

**FILM AND
MEDIA STUDIES
&
DOC
STORYMAKING
SPRING 2025
COURSES**



FAMS 101: Introduction to Film and Media Studies

This is a foundational course that introduces students to the basic concepts, theories, and methods in film and media studies. We will study the histories and genres of cinema as well as formal techniques, including cinematography, editing, and sound, to develop a critical understanding of film as a mode of representation. We will also study other forms of contemporary moving-image media to gain a better understanding of the perspectives and practices of emerging technologies and forms of distribution. Through required weekly screenings, readings, writing and regular discussion, we will analyze these various kinds of screen media as they influence our world. **No prerequisites. CCS HUM. Andy Smith. TR 1:15-4:00 PM, Landis Cinema (101) - Buck Hall.**

FAMS 102: Integrated Practice I

This course introduces students to the creative, theoretical, and practical aspects of media production and is designed to provide a foundational understanding of audio-visual storytelling. Students will learn the technical fundamentals of composition, lighting, audio recording, digital video cameras, and non-linear editing. The class will be grounded in discussions of theory, ethical media-making and responsible practices that move between past, present, and future. **Prerequisite: FAMS 101 or instructor permission. CCS HUM. Drew Swedberg. TR 1:15-4:00 PM, Media 1 (102) - 248 N. 3rd St.**

FAMS 203: Craft of Film & Media Studies (formerly known as FAMS 103)

This course will introduce students to the practice of writing and researching in the discipline of Film and Media Studies. Students will learn to develop strong research questions, identify relevant scholarly sources, draft a bibliography and write a literature review, conduct archival research, and write and revise a research paper. They will develop these skills as we explore media-historical case studies from the twentieth and twenty-first centuries and participate in site visits. This course is designed to be a genuinely collaborative endeavor. Students will contribute to the course materials through their research; they will learn about moving image technology and teach others what they learn. **Prerequisite: FAMS 101. CCS W. Andy Smith. TR 11:00AM-12:15PM, Media 2 (121) – 248 N. 3rd St.**

FAMS 220: Film Theory

The study of film theory provides foundational insight into the moving image, allowing one to explore cinema's relationship to historical, aesthetic, social, political, and technological influences. Through weekly screenings and readings, we will study some of the key debates and concepts in film theory, including ontology, semiotics,

materialism, psychoanalytic criticism, feminist and queer theory, genre theory, theories of race and identity, and phenomenology. **CCS W, GM1. Prerequisite: FAMS 101 or instructor permission. Nandini Sikand. TR 1:15-4:00 PM, Media 2 (121)-248 N. 3rd St.**

FAMS/A&S 267: Film, Media, and Popular Culture in Africa

Media are often associated with the West, but this course provides an opportunity to explore how visual technologies circulate in other parts of the globe. From its colonial origins to the postcolonial present, cinema has long been at the forefront of African cultural production, connecting the continent to global media circuits. But in thinking about film on the continent, much more than art-house cinema is involved. Indeed, by linking the study of film with interdisciplinary approaches to popular culture, the class foregrounds the diverse roles that media play in sociocultural life. In readings and discussions, we will examine how diverse African social worlds have actively shaped and been altered by the creation and reception of moving images, focusing on documentary, video films, hip-hop, film festivals, and other domains of popular cultural expression. **CCS GM1, GM2, SS. Prerequisite: A&S 102 or 103, or FAMS 101, or permission of instructor. William Bissell. TR 11:00 AM-12:15 PM, OCGE 101.**

FAMS 320: The Spectre of Race

Governed by the metaphor of “spectre,” this seminar looks at the tangle between race, images and technology. Beginning with early image-making and the birth of cinema, we will examine how ways of seeing, the rise of mass media in modern consumer society, and the relationship between visual culture and power are deeply intertwined to influence and create discourse on racialized difference. Examining race theories ranging from eugenics to discourses of diversity and post-raciality in the United States and beyond, we will study a range of media such as, but not limited to the shadow play of daguerreotypes, the high contrast of early ethnographic films, the gaze of Hollywood cinema and the counter gaze of progressive cinema and media to explore historical constructions of race and ethnicity, how they have influenced racialized difference on screen and how we see ourselves and others. Students complete critical video essays and collaborate to create a peer-reviewed, online videographic journal. **CCS HUM, GM1, V, W. Prerequisite: FAMS 101 or instructor permission. Nandini Sikand. MW 1:15-4:00 PM. Media 2 (121)-248 N. 3rd St.**

DOC Storymaking Courses

DOC 250: Doc Storymaking Bridge

Documentary Storymaking Bridge places students' original documentary projects at the center of the class. The metaphor of a bridge links us to Documentary Storymaking theoretical discourses, research practices, and creative production, as well as to ethically-minded documentary connections and partnerships in the community. The course is a meaningful bridge to larger projects for those students working toward a senior capstone or toward the next step after college, and offers support for complex media projects that are too large to fit into one class or one semester---integrating students' foundational work in media making with the advanced work to come. Designed for students working above the introductory level, projects will evolve within a context of essential engagement with the study and practice of documentary rights and responsibilities. **Prerequisite: DOC 150 or instructor permission. Drew Swedberg. TR 9:30-10:45 AM, Media 2 (121)-248 N. 3rd St.**

DOC 370: Doc Storymaking Capstone

Designed for those minoring in Documentary Storymaking, doc capstone is a workshop-based experience where you develop, research, generate, and present a substantial documentary media project. The course proceeds in a collaborative context, with students and mentors from three campuses (Lafayette, Lehigh, Muhlenberg) supporting each other's works in progress. Our original creations will be enhanced with readings, screenings, and conversations with working media practitioners and educators, all intended to ground your documentary in relevant theoretical and industry-wide discourses, highlight ethical issues inherent in documentary, and deepen your doc storymaking practice. **Prerequisite: DOC 150 and DOC 250 or instructor permission. Drew Swedberg. T 7:00-9:45 PM, Media 2 (121)-248 N. 3rd St.**