

Academic Area: Journalism, Film & TV and Media

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Please find the following subjects and associated programs related to Journalism, Film & TV. (Please note: For exact program dates and subject offerings for programs with multiple sessions, please visit the specific program web pages).

July in Aix-en-Provence, France

[\(Click to view course and program details\)](#)

MEDIA AND CONFLICT - COM/IR 316A – 3 credits

This course examines the role of media in the progression and public perceptions of conflict. Relevant topics will include media and military intervention, portrayals of protest movements, and news and entertainment coverage of crime, rumours, domestic politics, violence, and ethnicity.

July in Chicago, IL, USA

[\(Click to view course and program details\)](#)

WRITING CREATIVE: NONFICTION – ENGL 319 – 3 US Credits

Creative nonfiction is today's most popular genre. In this class, students will study and write creative nonfiction of different forms (e.g., memoir, travel writing, personal essay, literary journalism, the lyric essay). By reading and analyzing published models, students will deepen their learning of traditional and innovative creative nonfiction methods. Students will then write creative nonfiction pieces and participate in workshops of their classmates' writing.

July in Cusco, Peru

[\(Click to view course and program details\)](#)

HISTORY OF LATIN AMERICAN CINEMA – 3 Credits (48 hours)

Taught in English or Spanish. This course introduces students to the world of Latin American cinema, from the early influence of the Italian neorealist movement to contemporary expressions of the seventh art across many of the countries of this unique region. It will also help students to find in Latin American cinema clues for an understanding of different realities, and to construct meaningful comparisons with their own culture, while engaging in personal reflection.

July in Florence, Italy

[\(Click to view course and program details\)](#)

SOCIAL MEDIA - CPMCSM320 – 3 Credits

What do we mean by "community"? How do we encourage, discuss, analyse, understand, design, and participate in healthy communities in the age of many-to-many media? With the advent of virtual communities, smart mobs, and online social networks, old questions about the meaning of human social behaviour have taken on renewed significance. Although this course is grounded in theory, it is equally rooted in practice, and much of the class discussion takes place in social cyberspaces. This course requires the active engagement of students and a willingness to experience a full immersion in social media practices. Much of the class discussion takes place in a variety of virtual world environments during and between face-to-face class meetings. Students who participate in this course will actively and productively engage in established and emerging forms of social media - and have some notion of how these practices affect the self and the community. This course includes an Experiential Learning project.

PHOTOJOURNALISM – DIPHIPJ320 – 3 semester credits

Prerequisites: This is an intermediate course Knowledge of camera functions is required. Portfolio submission recommended. During this two-semester course, students will focus on: 1) the history and study of photojournalism from its genesis/inception to today and 2) assignments/projects that are journalistic newsworthy (events, human interest, artistic/cultural, sports, feature, and portrait). Students will emulate what it is like to be a newspaper photographer and learn storytelling images of the everyday events that occur in life. Through lectures and discussions students will also address contemporary issues such as: the cultural, social, and political influence of images and photojournalism in society as well as ethics and legal issues in photojournalism. The print lab will provide students with the tools for elaborating and printing their own images. This course is recommended for Communications, Journalism and Social Sciences students. This class includes experiential learning with CEMI. A DSLR camera and a lens with a focal length of 55mm or wider is required for this course. Please contact FUA if you have doubts regarding your camera.

iPHONEOGRAPHY - DIPHIP250 – 3 Credits

iPhoneography is a photography concept that involves the professional use of the iPhone camera. Various iPhone apps and constant connection to the internet (either via wi-fi or cellular data) can turn an iPhone camera into a powerful, self-sustained, hand-held camera and darkroom ready to release information globally in the constantly changing digital market. Students will learn to use the iPhone camera to produce photojournalism essays, portraits, landscape, and fashion images using different iPhone applications and professional post-processing tools. The final images will be published in a dedicated class website and will be delivered to students as fine art prints for their final portfolio. This class includes experiential learning with CEMI.

STREET PHOTOGRAPHY - GSUSSP220 – 3 Credits

This course considers how street photographers strive to capture the life and culture of city streets, searching for what Henri Cartier-Bresson, one of the most famous street photographer of all time, termed the "Decisive Moment." When it comes to street photography, many photographers traditionally chose to work in black and white, focusing the viewer's attention on the subject by eliminating the distraction of color, and the course covers both black and white and color practices. The course also examines how wide-angle lenses are used by photographers who get in close to the action, a method that encourages interaction between the photographer and subject. Another technique discussed by the course is the use of a lens with a long focal length to take photos from a distance and throw the background out of focus. Techniques mastered by Cartier-Bresson, Garry Winogrand, and Costas will be examined. A DSLR camera and a lens with a focal length of 55mm or wider is required for this course. A digital 35mm viewfinder camera (20+ megapixels minimum) is also acceptable.

TRAVEL PHOTOGRAPHY - DIPHTP225 – 3 Credits

This course introduces students to photography with a particular focus on reportage and travel photography perspectives of this medium, offering a chance to explore the world through a camera viewfinder. Key course topics include learning to express a sense of place, capturing mood/feeling, and shooting a variety of subjects ranging from daily life to landscapes and urban settings, cultural portraits, festivals, and rituals. The course will be divided between outdoor field practice and learning introductory digital techniques such as black and white and colour digital printing and finishing. Lab practice will instruct students in elaborating, backing-up, archiving, and proper printing of images. The course focuses on the area of photographic reportage through the use of digital equipment. Students will learn about the history, compositional issues, and techniques of photojournalism, architectural, and reportage photography by studying the work of influential photographers in this specific area and by developing, shooting, printing, and laying out a series of travel photography projects. This course is recommended for students majoring in Communications, Journalism, and Tourism. Basic photography experience and knowledge will be helpful. This class includes experiential learning with CEMI. A DSLR camera and a lens with a focal length of 55mm or wider is required for this course. A digital 35mm viewfinder camera (20+ megapixels minimum) is also acceptable.

TRAVEL WRITING – CPJLTW290 – 3 Credits

The basis of this course is the development of creative writing skills by focussing on the genre of travel writing. Students will read and discuss extracts from the great classics of travel writing as well as current travel journalism published in newspapers, magazines and online. Assignments will focus on developing an individual voice, and honing ideas through revision and drafting. Topics will cover how to write for different audiences and publishing formats. Course projects and activities will interact with the journalism activities of Blending, the magazine and newsletter of FUA’s campus press Ingorda. This class includes experiential learning with CEMI.

VISUAL COMMUNICATION DESIGN FUNDAMENTALS STUDIO 1 – DIVCDF190 – 3 semester credits

This course introduces students to the principles and basic elements of graphic design. Through a series of assignments and exercises, students will learn and practice hand, eye and problem solving skills. Topics include shape, basic color theory, framing, shape and color layout, formats, creative typography, logo creation, symbols and trademarks. The course will focus mainly on manual (non-computer) techniques. This class includes experiential learning with CEMI. Students will be involved in experiential projects for academic events, art shows and student life activities.

July in London, England

[\(Click to view course and program details\)](#)

PRINT JOURNALISM: THE LONDON EXPERIENCE - 4JRNLO08X – 20 UK Credits

This module uses London as the focus for a journalism project that explores one of the world’s great capital cities from the perspective of an international student and introduces students to the modern magazine business. During this module, students work in groups to develop an idea for a magazine about London, which they then research and write stories for, before going to edit and lay out stories. They end the module by creating a digital dummy of their title. Students learn how to research and write a range of stories and copy for magazines. They develop basic page design skills, coming up with layouts for their own magazine. The magazines they create are print titles – but students will also be encouraged to investigate tablet-based publications, apps and online editions too and to consider the role social media plays in modern magazines.

TELEVISION IN LONDON - 4TVPR007X – 20 UK Credits

Working in one large and several small groups students devise and produce a factual program realised in a multicamera studio.

Studio based multicamera television show. Students work in a large group to produce one 25-minute live magazine program. Through practice in the studio students learn the procedures and protocols necessary for shooting within a large crew, an “as live” TV studio show. Students learn how to schedule, source talent, produce a running order, design and

build a simple set and work collectively towards the recording of a live show in a proscribed amount of 'on-air' time.

There is an emphasis on collective responsibility and problem solving. Students write a personal log plus a reflective and a critical analysis of the production process and their finished program.

PHOTOGRAPHING THE CITY: LONDON - 2MSS404 – 20 UK Credits

This module is concerned with an investigation of the city as represented through historical and contemporary photography. Through a series of lectures, workshops, photo walks and gallery visits students gain a critical perspective on the city as a social, cultural, architectural and artistic phenomenon. Through a research and development process they focus on an aspect of the city to represent through their own photographic project. Please note that it is advisable for students to bring their own digital or digital SLR camera for this class. If students do not have a digital or digital SLR camera one can be hired out free of charge from the Photography department based at the Harrow Campus.

LONDON: CULTURE CAPITAL OF THE WORLD - 4JRN007X – 20 UK Credits

This module offers students an introduction to the arts, entertainment, fashion, architecture and history that have made London the world's most influential and vital cultural hub. Why see Paris and die when you can see London and live? How did London become the world capital of music, art, fashion, design, theatre, film, architecture, and so much else? From rock legends to the Royal Opera, Shakespeare to shock art and cathedrals to Canary Wharf, this module describes how London emerged from the ashes of war to become the most vibrant and culturally rich city on earth. It aims to give students an overall appreciation of London culture and to teach them the skills they need to write fluent, confident and relevant reviews across a variety of arts and entertainment genres. It will also give students an introduction to the various ways the arts are covered across all media platforms and to the work of some key London artists, designers and performers.

MULTIMEDIA JOURNALISM: THE LONDON EXPERIENCE - 4JRN009X – 20 UK Credits

This module offers an opportunity to extend and consolidate core journalistic skills – researching, interview and writing news, features and comment – and then develop an understanding of how to apply those skills to create accurate and compelling content for online media. The module uses London as the focus for various multimedia journalistic projects that explore one of the world's great capital cities from the perspective of an international student and introduces students to the different ways online and interactive multimedia technologies are changing journalism. Students build their knowledge of new online media businesses and the more technically complex skills and techniques needed to find work in them. They learn net research, writing and publishing online, working with social media, video newsgathering and the basics of multimedia journalism. They are also introduced to basic online content management techniques and get a chance to demonstrate their skills by producing and publishing a range of online multimedia stories, for their individual blogs and during a news day exercise.

CINEMATIC JUSTICE - 4LLAW016X – 20 UK Credits

Criminal justice has historically proved a valuable source for film makers. From I am a Fugitive from a Chain Gang (1932) to contemporary films such as Conviction (2011) various aspects of criminal justice have been portrayed. In addition to pure fiction real life events such as the imprisonment of the Guildford 4 (In the Name of the Father) have formed the basis for dramatic works. This module analyses films illustrating the criminal justice system of the UK and abroad to discover what these portrayals tell the viewer about criminal justice. The module uses the films themselves as the primary source of material coupled with academic commentary.

JANE AUSTEN: FROM THE PAGE TO THE SCREEN - 4ELIT014X – 20 UK Credits

Screen adaptations of Jane Austen novels. Jane Austen is one of the most important writers in the history of the novel and she remains extremely popular. This module examines her complex legacy through consideration of her six major novels, with a specific focus on her first three published works and their screen adaptations – Sense and Sensibility, Pride and Prejudice, and Northanger Abbey. Students will examine Austen’s place in literary tradition, engaging with debates about her style and the way in which her texts respond to a wide range of social and political issues including class relations, education, gender, the family, ‘improvement’, religion, social mobility, war, revolution and national identity. Informed by an understanding of Austen’s work on the page, and the contexts of its creation, ‘re-writings’ of Austen through screen adaptations and mashup/parody novels will be considered and critiqued, underpinning analysis and discussion of Austen’s continuing relevance to our own time.

July in Los Angeles, CA, USA

[\(Click to view course and program details\)](#)

COM LIT 1E. SOCIAL MEDIA AND STORYTELLING: COMPARING CULTURES – 5 US Credits

Lecture, two hours; discussion, two hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Study of social media as platform for storytelling, with core focus on three distinct cultures: U.S., China, and Russia. History, form, and various functions of social media. Examination of how we tell stories about ourselves and how we interpret digital narratives we see, hear, or read from organizations near and far. Analysis of networked narratives encountered online.

COMM ST 1B. LEARNING AMERICAN ENGLISH AND CULTURE FROM MOVIES – 4 US Credits

Lecture, four hours. Advancement of students' fluency in conversational English while increasing their awareness of American popular culture. Primer on American-style colloquial English and nuances of contemporary customs and values offered through guided immersion in popular cinema. P/NP or letter grading.

COMM ST 10. INTRODUCTION TO COMMUNICATION STUDIES – 5 US Credits

Lecture, four hours; discussion, one hour. Introduction to fields of mass communication and interpersonal communication. Study of modes, media, and effects of mass communication, interpersonal processes, and communication theory. Letter grading.

COMM ST 141. FILMS OF PERSUASION: SOCIAL AND POLITICAL ADVOCACY IN MASS SOCIETY – 4 US Credits

Lecture, four hours. Films often provide commentary about public issues. Examination of how films communicate to large audiences about history, society, and politics. Critical evaluation of these works to understand power and limitations of films as social persuasion.

COMM ST 157. CELEBRITY, FAME, AND SOCIAL MEDIA – 4 US Credits

Lecture, three hours. Analysis of how following personal lives of media-created celebrities impacts self-esteem, connectedness, and personal relationships from cultural studies and social sciences perspectives, and how entities cultivate celebrity for financial gain. Topics include celebrity gossip and privacy, news sharing, public relations, and impact of social media on fan support, image construction, and damage control.

COMM ST 166. INSIDE HOLLYWOOD – 4 US Credits

(Formerly numbered Communication Studies 166.) Lecture, four hours. Identification of how motivation and creativity interact with business interest, research, and policies in producing entertainment for media market.

COMM ST 166. COMMUNICATIVE DYNAMICS IN FILM AND TELEVISION PRODUCTION – 4 US Credits

Lecture, four hours. Identification of how motivation and creativity interact with business interest, research, and policies in producing entertainment for media market.

ENGL M138. TOPICS IN CREATIVE WRITING: Three-Act Screenplay – 5 US Credits

(Formerly numbered 138.) (Same as English Composition M138.) Seminar, three hours. Requisite: English Composition 3 or 3D or 3DS or 3SL. Introductory workshop in genre(s) of instructor choice, that may include mixed genres, playwriting, screenwriting, literary nonfiction, or others. Enrollment in more than one section per term not permitted. May be repeated for maximum of 10 units. May not be used to satisfy workshop requirements for English creative writing concentration. P/NP or letter grading.

Students learn art and practice of screenwriting. Students develop original feature screenplay, learning how to craft story, plot, character, dialog, and theme. Each student produces full three-act outline and polished first act of screenplay.

ESL 23. AMERICAN CULTURE THROUGH FILM – 4 US Credits

Lecture, four hours. Designed to improve listening comprehension and discussion skills by viewing and analyzing variety of American films. Emphasis on understanding and using idiomatic language, expanding vocabulary, recognizing dialect differences, and reflecting on cultural similarities and differences.

ETHNMUS 30. MUSIC AND MEDIA – 5 US Credits

Lecture, four hours; discussion, one hour. Exploration of ways music is mediated to people by industry, technologies, and corporations. Survey of leading theorists of media and exploration of case studies.

FILM TV 4. INTRODUCTION TO ART AND TECHNIQUE OF FILMMAKING – 5 US Credits

Lecture, four hours; discussion, one hour. Students acquire understanding of practical and aesthetic challenges undertaken by artists and professionals in making of motion pictures and television. Examination of film as both art and industry: storytelling, sound and visual design, casting and performance, editing, finance, advertising, and distribution. Exploration of American and world cinema from filmmaker's perspective. Honing of analytical skills and development of critical vocabulary for study of filmmaking as technical, artistic, and cultural phenomenon.

FILM TV 6A. HISTORY OF AMERICAN MOTION PICTURE – 6 US Credits

Lecture/screenings, eight hours; discussion, one hour. Historical and critical survey, with examples, of American motion picture both as developing art form and as medium of mass communication.

FILM TV 33. INTRODUCTORY SCREENWRITING – 4 US Credits

Lecture, one hour; discussion, one hour. Not open for credit to students with credit for course C132/C430. Structural analysis of feature films and development of professional screenwriters' vocabulary for constructing, deconstructing, and reconstructing their own work. Screenings of films and selected film sequences in class and by assignment.

FILM TV 106C. HISTORY OF AFRICAN, ASIAN, AND LATIN AMERICAN FILM – 6 US Credits

Lecture/screenings, eight hours; discussion, one hour. Critical, historical, aesthetic, and social study -- together with exploration of ethnic significance -- of Asian, African, Latin American, and Mexican films.

FILM TV M111. WOMEN AND FILM – 6 US Credits

Lecture, eight hours; discussion, one hour. Historical issues and critical approaches to women and cinema that may include authorship, stardom, female genres, and images of women in Hollywood cinema, alternative cinema, and independent cinema from silent era to present.

FILM TV 122D. FILM EDITING: OVERVIEW OF HISTORY, TECHNIQUE, AND PRACTICE – 4 US Credits

Lecture, three hours. Practical application of film editing techniques, how they have evolved, and continue to evolve. Examination of history of editing, as well as current editing trends, terminology, and workflow.

FILM TV 122E. DIGITAL CINEMATOGRAPHY – 4 US Credits

Lecture, three hours. With lectures, screenings, and demonstrations, study of principles of digital cinematography. How tools and techniques affect visual storytelling process. Topics

include formats, aspect ratios, cameras, lenses, special effects, internal menu picture manipulation, lighting, composition, coverage, high definition, digital exhibition, filtration, multiple-camera shooting.

FILM TV 122J. DISNEY FEATURE: THEN AND NOW – 5 US Credits

Lecture, three hours; discussion, three hours. Study and analysis of Disney's animated features. Evaluation of why Disney's animated features have dominated until recently and ramifications of this dominance on animation and society.

FILM TV 122M. FILM AND TELEVISION DIRECTING – 4 US Credits

Lecture, three hours. Through discussions, screenings, demonstrations, and guests, exploration of script, previsualization, directing actors, directing camera coverage in relationship to story, practical on-set directing, and directing for camera.

FILM TV 183A. PRODUCING I: FILM AND TELEVISION DEVELOPMENT – 4 US Credits

Lecture, three hours; discussion, one hour. Open to nonmajors. Critical analysis of contemporary entertainment industries and practical approach to understanding and implementing producer's role in development of feature film and television scripts. Through scholarly and trade journal readings, in-class discussions, script analysis, and select guest speakers, exposure to various entities that comprise feature film and television development process. Basic introduction to story and exploration of proper technique for evaluating screenplays and teleplays through writing of coverage.

FILM TV 221. SEMINAR: FILM AUTHORS – 6 US Credits

Seminar, three hours; film screenings, four to six hours. Designed for graduate students. Intensive examination of works of outstanding creators of films. May be repeated twice for credit.

FRNCH 41. FRENCH CINEMA AND CULTURE – 5 US Credits

Lecture/screenings, five hours; discussion, one hour. Introduction to French culture and literature through study of films of cultural and literary significance.

INF STD 30. INTERNET AND SOCIETY – 5 US Credits

Lecture, five hours. Designed for undergraduate students. Examination of information technology in society, including Internet, World Wide Web, search engines (e.g., Google, Yahoo, Lycos), retrieval systems, electronic publishing, and distribution of media, including newspapers, books, and music. Exploration of many of these technologies, social, cultural, and political context in which they exist, and how social relationships are changing.

JAPAN 75. ANIME – 5 US Credits

Lecture, three hours; discussion, one hour. Discussion and analysis of seminal works of Japanese animation, or anime, created from 1980s to present. Engagement with works in variety of styles, and that deal with broad range of themes. Reading and discussion of recent scholarship on anime produced by scholars working in diverse modes, from philosophical to anthropological.

JAPAN 155. TOPICS IN JAPANESE CINEMA – 4 US Credits

Lecture, three hours; discussion, one hour; film viewing, two hours. Knowledge of Japanese not required. Critical and historical examination of Japanese cinema.

MUSC 7. UNDERSTANDING MOVIE MUSIC – 4 US Credits

Lecture, four hours; outside study, eight hours. Musical experience helpful, but not required. Brief historical survey of film music, with strong emphasis on recent development: Japanese animation, advertising, and MTV, as well as computer tools and digital scoring methods. Designed to inspire and inform those interested in movie music.

MUSC 188. SPECIAL COURSES IN MUSIC: HOLLYWOOD BOWL CONCERTS: COMPOSERS, MUSIC AND PERFORMANCE – 4 US Credits

Lecture, three hours; outside study, nine hours. Special topics in music for undergraduate students taught on experimental or temporary basis. May be repeated for credit. P/NP or letter grading.

Students learn about music of two composers, then attend Hollywood Bowl concerts of music by these composers. Students have option of attending concerts together as class. Those choosing to attend will be asked before first week of class to pay for tickets during first week. Topics covered include historical context of each piece and background of composer's life, understanding form and structure of music, and basic harmonic background of styles. Observation of live musicians highlights instrumental techniques involved and gives deeper appreciation of musician's role in orchestra.

SPAN 170. TOPICS IN MEDIA, INTERDISCIPLINARY, AND TRANSHISTORICAL STUDIES – 4 US Credits

Lecture, four hours; discussion, one hour (when scheduled). Requisite: course 25. Interrelation between print, visual, and live arts, and way they exist in mass media, new technologies, and different platforms. Possible topics include visual cultures in Latin America, Latin American and Spanish cinema, musical cultures and literature, live arts and performance in popular culture, three-dimensional modeling of material culture, and architecture of medieval Iberia.

S ASIAN 155. TOPICS IN SOUTH ASIAN CINEMA AND LITERATURE – 4 US Credits

Lecture, three hours. Knowledge of Hindi/Urdu not required. Critical analysis of language and culture in South Asian diaspora as represented in films and/or literature.

SCAND 60W. INTRODUCTION TO NORDIC CINEMA – 5 US Credits

Lecture, two hours; discussion, two hours. Enforced requisite: English Composition 3 or English as a Second Language 36. Not open for credit to students with credit for course 60. Introduction to cinematic traditions of Nordic countries, with emphasis on construction of other or outsider as conceptual category. Survey of wide range of films to interrogate relationship between various forms of minority discourse and dominant values, institutions, and mechanisms and instruments of social control. Investigation of how these cinematic narratives of dominant normativity and diversity reflect cultural anxieties surrounding

identity, ideology, collective memory, and power relationships. Screenings supplemented with relevant theoretical texts to give tools necessary to more effectively contextualize and analyze images. Satisfies Writing II requirement. Letter grading.

SOCIOL M176. SOCIOLOGY OF MASS COMMUNICATION – 4 US Credits

Lecture, four hours; discussion, one hour (when scheduled). Studies in relationship between mass communication and social organization. Topics include history and organization of major media institutions, social forces that shape production of mass media news and entertainment, selected studies in media content, and effects of media on society.

THEATER 138. SPECIAL PROBLEMS IN PERFORMANCE TECHNIQUES: ADVANCED ACTING FOR CAMERA – 4 US Credits

Studio, four hours. Study of complex problems in voice, movement, and acting. Development and practice in performance techniques for film and television. Exploration of language used by actors and directors in film and television production and subtle differences between acting for stage and camera. Preparation and taping of scenes for analysis.

THEATER 138. SPECIAL PROBLEMS IN PERFORMANCE TECHNIQUES: CREATIVE FILM ACTOR – 4 US Credits

Studio, four hours. Study of complex problems in voice, movement, and acting. May be repeated twice for credit. Student actors create original content through series of collaborative and inspirational exercises, and learn to better translate their talents onto digital and cinematic landscape.

UG-LAW 182. LAW AND POPULAR CULTURE – 4 US Credits

Lecture, four hours. Focus on interface between two important subjects -- law and popular culture. Students view series of films or television shows related to law, lawyers, and legal system. Discussion of pop culture treatment of subjects such as adversary system, good and bad lawyers, female lawyers, lawyers from lesbian, gay, bisexual, and transgender community, minority lawyers, work life of lawyers, legal education, ethical issues, jury system, and criminal and civil justice, drawing on film theory and filmmaking technique to deepen understanding of interrelationship between law and popular culture. Illumination of ways in which pop culture products both reflect and change social views about law and lawyers.

[July in San Jose, Costa Rica](#)

[\(Click to view course and program details\)](#)

DOCUMENTARY APPRECIATION – CTV3400 – 3 Credits

In this course, students will critically analyse audio-visual documentaries and explore film and photography mediums in both traditional and new media. Class time will include

academic learning, viewing and discussion of material, practical exercises, and written assignments.

July in Stirling, Scotland

[\(Click to view course and program details\)](#)

ROYALS AND RASCALS: CONTEMPORARY STUDIES IN BRITISH JOURNALISM

For centuries, Britain's kings and queens have had a powerful impact on society and on its institutions. Following the rise of celebrity culture, members of the British Royal family and other public figures have used their influence and financial muscle to push back journalists in order to reclaim their privacy. This module is aimed at journalism students and others interested in the media and its relationship with public figures, including Britain's royals, who want to explore fundamental ethical principles and press freedom issues from the vantage point of some of the world's most fascinating news stories. These cases range from Princess Diana's death, for which the Paparazzi were blamed, to Prince Harry's more recent indiscretions, which played out in the digital media. Excursion to Balmoral Castle and a visit to a Scottish newsroom (e.g. BBC).

PHOTOGRAPHING THE URBAN

This art history module draws inspiration from Scottish historical architecture and explores the representation of the built environment through various artistic genres including painting, media, optics and photography. Underpinning the module is an acquisition of skills in fine art digital photography. Please note, this module is not an introduction to photography. Students will research and create their own photographic portfolios based on class assignments and lecture material about the history of photography. During the course, students will have the opportunity to develop skills and new knowledge in the following areas: fine art digital photography; principles of photo documentation; location photography; and image editing. This module includes a one-day excursion to relevant local sites and a 19th century Scottish mansion, complementing what is learned in the classroom. Note: digital camera required but not of a high quality. Phone cameras are also appropriate to complete the module.

SCOTLAND ON THE SCREEN

This module explores images of Scotland in film and television in the context of historically recurrent Scottish cultural themes, with sideways references to literature and Scottish history, and an introductory approach to the topic of representation. The themes of the module are: Scotland in Hollywood: Brigadoon to Braveheart (Scotland on the American screen); Urban Scotland: Culture and Crime; Filmmaking in Scotland: the Importance of Shorts; and the Politics of Representation: Contemporary Scotland in Cinema and Television. This module will include a trip to a celebrated screen location in Central Scotland and / or a visit from a Scottish filmmaker.

MONSTERS AND VAMPIRES: THE IMPACT OF BRITISH GOTHIC ON CONTEMPORARY POPULAR CULTURE

Focusing on key texts from the nineteenth century, this course aims to explore the ways in which Gothic tropes established during this period recur throughout contemporary popular culture. We will discuss the representation of monsters and vampires as they appear in the British nineteenth-century Gothic texts *Frankenstein*, *The Strange Case of Dr Jekyll and Mr Hyde* and *Dracula* and their influence on popular narratives such as those found in fiction, film, tv and music video. Assessment will be through presentation and essay. This course will also include a tour around The Edinburgh Dungeon and a visit to the Gothic theme bar The Jekyll & Hyde. On this excursion we will explore ideas of Gothic tourism, Gothic marketing, and the end of Gothic.

July in Tokyo, Japan

[\(Click to view course and program details\)](#)

GLOBAL CITIZENSHIP & CROSS-CULTURAL STUDIES – 3 US Credits

In this course students will experience interdisciplinary studies based on global citizenship and cross cultural understanding. The course content includes class discussions about Japanese lifestyle and culture, global issues, multicultural understanding, cross-cultural communication, peace building, current events as well as current event analysis through the newspaper, and global citizenship as related to culture, environment, politics, drama, music and film. The course will meet independently and will also join other on-going classes at Seisen University related to the course topics together with Japanese students in order to enhance the learning and cross-cultural experience.

January in Dunedin, New Zealand

[\(Click to view course and program details\)](#)

THE CLASSICAL WORLD IN MOVIES - CLAS240

Prerequisite: 18 CLAS, GREK or LATN points or 54 points

This paper is a study of the mythology, history, warfare, literature, art, archaeology and culture of ancient Greece and Rome in ancient literary and artistic evidence, as depicted in movies and on television.

Since the advent of motion-picture technology, filmmaking has drawn upon Classical history and recreated Classical myth to entertain modern audiences. Adapting to a new medium invariably involves changes to the original sources, and yet some changes result from the decision to focus upon different themes or characters, reflecting modern tastes and revealing our own cultural concerns. This paper navigates the use of the original Classical material in modern cinema and television, from the 'sword-and-sandals' films of the 1950s to the digitally enhanced Hollywood blockbusters of the 2000s.

Assessment

Essay (2000 words)	20%
In-class test	20%
Final examination (3 hours)	60%

EFFECTIVE WRITING - ENGL127

Clear, powerful communication is a prerequisite of success in the academic or business world. More than ever in the internet age, communication takes place in a written form with speech, gesture, expression or body language providing fewer clues to meaning. ENGL 127 will introduce students to, or perhaps refresh their memory of, key concepts in effective written communication. We will study practical aspects of grammar, punctuation, style and mechanics at the level of the sentence, paragraph, essay and beyond. We will emphasise practical work and teach you skills which you can transfer to your own academic or professional writing projects.

Please note: Students for whom English is a second language should have attained an overall score of 7.0 in IELTS academic band or the equivalent

Assessment

Summary test	10%
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FANTASY AND THE IMAGINATION – ENGL223/323

Prerequisite: One 100-level ENGL paper or 36 points OR 18 200-level points

Fantasy seems to have become the pop - or even “pulp” – literary genre of the 21st century, almost sidelining modernist realism. Its ascendancy or resurgence has drawn attention to the fact that, in the tradition of European and English-language literature, it is realism that is the anomaly. By way of background to the multi-volume “world-building” adult fantasies, this paper will examine texts illustrating the literary uses of fantasy, chronologically from the most ancient text in English, Beowulf, to the great children’s publishing phenomenon for the present day, Harry Potter. The texts selected do not so much represent hardcore “genre” fantasy, but fantasy as it manifested in mainstream literature at the time. The study will also consider the perceived relation of the real and the visual imagination, by way of illustrations and dust jackets, stage plays, videogames, TV and movies.

Assessment

1,500 word essay	10%
1,500 word essay	15%
3,000 word essay	20%
Final examination	55%

SPECIAL TOPIC: STUDYING SELFIES – CELEBRITY, SURVEILLANCE AND CYBERSPACE – MFCO242

Prerequisite: 18 points or Head of Department permission

This paper explores the idea of the 'selfie' as a popular cultural phenomena, as a digital process and as a space for communication and cultural expression. Through this paper you will learn to think critically about selfies as a discourse, as a cultural practice, as technosocially enabled and as a rich space for communication and critique. You will also take many selfies.

Assessment

Participation in discussions/seminar tasks	20%
Four written assignments (10% each)	40%
Image production task	40%

January in Florence, Italy

[\(Click to view course and program details\)](#)

INTRODUCTION TO DIGITAL PHOTOGRAPHY – DIPHD180 – 3 Credits

This course introduces contemporary technologies for producing photographic images. Approaching the medium in its current complex and pluralistic state, students explore a variety of photographic concepts and techniques. The fundamentals of using a digital camera including manual exposure and lighting are stressed. The course also introduces seeing, thinking, and creating with a critical mind and eye in a foreign environment (Italy) to provide understanding of the construction and manipulation of photographic form and meaning. Assignments, lectures, readings and excursions progressively build on each other to provide students with a comprehensive overview of both the history of the medium and its contemporary practice. Colour correction, retouching, and compositing techniques are covered and complemented by further development of digital capture and printing techniques. This class includes experiential learning with CEMI.

Note: students may be required to bring their own DSLR camera. Details to be provided.

January in Italy, France, the Netherlands and Czech Republic

[\(Click to view course and program details\)](#)

THEMATIC STUDIES: THE EUROPEAN CITY IN LITERATURE AND VISUAL ARTS

- **European Studies 303:** Europe and the Urban Space
- **Anthropology 301:** The Artist and the City
- **Literature 375:** The European City in Literature
- **Communications 375:** The European City in the Visual Arts

- **Geography 201: Europe and its Cities**

The Great Cities: Exploration of the rise and the establishment of the urban setting as the nexus of contemporary European culture and civilisation through cinema, the novel, poetry, music and paintings. The course will explore the rise and the establishment of the urban setting as the nexus of contemporary European culture and civilisation. The main genres will be the novel and cinema but will not exclude poetry, music or painting. Students in the various sections of the course will attend the same meetings but will have different syllabi for readings, papers, discussions and examinations.

January in London, England

[\(Click to view course and program details\)](#)

MEDIA AND SOCIAL CHANGE: CLASS, RACE AND ETHNICITY

This module focuses on the ways in which non-fiction media such as news, documentary, lifestyle journalism and popular factual television articulate and explore contemporary experiences of profound social change. It focuses especially on the changing landscape of social class, race and ethnicity and asks how the media engages with these changes and presents them to its publics. Topics include: narratives of social aspiration and social mobility, class labelling, depictions of the upper and elite classes, rhetorics of race, immigration, home and belonging.

January in Los Angeles, California

[\(Click to view course and program details\)](#)

THE BUSINESS OF THE FILM INDUSTRY

Learn how all the business, financial and legal considerations and requirements needed to produce a film fit together and impact each other. This course follows the trajectory of a film from the initial step of finding the project and analysing its market potential to the ultimate calculation of worldwide profits or losses. Each session covers another step in the process, including: considerations of the global marketplace and assessing a project's potential for success; major studios vs. independent production companies; the development process; finding the right market niche and tailoring the production accordingly; buying, selling and protecting intellectual property; budget considerations in finalising the script, setting the schedule, attaching creative elements and choosing locations; negotiating deals; the players and their roles; preparation for commencement of film production; independent filmmaking; different types of film financing; negative pickups; securing a completion guarantee; maximizing ancillary markets and revenue; developing a marketing plan; distributing the picture in various media; and defining and accounting for profits.

SOCIAL MEDIA MARKETING

This course looks at the new channels of marketing, advertising and communication that make up social media and the Web, exploring how these tools fit into a company's traditional integrated marketing strategy. Using case studies and real-world examples from large corporations and small businesses, students explore how marketing professionals embrace online social networks, and leverage user-generated content and content sharing, blogs, podcasts, wikis and even Twitter, to create brand awareness and buzz. Learn practical tips and techniques, as well as see the bigger picture, to help successfully utilise social media marketing for your own environment and purpose.

DESIGN THINKING

Design thinking is one of the most effective ways to strengthen your insights, thinking skills and ability to innovate as a designer. Informed by Stanford's school, this multi-disciplinary process strengthens familiar skills that are often undervalued. You learn to launch successful and innovative design solutions across the spectrum of media, including Web, print and packaging. Class topics include prototyping and testing, rapid iteration, radical collaboration, empathetic observation, interviewing for empathy, persona mapping, assuming a beginner's mindset, introduction of complex problems, and testing and observation. Weekly assignments encourage you to learn by doing, and take you through a series of hands-on exercises. The goal of design thinking is not simply to innovate, but to create innovators. By the end of the class, you will see solutions that would otherwise be invisible, which become what we call "innovation."

January in Tokyo, Japan

[\(Click to view course and program details\)](#)

JAPANESE ANIME AND POPULAR CULTURE – 3 US Credits

This course is a survey of Japanese popular culture with particular topics covered as anime manga, fashion, music, art, and food. Part of the course will focus on Japanese animation within a historic and popular cultural perspective. Both anime and manga will be examined with particular emphasis on the art, culture and national and international popularity. The course issues a transcript with grade from Seisen University for each session. Four Seisen University credits will be given per course per session.

Can't find what you're looking for? Boston University offers 700+ courses on our July in Boston, USA program. [You can check them all out here!](#)

Volunteer Abroad Programs:

CISAustralia offer a wide range of Volunteer Abroad programs – over 18 in total – with broad project focuses, including community development, environmental conservation, wildlife, education, and health. The following are some programs that may complement Media students' studies:

- Philippines: [Community Development](#)

[View all Volunteer Abroad programs](#)

Intern Abroad Programs:

CISAustralia offer a range of locations – 8 in total – for professional, customised internship programs that provide a comprehensive range of services and inclusions.

Please [enquire](#) about an internship placement in Journalism, Film & TV in one of our Intern Abroad program locations.

[View all Intern Abroad programs](#)

Additional Academic Areas:

For short course offerings in other academic areas, please visit:

www.CISAustralia.com.au/academic-areas

Enquire:

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info@cisaustralia.com.au

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