Department of Film and Media Studies

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, as well as a minor in film and media studies.

Courses for Nonmajors
The department offers many courses open to nonmajors who wish to learn more about film and media, including but not limited to:

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Graduate Programs
The Department of Film and Media Studies offers a certificate program as well as comprehensive graduate programs (M.A. and Ph.D).

The Masters degree and Ph.D in Film and Media are academic degrees but students are also expected to complete courses in film and video production. The Masters 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 Ph.D requires 60 credit hours of course work that strengthens methodological, historical, and theoretical grounding. Students must also write and defend a dissertation that must constitute a palpable contribution to knowledge in the candidates chosen field in order to complete 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.

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 Hours HL GE11 / H.
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. LEC.

FMS 177. First Year Seminar: _____. 3 Hours GE11 / U.
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 First-Year Experience. Prerequisite: First-time freshman status. LEC.

FMS 200. Film and Media Aesthetics. 3 Hours HL GE3H / H.
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. LEC.

FMS 204. Study Abroad Topics in: _____. 1-6 Hours H.
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. LEC.

FMS 273. Basic Screenwriting. 3 Hours H.
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. LEC.

FMS 275. Basic Video Production. 3 Hours H.
Theory and practice of video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. Lecture-laboratory. Prerequisite: FMS 100, completion of or concurrent enrollment in FMS 200. LEC.
FMS 301. Undergraduate Professional Development Seminar. 1 Hour H.
Provides an overview of opportunities for professional development in Film and Media Studies, and helps students plan goals for their education through an understanding of professional practices. The course also covers practical exercises in professional development, including writing resumes, finding internships and entry-level work, and other aspects of establishing a career in Film and Media Studies. Prerequisite: FMS 275 or equivalent. Open to FMS Majors only. Graded satisfactory/unsatisfactory. LEC.

FMS 302. Undergraduate Studies Seminar in:______. 1-3 Hours H.
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. LEC.

FMS 303. Undergraduate Production Seminar in:______. 1-3 Hours H.
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. LEC.

FMS 304. Study Abroad Topics in:______. 1-6 Hours H.
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. LEC.

FMS 307. Undergraduate Film/Media Internship. 1-6 Hours H.
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. INT.

FMS 310. History of the Silent Film. 3 Hours H.
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. LEC.

FMS 311. History of the American Sound Film. 3 Hours HL / H.
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. LEC.

FMS 312. History of the International Sound Film to 1950. 3 Hours H.
A survey of the artistic, economic, and sociological development of the international sound film 1929 to 1950. Emphasis on European National Cinemas. LEC.

FMS 313. History of the International Sound Film Post 1950. 3 Hours H.
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. LEC.

FMS 314. History of African-American Images in Film. 3 Hours HL AE41 / H.
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. LEC.

FMS 315. Survey of Japanese Film. 3 Hours NW AE42 / H.
This course surveys the major developments in and critical approaches to twentieth-century Japanese film. Focusing mostly on narrative films, Survey of Japanese Film 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, 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.) LEC.

FMS 316. Cinemas of the Southern Cone: Argentina, Chile, and Uruguay. 3 Hours AE42 / H.
This course will examine the cinemas of three neighboring South American countries to find similar themes and some differences between them historically, politically, and culturally. Themes will include: gender and nation, political repression during dictatorship, globalization and the cinema, youth culture in the Southern Cone, and representations of race and ethnicity, immigration and identity in contemporary cinema. Other themes in common are financing issues, such as co-production agreements, film production under the regional trade pact Mercosur and issues of circulation, distribution and marketing of national films. Most films will be feature length narrative, but a few documentaries will be shown. May be taken as FMS 716, but with additional requirements. LEC.

FMS 317. Race and the American Documentary. 3 Hours H.
This course surveys a range of documentaries in which race is a key part. There are two class objectives: the first is to broaden the students’ knowledge of American social history and culture, especially around issues of identity, representation and race. The second is to heighten the students’ critical skills as viewers of films in general. A complete film or portion is screened at each class session, preceded by an introductory lecture, and a follow-up discussion. Readings from a variety of scholarly texts are excerpted for student review prior to a particular class. LEC.

FMS 318. Anti-war Film. 3 Hours H.
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. LEC.

FMS 322. Soviet and Post-Soviet Russian Cinema. 3 Hours H.
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.) LEC.

FMS 323. War and Memory in Asian Film. 3 Hours AE42 / H.
This course explores how the film industries of key East Asian nations have constructed, reimagined, debated, and commemorated their experiences of the major wars fought during the 20th century (i.e. The Greater East Asian War, the Chinese Civil War, the Korean War, and the Vietnam War). We will examine the intersection of various historical, political, cultural, and economic factors with the production of mainstream commercial film to consider how individual and collective memories of wars in Asia have transformed over time in different contexts. Films are particularly useful for examining how the cultural memory of wars survives and is conveyed from one era to another with each new generation.
reinventing and superimposing new layers of memory on the original phenomenon from a range of multiple perspectives. A central goal of this course is to provide students with various historical perspectives, cultural contexts, and analytical methods to develop your ability to apply visual literacy and critical thinking skills to contemporary Asian films about the major wars of the last century. LEC.

FMS 345. New Media and Society. 3 Hours H.
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. LEC.

FMS 350. Indigenous Film and Media. 3 Hours H.
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.) LEC.

FMS 355. Storytelling with Digital Media. 3 Hours HL / H.
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. LEC.

FMS 373. Intermediate Screenwriting. 3 Hours H.
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). LEC.

FMS 374. Animation. 3 Hours H.
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. LEC.

FMS 375. Intermediate Video Production. 3 Hours H.
Theory and practice of longer-form video production with emphasis on scripting, talent coordination and editing in preproduction, production and postproduction. Lecture-laboratory. Prerequisite: FMS 275. LEC.

FMS 376. Cinematography. 3 Hours H.
Theory and practice of cinematography, with emphasis on creation of film, video, and digital imagery. Prerequisite: FMS 275. LEC.

FMS 377. Post-Production. 3 Hours H.
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. LEC.

FMS 380. American Popular Culture of: 3 Hours HL GE3H / H.
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. LEC.

FMS 407. Undergraduate Film/Media Service Learning Internship. 1-6 Hours H.
Supervised study with an approved government agency, established non-profit organization, school, or community-based partner to produce a professional-level film and/or media project in the public interest. Community work should meet the needs of the community-based organization and the education goals set by the student, instructor, and community based partner; be in direct service, indirect service, policy analysis, research, and/or advocacy work; engage the student with individuals or communities of need and with issues related to social justice, community development, and/or access to resources. May be repeated for credit. No more than six hours may be applied to the B.A. or B.G.S. degrees. Graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor and at least 22 credit hours in the department. FLD.

FMS 410. US Diversity in Visual Culture. 3 Hours AE41 / H.
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. LEC.

FMS 411. Television Studies. 3 Hours H.
A historical, theoretical and critical survey of U.S. television from 1945 to the present from the public's perspective, with emphasis on the early influences of radio (e.g., Federal regulation and sponsorship), film and theatre; TV's rapid rise as the U.S. public's prime source of entertainment, news and information; TV's rise as a key cultural, economic and political phenomenon; TV's more recent accommodations to the forces of globalization, new technologies/media, and new business models through convergence. Discussion and screening of representative TV texts as seen against the backdrop of the theories and critical views of TV scholars ranging from Raymond Williams and John Fiske to Henry Jenkins. LEC.

FMS 413. Asian Media Studies. 3 Hours H.
This course examines new and emerging media in East Asia and how the media industries of East Asia function. Using recent scholarship and industry data on contemporary cyberculture, music studies, and television industries of East Asia we examine how such factors as globalization, post-colonialism, censorship, emerging technology, and national media legislation affect regional and transnational media industries in Japan, South Korea, and Mainland China/Taiwan/Hong Kong. (Same as EALC 413.) LEC.

FMS 425. Ethics in Storytelling. 3 Hours AE51 / H.
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 my new and emerging forms of storytelling. LEC.

FMS 474. Videogame Theory and Design. 3 Hours H.
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. LEC.

FMS 475. Advanced Video Production. 3 Hours H.
Special projects in video production, using both studio and remote locations. Prerequisite: FMS 375. LEC.

FMS 477. Sound Design. 3 Hours H.
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. LEC.

FMS 478. Experimental Production. 3 Hours H.
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. LEC.

FMS 479. Documentary Production. 3 Hours H.
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. LEC.

FMS 480. Music Video Production. 3 Hours H.
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. LEC.

FMS 498. Honors Seminar. 2-6 Hours AE61 / H.
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. LEC.

FMS 499. Directed Study in Film. 1-6 Hours AE61 / H.
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. IND.

FMS 530. Film and Media Theory. 3 Hours H.
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. Prerequisite: FMS 100 or equivalent (determined by instructor). LEC.

FMS 531. Contemporary Concepts in Media Studies. 3 Hours H.
This course emphasizes a theoretical understanding of media and media production skills. It is a critical cultural study of the media, focusing on the relationships between media representations and society. Students explore different conceptual perspectives on the role and power of visual media in society in influencing social values, political beliefs, identities and behaviors; analyze specific media texts, such as film and television shows; and examine the dynamics of how class, gender, generation, and race influence the production and reception of media. LEC.

FMS 540. Cuban Cinema. 3 Hours H.
This course explores Cuban cinema from 1959 to the present day. Special attention is paid to the representations of Cuban history, cultural politics, and the political-economic conditions of production in Cuba. In addition, the Cuban-American community and their contributions or reactions to Cuban film are discussed. Through readings, lectures, discussion, and viewing Cuban films, the class examines a variety of topics related to Cuban cinema, history, and contemporary concerns. This course is offered at the 500 and 800 levels, with additional assignments at the 800 level. Prerequisite: Junior standing. LEC.

FMS 541. Asian Film. 3 Hours NW AE42 / H.
Seminar on various national film cultures of East and Southeast Asia. Representative films are studied from formal, stylistic, and socio-historic perspectives. Addresses the impact of key cultural, economic, and political issues on each film industry. Class discussion, reports, and individual research papers. The course is offered at the 500 and 800 levels, with additional assignments at the 800 level. (Same as EALC 541.) Prerequisite: Junior status. LEC.

FMS 543. Contemporary Japanese Film. 3 Hours NW AE42 / H.
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 500 and 700 levels, with additional assignments at the 700 level. (Same as EALC 543.) Prerequisite: Junior status. LEC.

FMS 544. African Film. 3 Hours NW / H.
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.) LEC.
FMS 585. Capstone in Film and Media Studies. 3 Hours AE61 / H.
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. Prerequisite: Must be admitted to the Film and Media
Studies B.A. or B.G.S. degree. Must have completed one FMS production
course. LEC.

FMS 592. Documentary Film and Video. 3 Hours H.
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. Prerequisite: FMS 100 and FMS 310, FMS 311, or consent of
instructor. LEC.

FMS 593. Experimental Film and Video. 3 Hours H.
A history of experimental film and video through an examination of major
artists, movements, theories, and films/tapes. Prerequisite: FMS 100 and
FMS 310, or consent of instructor. LEC.

FMS 620. International Women Filmmakers. 3 Hours H.
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. LEC.

FMS 673. Problems in Basic Screenwriting. 3 Hours U.
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. LEC.

FMS 675. Problems in Basic Video Production. 3 Hours U.
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. LEC.

FMS 702. Graduate Seminar in: _____ 1-3 Hours.
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. SEM.

FMS 704. Study Abroad Topics in: _____ 1-6 Hours.
This course is designed for the study of special topics in Film. Credit for
coursework must be arranged through the Office of KU Study Abroad.
May be repeated for credit if content varies. LEC.

FMS 707. Film/Media Internship. 3-12 Hours.
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. Course will
be graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor.
INT.

FMS 715. Survey of Japanese Film. 3 Hours.
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.) LEC.

FMS 716. Cinemas of the Southern Cone: Argentina, Chile, and
Uruguay. 3 Hours.
This course will examine the cinemas of three neighboring South
American countries to find similar themes and some differences between
them historically, politically, and culturally. Themes will include: gender
and nation, political repression during dictatorship, globalization and
the cinema, youth culture in the Southern Cone, and representations of
race and ethnicity, immigration and identity in contemporary cinema. In
addition to the lecture sessions taught in tandem with FMS 316, additional
research component, lecture presentation, and class meeting are also
required. LEC.

FMS 717. Race and the American Documentary. 3 Hours.
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. LEC.

FMS 722. Soviet and Post-Soviet Russian Cinema. 3 Hours H.
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 622.)
Prerequisite: Graduate standing or instructor permission. LEC.

FMS 743. Contemporary Japanese Film. 3 Hours.
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 500 and 700 levels, with additional
assignments at the 700 level. (Same as EALC 743.) SEM.

FMS 745. New Media and Society. 3 Hours.
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. LEC.

**FMS 750. Indigenous Film and Media. 3 Hours.**
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.) LEC.

**FMS 773. Problems in Intermediate Screenwriting. 3 Hours.**
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. LEC.

**FMS 775. Problems in Intermediate Video Production. 3 Hours.**
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. LEC.

**FMS 777. Problems in Cinematography. 3 Hours.**
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. LEC.

**FMS 777. Post-Production. 3 Hours.**
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. LEC.

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

**FMS 801. Professional Development Seminar. 1 Hour.**
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. SEM.

**FMS 802. Master's Projects. 3-6 Hours.**
Advanced creative projects which may be elected by master's degree candidates in lieu of thesis. RSH.

**FMS 810. Development of the Silent Film. 3 Hours.**
Intensive study of the artistic, economic, and sociological development of the silent narrative film with emphasis on the evolution of the American studio system, German Expressionism, and Soviet Expressionist Realism. LEC.

**FMS 811. Development of the American Sound Film. 3 Hours.**
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. LEC.

**FMS 813. Development of the International Sound Film. 3 Hours.**
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. LEC.

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

**FMS 840. Cuban Cinema. 3 Hours.**
This course explores Cuban cinema from 1959 to the present day. Special attention will be paid to the representations of Cuban history, cultural politics, and the political-economic conditions of production in Cuba. In addition, the Cuban-American community and their contributions or reactions to Cuban film will be discussed. Through readings, lectures, discussion, and viewing Cuban films, the class will examine a variety of topics related to Cuban cinema, history, and contemporary concerns. This course is offered at the 500 and 800 levels, with additional assignments at the 800 level. LEC.

**FMS 841. Asian Film. 3 Hours.**
Seminar on various national film cultures of East and Southeast Asia. Representative films are studied from formal, stylistic, and socio-historic perspectives. Addresses the impact of key cultural, economic and political issues on each film industry. Class includes discussion, reports, and individual research papers. This course is offered at the 500 and 800 levels, with additional assignments at the 800 level. (Same as EALC 841.) SEM.

**FMS 862. Survey of Film and Media History. 3 Hours.**
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. SEM.

**FMS 863. Survey of Documentary and Experimental Film and Media. 3 Hours.**
Surveys the important historical and theoretical issues pertinent to both the documentary and experimental approaches as expressed in film, video and new technologies. Includes major documentary and experimental genres, directors, national schools, artistic movements, and landmark works. Screenings reflect a chronology from origins to present-day. LEC.

**FMS 865. Film and Media Theory. 3 Hours.**
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. SEM.

FMS 875. Problems in Advanced Video Production. 3 Hours.
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. LEC.

FMS 880. Development of American Popular Culture in the: _____. 3
Hours.
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. LEC.

FMS 887. Film and the Public. 3 Hours.
A study of the actual and implied responsibilities of film and video to
the public, as seen in regulations, self-regulatory codes, and the critical
literature of the field. Prerequisite: Consent of instructor. LEC.

FMS 888. Special Problems in Film History and Criticism. 1-4 Hours.
RSH.

FMS 895. Intensive Film Project Seminar. 1-4 Hours.
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.) RSH.

FMS 897. Practicum in Film. 1-3 Hours.
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. FLD.

FMS 898. Investigation and Conference (for Master's Students). 1-8
Hours.
Directed research and experimentation in film or media. Limited to eight
hours credit toward the Master's degree. RSH.

FMS 899. Master's Thesis. 1-6 Hours.
THE.

FMS 902. Film Seminar in: ____. 3 Hours.
A graduate seminar devoted to selected historical, theoretical, or critical
issues. Prerequisite: Consent of instructor. LEC.

FMS 998. Investigation and Conference (for Doctoral Students). 1-8
Hours.
RSH.

FMS 999. Doctoral Dissertation. 1-12 Hours.
THE.