Traditional education has stressed the “three R’s”— Reading, wRiting and aRithmetic. But what about the fourth R, the R in “scReen?” Today everyone— certainly everyone who works in fields related to film and television— needs to understand how to communicate effectively through a wide range of screen-based media. This course dives into the fundamentals of how to frame, record, edit and distribute your message on screens, large and small.

The subject of this course will be the special ways of knowing, thinking, and feeling that works of art can create. We shall look at a small number of masterworks created by the greatest European and Asian artists of the past and present, and focus on the function of artistic style and form to create new experiences, new emotions, and new ways of understanding our lives. This course fulfills the additional foreign cinema studies requirement.

Explores the development and creation of the Television Series Pilot. Each student will pitch a concept, write a treatment and a finished pilot script for an original series, either comedy or hour-long drama. Emphasis on premise, story structure, characterization and originality. Lectures, screenings, script readings, written assignments and critiques.

Students will develop an original concept for their own twenty-two minute TV situation comedy series. This includes pitching their concept for the series, submitting a beat sheet for review and creating a show bible. Once the concept and characters are sufficiently fleshed out, the process of writing the pilot episode will begin. For the final project, each student is required to hand in a polished draft of his/her pilot.
FT 549: The Profane
**Day/Time: Wednesday 2-6 PM**
**Instructor: Bernstein**
Explores a wide variety of topics concerning censorship, feminist theory, feminism, psychoanalytical theories, pornography, voyeurism, repression, homosexuality, rape, body image, and national identities as exemplified through a large selection of films considered "Profane"/scandalous/ "X-rated", touching upon uncanny regions in which one is "never at home". Further discussion will include an examination of the cultural and historical factors that serve as background for the themes explored and presented in the selected films.

FT552 A1: Writing the Short Film (for Prod I, II & III)
**Day/Time: Wednesday 2-5p**
**Instructor: Weinberg**
This course will introduce participants to writing the short form for student production. Participants will complete three scripts with outlines and revisions, all suitable for production in a Boston University film, video or new media production class. Participants will study the essential elements and conventions for writing the short film including but not limited to character, structure, and conflict.

FT552 C1: Advanced Sound Design
**Day/Time: Monday 6-9 PM**
**Instructor: Escobar**
This course will focus on post production audio. Students will utilize Avid ProTools in a variety of editing and mixing scenarios, giving them a detailed knowledge of sound design for film and television. Students will learn how to edit and mix through hands on use of ProTools, but principles and techniques learned may be applied to any other comparable platform. Specifically, the use of EQ, dynamics processing, delay, echo, pitch change, time compression/expansion and filtering will be discussed in detail.

FT552 D1: Narrative Short
**Day/Time: Monday 6-9 PM**
**Instructor: Bernstein**
Through the analysis of a variety of screenplays ranging from Oscar entries to Diploma films from European schools, students will develop principles about the elements of screenwriting; and will apply those principles to penning successful and producible shorts.

FT552 E1: Advanced Cinematography
**Day/Time: Tuesday 12-4**
**Instructor: San Juan**
**Pre-Req: FT353 & FT593**
Advanced Cinematography is an intensive course that brings students a step up from the foundation semester of (FT593) Cinematography and (FT527) Lighting. Students will get to learn the Cinematographer's responsibilities from pre-production to post production. Students can
expect a more in-depth study into the technical aspects of equipment handling and preparation. They will also be challenged to frame and light for real-life situations and complete entire scenes with the tools they learn along the way. This course is designed to encourage students to develop their own visual style and lighting abilities and to achieve enough skillsets to function both as a Cinematographer and a Gaffer.

FT552 F1: Production Design  
**Day/Time:** Wednesday 12-3 PM  
**Instructor:** Hope-Haynes  
**Pre-Req:** FT 201

The production designer, along with the director and the director of photography, is one of the top three creative directors for any film. This course complements cinematography by demonstrating how productions designers produce all the visual material cinematographers depend on for their compositions. The process and working methods will be defined and explained with focus on how directors collaborate with designers to capture their vision on film. Part of being a successful production designer is the ability to effectively communicate ideas and concepts to the film crew. Hence, the presentation and discussion of assignments in class is a vital part of this course. Topics include style, visualization, research, art department positions, script breakdown, design techniques, shooting on location, studio set design, etc.

FT552 G1: Animation Basics  
**Day/Time:** Thursday 6-9 PM  
**Instructor:** Polonsky  
**Pre-Req:** FT 353 Production I

From TV shows and feature films to webisodes, 2D animation is more popular than ever, but how is it created? This fun yet intensive hands-on course teaches all the fundamental skills needed to create great 2D character animation the way it is done in the industry, using Adobe Flash and Photoshop. Through progressive lessons and assignments you will learn basic drawing and character design, storytelling, and how to make characters walk, talk and come to life. We will cover acting, timing, and facial expressions; drawing “keys and in-betweens,” scene composition, storyboards, color backgrounds, and more. The history of animation and industry trends will also be discussed. You will complete numerous projects, including writing, designing, and creating an animated short film with sound. Many of the valuable skills learned in this class can also be applied to 3D and experimental animation, filmmaking, art and design.

FT552 H1: Advanced Lighting Course  
**Day/Time:** Wednesday 9 AM-1 PM  
**Instructor:** Gates  
**Pre-Req:** FT593 & FT353 or FT 527

This intensive hands-on course is led by a working professional and builds on the skills and knowledge gained in FT527 Lighting. Students will design and implement lighting for single camera production in the studio and on-location. This course is specifically designed to complement and supplement the Advanced Cinematography course and covers the working process from pre-
production, including tech scout, to running the crew on-set. Field trips and equipment demonstrations will be scheduled as appropriate. Some class projects will take place outside of scheduled class hours.

**FT552 11: Storyboarding and Animation Character Design**
**Day/Time:** Wednesday 6-9p  
**Instructor:** Polonsky  
Pre-Req: FT 353 Production I  
This fun yet in-depth course teaches all of the fundamental skills needed to create dynamic animation characters and scenes, storyboards, and animatics - skills necessary for 2D and 3D animators, live-action filmmakers, motion graphic designers, cartoonists, and illustrators. You do not need to be a great artist to take this course. Through progressive lessons you will learn basic drawing with Adobe Photoshop and Flash using the digital drawing tablet. We will cover character acting, design and development; facial expressions and action poses. You will learn about visual storytelling, scene composition, cinemagraphic language and use of color. Students will complete numerous character design, storyboard and animatic projects for their portfolios and demo reels.

**FT553 C1: TV to Tablets**
**Day/Time:** Monday 1-4 PM  
**Instructor:** Luber  
This course examines how film and television companies are racing to catch up to, keep pace with, and monetize emerging new media technology. From tablet apps to daily Tweets to Facebook fan pages and more, major networks and studios have been forced to create transmedia content and multiple social media outposts to keep consumers engaged and demonstrate their own proactive initiatives to stay on top of rapidly-changing media consumption patterns.

**FT554 B1: Media Business**
**Day/Time:** Tuesday 1-4p  
**Instructor:** Luber  
This course provides students with the practical knowledge and skills needed, should they heed the call of entrepreneurship. Classes will utilize case studies of top-tier media brands and include guest speakers from various business sectors including venture capital professionals, angel investors, marketing experts who are skilled in launch phases of PR, as well as entrepreneurs who succeeded against all odds.

**FT 554C1: Strange Art: Cassavetes and Bresson**
**Day/Time:** Tuesday/Thursday 9-11 AM  
**Instructor:** Carney  
A study of two of the most original, influential, and downright weird recent filmmakers. John Cassavetes more or less invented the American independent film movement and inspired the current generation of “mumblecore” artists with his wild-man improvisatory methods, and Robert
Bresson created some of the most unclassifiable and mysterious films in the entire cinematic canon. The course will focus on the creative process, the relation of art and life, the differences between artistic and corporate expression, and the sheer strangeness of the work of two of the greatest geniuses of recent film.

**FT 554D1: Inside YouTube: Understanding the Rise of a Media Juggernaut**

**Day/Time: Tuesday 5-9PM**

**Instructor: Morris**

In the space of a decade, YouTube has grown from a small video-sharing startup into one of the most powerful global platforms in entertainment media, capable of creating its own celebrities (“YouTubers”) and aesthetic language while pioneering new digital advertising and public relations strategies. Yet despite all its successes, YouTube is viewed skeptically by many critics, including those within the traditional television and film industries. This course will prepare students to understand YouTube’s complex industrial position by critically examining the site, its content, its producers, and its users from a variety of perspectives within the media studies tradition. Students will explore YouTube as a potentially disruptive player within the media industries, its implications for cultural participation and the democratization of media production and distribution, its star system, and the interactions between the site and its users. **This course fulfills the additional TV studies requirement.**

**FT 554E1: Feminist TV Studies**

**Day/Time: Wednesday 1-4PM**

**Instructor: Jaramillo**

The broadcasting and advertising executives rooted early television firmly within the domestic realm. That is one reason why television is branded a feminized medium. What, then, of the women who circulate around and within it? How are they feminized? How have television texts represented women? How has the television industry conceptualized female viewers and female-oriented programming? In what genres have women dominated? How have race and class intersected with gender on television? Feminist Television Studies is a discussion-driven seminar designed to introduce students to the various ways in which television institutions have located and defined women and femininity. Using feminist television scholarship and its multiple methodologies, we will analyze specific television programs, time periods and genres and formulate arguments about the complicated relationship between women and television.

**FT 554 H1: Robert Altman and Contemporaries**

**Day/Time: Wednesday 2-6PM**

**Instructor: Warren**

This course will look at a number of Robert Altman’s innovative and powerful films about America ("McCabe & Mrs. Miller," "Nashville," "Short Cuts"…) as well as the work of some other directors who started or hit their stride in the 1970s: Hal Ashby ("Harold and Maude," "Shampoo"), Bob Rafelson ("Five Easy Pieces"), Terrence Malick ("Badlands," "Days of Heaven," "The Tree of Life"), and others. We will consider a vision of America formed in the cultural turmoil of the ‘70s—though
our films go well beyond that period—and consider film styles and narrative approaches developed by these directors to project their understanding of life, of people, and of the culture at large.

**FT560: The Documentary**  
**Day/Time:** Monday 2-6PM  
**Instructor:** Warren  
Surveys the history and evolution of documentary or nonfiction film, with an emphasis on the creative and artistic use of the film medium to achieve insight into reality. Subject matter of the films includes people’s ways of life in different places and cultures, the environment, history, institutions and politics, work, entertainment, art, personal and domestic life, psychology, people’s strivings and fantasies, and more. We will analyze in depth significant and influential nonfiction films down through the years, including work of Flaherty, Vertov, Buñuel, Resnais, Rouch, Marker, the Maysles brothers, Pennebaker, Wiseman, Herzog, Barbara Kopple, and Chantal Akerman. We will consider such movements and genres as the British Documentary Movement, the “city symphony,” cinéma vérité, ethnographic film, American Direct Cinema, and the essay film.

**FT563: French New Wave**  
**Day/Time:** Monday/Wednesday 11:30-2PM  
**Instructor:** Warren  
Studies the great 1960s movement in filmmaking that has stayed forever fresh and challenging and has influenced all filmmaking since. The class will view and discuss films of Resnais, Malle, Truffaut, Godard, Chabrol, Rohmer, Varda, and others. We will consider the directors’ innovative production practices and film styles, their attitude to their times and to life in general, and what their films finally achieve as works of art. We will talk about this movement's influence and what has developed out of it. Readings will include writings by the filmmakers, many of whom were prolific as film critics and theorists. This course fulfills the additional foreign cinema studies requirement.

**FT570: Uncensored TV**  
**Day/Time:** Monday 1-4PM  
**Instructor:** Jaramillo  
The lack of government regulation of cable TV and streaming content has opened up spaces for scripted series that push boundaries long held in place by the broadcast networks. From the oldest examples of such series—HBO’s Tanner ‘88, Dream On, and The Larry Sanders Show—to the newest examples—USA’s Mr. Robot and Netflix’s Orange is the New Black—scripted series on non-broadcast venues have relied on their privileged industrial circumstances in order to support their claims of artistic freedom. Using HBO, FX, AMC, Showtime, and Netflix series as case studies, this course will examine the history and current state of non-broadcast series with regard to industry, "quality", genres, auteurs, and the so-called "post-network" era. Students will approach these series with a critical eye as they work to connect industry, political economy, and government regulation to issues of social class, cultural capital, television hierarchies, and artistry. This course fulfills the additional TV studies requirement.