and experience in related but unique contexts. Through weekly readings, screenings and design workshops, students build the critical tools necessary for an examination of the wide range of practices that lend themselves to Indigenous media sovereignty. This course is offered at the 300 and 700 level with additional assignments at the 700 level. Not available to students with credit in FMS 750 or ISP 755. (Same as ISP 355.)

**FMS 355. Storytelling with Digital Media. 3 Credits.**

In this course, students will utilize digital tools and platforms to create online and mobile stories based on the theories and histories of interactive storytelling discussed in class. Through a survey of digital storytelling examples and concepts, students will create interactive projects to add to their portfolio and learn how to think critically and write analytically about digital media.

**FMS 373. Intermediate Screenwriting. 3 Credits.**

Emphasis on writing a full-length screenplay. Explores genre, character, dialogue, and the development of a personal writing style. Prerequisite: FMS 273 (students will be selected based on writing samples).

**FMS 374. Animation. 3 Credits.**

A survey that combines animation history, theory, and production by examining animated works of all kinds and exploring various styles utilizing both hands-on techniques and digital animation programs. Lecture-laboratory.

**FMS 375. Intermediate Filmmaking Practice. 3 Credits.**

This course further develops skills and techniques introduced in FMS 275 in short-form fiction film production, emphasizing student collaboration and pre-production processes including casting, budgeting, scheduling and contracts. Prerequisite: FMS 275.

**FMS 376. Cinematography. 3 Credits.**

Theory and practice of cinematography, with emphasis on creation of film, video, and digital imagery. Prerequisite: FMS 275.

**FMS 377. Post-Production. 3 Credits.**

Students become familiar with techniques and processes in film and video post-production including, but not limited to, editing, sound, post-production management, marketing, and distribution. This course is offered at the 300 and 700 levels, with additional assignments at the 700 level. Prerequisite: FMS 275.

**FMS 378. Visual Effects & Color Grading. 3 Credits.**

This course explores post-production practices in visual effects, motion effects, and color grading, by examining the techniques and technologies that have developed throughout the history of film and image manipulation. We will examine topics such as matte painting, motion tracking, chroma keying, primary and secondary color correction, and digital compositing. Prerequisite: FMS 275.

**FMS 380. American Popular Culture of: \_\_\_\_\_. 3 Credits. GE3H AH**

An interdisciplinary examination of popular cultural forms and their relationships with the social, political and economic dynamics of America, with emphasis on film, media, music, literature (including magazines and newspapers) and the graphic arts. The decade or other specific topic to be studied changes as needs and resources develop. May be repeated for credit for different decades or topics.

**FMS 392. Documentary Film and Video. 3 Credits.**

An historical and theoretical survey of that major genre of film and video typically termed "documentary." The course will trace the main historical developments from documentary's beginnings through contemporary innovations. Formerly known as FMS 592. Prerequisite: FMS 100 and FMS 310, FMS 311, or consent of instructor.

**FMS 393. Experimental Film and Video. 3 Credits.**

A history of experimental film and video through an examination of major artists, movements, theories, and films/tapes. Formerly known as FMS 593. Prerequisite: FMS 100 and FMS 310, or consent of instructor.

**FMS 399. Cinematic Rome, Honors. 3 Credits.**

A study of cinematic representations of daily life, diversity, urban landscape, and social and political issues in modern and contemporary Rome as presented in different genres. Taught in English. (Same as ITAL 399.) Prerequisite: Membership in the University Honors Program or permission of the instructor.

**FMS 410. US Diversity in Visual Culture. 3 Credits. AE41**

This course examines the way in which diversity in the United States, including race, class, gender, and sexuality, are represented through visual culture, historically and in the present. The study of visual culture analyzes the way in which visual images communicate systems of beliefs, contribute to identity formation, and have an influence on our thinking about diversity. Course looks at United States visual objects (i.e., film, television, photography, art, advertisements, and theatre as well as visual practices, i.e., in public and private spaces).

**FMS 420. International Women Filmmakers. 3 Credits.**

This course examines films made by women around the world. Mainstream and independent fiction, documentary, and experimental works will be screened and discussed. The objectives of the course are: 1) to learn the variety of films made by women and the conditions of their production, distribution reception. 2) to interrogate the idea of women's cinema as 'counter-cinema'. We will acquire tools for analyzing films in terms of economic, aesthetic, cultural, and political circumstance by women of different countries, classes, races, ethnicities, genders, and sexual preferences. Formerly known as FMS 620.

**FMS 425. Ethics in Storytelling. 3 Credits. AE51**

This course considers the ethics of telling stories with film and media. Using a framework of rhetorical criticism and postmodern ethics, the students will evaluate the ethical and social responsibility challenges of fiction and non-fiction writing, films, television and online projects from a variety of fields: anthropology, sociology, journalism, political rhetoric and documentary filmmaking. Through readings, case studies and application, students will explore the fundamentals of rhetorical ethics, and the questions raised by new and emerging forms of storytelling.

**FMS 474. Videogame Theory and Design. 3 Credits.**

This course surveys the history and aesthetics of videogames and then provides a deep dive into the theory, design principles and techniques of game development on the Unity platform. Through assignments geared toward critical design, students gain the skills necessary for game-building in the areas of visual, narrative, game, level and sound design that comprise a typical development team. Although no prior coding experience is necessary, students may benefit from prior knowledge of C#, 3D modeling, or animation.

**FMS 477. Sound Design. 3 Credits.**

Students will study and produce film and video work with an emphasis on sound design theory and practice. Course projects consist of several short works in response to readings and screenings, which include a survey of sound in cinema, internet and radio. Students will also become conversant with related equipment, software and techniques. Prerequisite: FMS 275.

**FMS 478. Experimental Production. 3 Credits.**

Students will produce experimental film and video projects, including installation art and performance art pieces, in both collaborative and a collaborative production modes. Practical production aspects of historical experimental works will be studied, with emphasis on creation of works inspired by these earlier artists and their work. Unorthodox video and film production concepts and modes will also be studied and used in the creation of original works. The incorporation of experimental elements in the creation of mainstream works, and the creation of such projects, will also be a key area of study and experimentation. By pushing their individual creative limits, students will gain an appreciation for the experimental film and video genre, as well as an expansion of their production skills. Prerequisite: FMS 275.

**FMS 479. Documentary Production. 3 Credits.**

This is a hands-on production course in which students will research, plan and produce short-form non-fiction documentaries. The class is dedicated to training young professionals in the principles, skills, techniques, habits and practices of documentary production. We will focus also on the aesthetics of our craft and the documentary form. The objective is to ground students in the fundamental skills of good non-fiction storytelling-conceptualization, research, story structure, theme development, writing, producing and directing. The goal is the production of several short-form compositions (videos) where storytelling is employed to communicate a concept or idea effectively. Students will form into teams to research,

develop and produce a course-long short-form documentary. Prerequisite: FMS 275.

**FMS 480. Music Video Production. 3 Credits.**

This course will cover elements of the history, aesthetics, and business of music video and music video production. Students will view and discuss many different types of music videos, and will learn how to classify and critique these videos in a professional manner. Students will gain familiarity with the genres, themes, forms, and iconography of music video; an understanding of the place of music video in media culture; an exploration of the ideological, cultural, and historical contexts of music video; and an ability to create or assist in the creation of professional-quality music videos. Prerequisite: FMS 275.

**FMS 485. Capstone in Film and Media Studies. 4 Credits. AE61 CAP**

This course integrates the knowledge and skills acquired across the curriculum of Film & Media Studies including academic studies, but also production and other related disciplines to enable the student to demonstrate achievement through the production of a major creative research project. Formerly known as FMS 585. Prerequisite: Must be admitted to the Film and Media Studies B.A. or B.G.S. degree. Must have completed one FMS production course.

**FMS 498. Honors Seminar. 2-6 Credits. AE61 CAP**

Study may be directed toward either (a) reading for integration of knowledge and insight in film and media, or (b) original research (i.e., investigation of a specific problem in film and media). Six hours maximum credit. Prerequisite: Consent of Departmental Honors Coordinator.

**FMS 499. Directed Study in Film. 1-6 Credits. AE61 CAP**

Investigation of a special topic or project selected by the student with advice, approval, and supervision by an instructor. Such study may take the form of directed reading or special research. Individual reports and conferences. A maximum of six hours credit may be counted toward a degree. Prerequisite: At least seven hours credit in the department and consent of instructor.

**FMS 544. African Film. 3 Credits.**

A critical study of Africa and its peoples as depicted in films. The aesthetic, cultural, economic, political, historical, and ideological aspects of African films are examined. (Same as AAAS 555.)

**FMS 574. Game Development. 3 Credits.**

As a platform for new representational mediums, the digital computer operates on procedural interaction, a quality largely responsible for the unique aesthetic elements of video games. This course will provide a deep dive into player-centric design principles and techniques as well as the iterative processes and workflows of game development. Students will work in collaborative development teams with computer science and illustration students, in order to design, build and playtest a video game. Students in this course will have the opportunity to further learn and specialize in one of several areas: narrative design, level design, art design, and sound design and music for games. No prior courses are required, but courses in screenwriting, animation, cinematography and/or sound design will be particularly helpful in preparation. Prerequisite: FMS 474 or permission of instructor.

**FMS 673. Problems in Basic Screenwriting. 3 Credits.**

The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three-act screenplay. In addition to the class sessions taught with FMS 273 Basic Screenwriting, separate consultations and specific research assignments for graduate students in FMS 673 are also required.

**FMS 675. Problems in Basic Video Production. 3 Credits.**

Theory and practice of single-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. In addition to the class sessions taught with FMS 275 Basic Video Production, separate consultations and specific research assignments for graduate students in FMS 675 are also required. Lecture-laboratory.

**FMS 702. Graduate Seminar in: \_\_\_\_\_. 1-3 Credits.**

Course organized any given semester to study particular subject matter or to take advantage of special competency by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

**FMS 707. Film/Media Internship. 3-12 Credits.**

Study with an approved film or media company. Emphasis may be in one or all of the following areas: acting, directing, or promotion management. No more than six hours may be applied to an M.A. degree. Graded on a satisfactory/unsatisfactory basis. Prerequisite: Consent of instructor.

**FMS 715. Survey of Japanese Film. 3 Credits.**

This course surveys the major developments in patterns of distribution, exhibition, and reception and their influence on film aesthetics in twentieth century Japanese film. Through secondary readings, lectures, and discussions students will examine how Japanese cinema, as an institution, responds to and intervenes in the social, cultural, and political history of twentieth century Japan. The course is offered at the 300 and 700 levels, with additional assignments at the 700 level. (Same as EALC 715.)

**FMS 716. Latin American Cinema. 3 Credits.**

In this course we will examine the cinemas from a range of Latin American countries to explore similar themes and differences between them historically, politically, and culturally. Themes will include: representation of gender, ethnic and national identities; civil wars and political changes; local, regional and global cinema interactions; countercultures and migrations. Along with themes, we will analyze narrative cinematic styles and modes of production. Most films will be feature-length narrative, but a few documentaries will be shown. In addition to the lecture sessions taught in tandem with FMS 316, additional research component, lecture presentation, and class meeting are also required.

**FMS 718. Anti-war Films. 3 Credits.**

An overview and exploration of the history of the portrayal of anti-war film and media themes to show how anti-war attitudes and political policy can be affected by positive and negative depictions of conflict. Analysis of selected films. FMS 318 and FMS 718 will meet concurrently, though separate consultations and specific research assignments for FMS 718 are also required.

**FMS 722. Soviet and Post-Soviet Russian Cinema. 3 Credits.**

A comprehensive introduction to Soviet cinema and its legacies in post-Soviet Russia. The course will examine what distinguished Soviet film industry from those in other countries and the ways in which it impacted the development of cinema worldwide. Films are analyzed both as artistic works (with attention to formal qualities, cinematic styles, and influences) and as documents that provide insight into the socio-political contexts of the times when they were made. We will also discuss influential contributions by Soviet filmmakers to our understanding of what makes film unique as an art form. The course is offered at the undergraduate and graduate level, with additional assignments at the graduate level. Not open to students with credit in SLAV 322/FMS 322. (Same as SLAV 723.) Prerequisite: Graduate standing or instructor permission.

**FMS 743. Contemporary Japanese Film. 3 Credits.**

Seminar on the major developments in the contemporary (1980-present) Japanese film industry examining how filmmaking practices and film

criticism have been influenced by such issues as transnationalism, postcolonialism, critical race theory, postmodernism, and new media. We will survey recent industrial and stylistic trends as well as key critical debates. Class includes discussion, reports, and individual research papers. This course is offered at the 300 and 700 levels, with additional assignments at the 700 level. Not open to students with credit in FMS 343/EALC 343. (Same as EALC 743.)

**FMS 745. New Media and Society. 3 Credits.**

Students will be introduced to major themes and debates in digital media studies and apply critical approaches for understanding new media practices, technologies, and theories. In addition to readings and lectures, students will engage in a variety of digital activities and participate in production-oriented projects. By the end of this course students will gain a foundational understanding of historical and emerging relationships between new media (internet, cell phones, digital games, etc.) and society, acquire key digital skills, and experience a variety of new media texts and services. This course is offered at the 300 and 700 levels, with additional assignments at the 700 level.

**FMS 750. Indigenous Film and Media. 3 Credits.**

This course offers a survey of global Indigenous cultures, theory and aesthetics in cinema and digital media. It establishes an Indigenous media optics by examining media practices across a broad contemporary spectrum-including music videos and social media platforms, podcasting and video games. As the course moves geographically, students learn how media practices in diverse communities situate identity and experience in related but unique contexts. Through weekly readings, screenings and design workshops, students build the critical tools necessary for an examination of the wide range of practices that lend themselves to Indigenous media sovereignty. This course is offered at the 300 and 700 level with additional assignments at the 700 level. Not available to students with credit in FMS 350 or ISP 355. (Same as ISP 755.)

**FMS 773. Problems in Intermediate Screenwriting. 3 Credits.**

The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structuring of a full-length, three act screenplay. In addition to the class sessions taught with FMS 373 Intermediate Screenwriting, separate consultations and specific research assignments for graduate students in FMS 773 are also required.

**FMS 775. Problems in Intermediate Video Production. 3 Credits.**

Theory and practice of multiple-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation, and audio. In addition to the class sessions taught with FMS 375 Intermediate Video Production, separate consultations and specific research assignments for graduate students in FMS 775 are also required. Lecture-laboratory.

**FMS 776. Problems in Cinematography. 3 Credits.**

Theory and practice of cinematography, with emphasis on creation of film, video, and digital imagery. FMS 776 meets concurrently with FMS 376; students enrolled in the graduate-level course will have separate consultations and specific research assignments. Lecture-laboratory. Prerequisite: Consent of instructor and FMS 675.

**FMS 777. Post-Production. 3 Credits.**

Students will become familiar with techniques and processes in film and video post-production including, but not limited to, editing, sound, post-production management, marketing, and distribution. This course is offered at the 300 and 700 levels, with additional assignments at the 700 level. Prerequisite: Consent of instructor.

**FMS 800. Introduction to Graduate Study in Film/Media. 3 Credits.**

Major emphasis is placed upon the principles of research, bibliographical data, and research methods useful in film and television. The course should be taken at the beginning of the graduate student's program.

**FMS 801. Professional Development Seminar. 1 Credits.**

Preparation and training for faculty careers in film and related fields, including research skills and methods, responsible scholarship, teaching, and service. Other topics vary from semester to semester. May be repeated for credit.

**FMS 811. Development of the American Sound Film. 3 Credits.**

Intensive study of the artistic, economic, and sociological development of the American sound film with emphasis on the studio system, major directors, genres, and the impact of television.

**FMS 813. Development of the International Sound Film. 3 Credits.**

Intensive study of the artistic, economic, and sociological development of the international sound film with emphasis on the cinemas of England, France, Italy, Germany, Sweden, and Eastern Europe.

**FMS 814. Development of African-American Images in Film. 3 Credits.**

A history and critical assessment of the development of diverse images of African-Americans in American cinema and the impact of those images of American society. Screenings of feature and independent films, including those by African-Americans. In addition to the lecture/screening sessions taught in tandem with FMS 314, a separate discussion section and specific research assignments for graduate students enrolled in FMS 814 are also required.

**FMS 862. Survey of Film and Media History. 3 Credits.**

This seminar will be primarily international in scope and will concentrate on the following: technological and production issues relating to the transition in 1927-1931 of silent to sound film; the constructions of national identity, including those of recently emerging cultures; a comparison and contrast of the censorial agencies in America and abroad; and current revisionist perspectives on received film and media history.

**FMS 865. Film and Media Theory. 3 Credits.**

This seminar is a comprehensive survey of the major classical and contemporary film and media theories and theorists, such as Munsterberg, Eisenstein, Bazin, and Adorno. The course includes film and media theory since the 1970s, moving through structuralism and into the posts: -structuralism, -modernism, -colonialism, and beyond. Within these broad paradigms some of the theories examined in depth are cinesemiotics, Marxism, cinematic apparatus, feminist film theory, reception theory, new media and virtual reality.

**FMS 875. Problems in Advanced Video Production. 3 Credits.**

Special projects in video production, using both studio and remote locations. In addition to the class sessions taught with FMS 475 Advanced Video Production, separate consultations and specific research assignments for graduate students in FMS 875 are also required. Prerequisite: FMS 775 or consent of instructor.

**FMS 880. Development of American Popular Culture in the: \_\_\_\_\_. 3 Credits.**

Intensive interdisciplinary examination of popular culture forms and their relationships with the social, political, and economic dynamics of America in a specific decade, with emphasis on film, broadcasting, theatre, music literature (including magazines and newspapers), and the graphic arts. Decade to be studied changes as resources and needs develop.

**FMS 888. Special Problems in Film History and Criticism. 1-4 Credits.**

**FMS 895. Intensive Film Project Seminar. 1-4 Credits.**

The student plans and executes an intensive special project which requires the professional skills of investigation and performance appropriate to radio, television and/or film. May be repeated for credit up to a maximum of six credit hours. (This seminar is to the special project program what "thesis" is to the traditional program.)

**FMS 897. Practicum in Film. 1-3 Credits.**

Various approaches to the illustration of principles of production in film and/or video through the supervision of laboratory exercises and subsequent evaluation by the Theatre and Film graduate faculty.

**FMS 898. Investigation and Conference (for Master's Students). 1-8 Credits.**

Directed research and experimentation in film or media. Limited to eight hours credit toward the Master's degree.

**FMS 899. Master's Thesis. 1-6 Credits.**

**FMS 902. Film Seminar in: \_\_\_\_\_. 3 Credits.**

A graduate seminar devoted to selected historical, theoretical, or critical issues. Prerequisite: Consent of instructor.

**FMS 998. Investigation and Conference (for Doctoral Students). 1-8 Credits.**

**FMS 999. Doctoral Dissertation. 1-12 Credits.**