FT 201 A1-E1: Screen Language
Day/Time: Various
Instructor: TBA
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.

FT 458/721: International Masterworks
Day/Time: Tu/Thu 1:30-3:15p
Instructor: Carney
An eclectic and unsystematic survey of a small number of the supreme masterworks of international film created by some of the greatest artists of the past eighty years, including Jean Renoir, Robert Bresson, Carl Dreyer, Yasujiro Ozu, Abbas Kiarostami, Nuri Bilge Ceylan, Mike Leigh, Asghar Farhadi, Roberto Rossellini, Andrei Tarkovsky, Jacques Tati, and others.

This is neither a history, sociology, nor cultural studies course. We will not be dealing with issues connected with race, class, gender, or ideology, nor relating films to artistic movements, periods, cultural agendas, or national identities. Those categories may possibly be useful in understanding the mass-produced products of consumer culture like story-telling Hollywood films and American Television, but they are hopelessly reductive and completely inadequate when it comes to understanding works that, in most important respects, elude, defy, and defeat historical generalizations, cultural categorizations, and theoretical paradigms.

Our subject will be the special ways of knowing, thinking, and feeling that works of art create. We shall look extremely carefully at a small number of films, and focus on the function of artistic style and form to create new experiences and ways of understanding. This course fulfills the additional foreign cinema studies requirement.

FT 536: Film Theory and Criticism
Day/Time: Mon/Wed 12:20-2:05p
Instructor: Warren
What is film? How does it work? How—and why—did it come into being? What are its possibilities as a medium? How has it changed over time? How should it be approached and thought about? These and suchlike questions have been the concern of film theory and reflective criticism from the early days of cinema down to the present. This course will survey the writing and thinking of influential theorists and critics (including filmmakers) such as Eisenstein, Arnheim, Balazs, Kracauer, Bazin, Cavell, Mulvey, and later figures. We will also screen films relevant to the theoretical discussions, and look to films to offer their own ideas about the nature of film.
FT552 C1: Social Activism Documentary
Day/Time: Tu/Thu 4:30-6:15p
Instructor: Beers-Altman
Pre-Req: FT 353
This course is designed to develop skills necessary for learning about documentary media as a tool for social change, and producing socially-conscious, activism-oriented documentary films. A hybrid of studies and production, the course will be dually devoted to looking at films that have successfully instigated change (social, corporate, political, etc.) and making films that tell stories about important issues in the local Boston community.

FT552 I1: Storyboarding and Animation Character Design
Day/Time: Mon 2:30-5:15p
Instructor: Polonsky
Pre-Req: FT 201
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, cinematographic language and use of color. Students will complete numerous character design, storyboard and animatic projects for their portfolios and demo reels.

FT554 B1: Contemporary American Cinema
Day/Time: Mon 6:30-9:15p and Wed 10:10-11:55a
Instructor: Grundmann
This course surveys American cinema history from 1960 to the present. Topics include the demise of the old studio system and the rise of independent film in the 1960s, the New Hollywood of the late 60s/early 70s, the emergence of the blockbuster in the 70s, the creation of the studio franchise in the 80s and its evolution into contemporary tentpole films, Reagan entertainment, as well as cinema and 9/11. The course also covers developments in independent film including the LA Filmmakers Rebellion in the 1970s, Spike Lee and black independent film since the 1980s, and independent women filmmakers. Genres include the social satire, the revisionist western, the renaissance of the woman’s film, the male weepie, teen pics and horror films, biopics and superhero films. Directors we discuss through feature screenings or excerpts include Andy Warhol, John Cassavetes, Alfred Hitchcock, Stanley Kubrick, Shirley Clarke, Mike Nichols, Robert Altman, Francis Ford Coppola, Martin Scorsese, Steven Spielberg, Julie Dash, Kathryn Bigelow, Amy Heckerling, Nancy Meyers, Kimberly Pierce, Kelly Reichardt, Gus van Sant, Todd Haynes, Steven Soderbergh, James Cameron, P.T. Anderson, and the Coen Brothers.
FT 554 C1: Mumblecore: Voices of a New Generation  
Day/Time: Tu/Th 3:30-5:15p  
Instructor: Carney  
The past fifteen years have seen the birth and development of a new kind of ultra-low-budget DIY filmmaking that has been referred to by reviewers as “mumblecore” (though the filmmakers themselves despise and reject this term). Almost all of these works have been created by filmmakers in their 20s and 30s who themselves write, shoot, edit, and often act in the films, with other young non-professional actors (often friends of the filmmaker) playing the other roles. The result is a series of extremely personal films that have their finger on the pulse of contemporary sexual and social mores and communicate what it is to be young, restless, eager, and uncertain in the world we actually live in in the ways we actually live our lives. We will consider the work of a number of the most important of these young independent filmmakers—including Joe Swanberg, Aaron Katz, Andrew Bujalski, So Yong Kim, Lena Dunham, Frank Ross, Kentucker Audley, David Gordon Green, Mike Gibisser, Mary Bronstein, and others.

FT 554 D1: Comic Book TV  
Day/Time:  
Instructor: Howell  
Comic book superheroes have been a key part of American television since its earliest days of programming. Starting with The Adventures of Superman in the 1950s, the superhero has found great—if cyclical—success on the small screen, and the current cycle of boom marks the amplification of this history in the moment of Peak TV. This course will critically engage with the current cycle in conversation with previous periods of increased comic book adaptations on television. Although the focus will be on superhero comic books, we will also study the variations of “comic book” including graphic novels, independent publications, and parodies/critiques. Within this overarching topic, we will explore: the television industry’s partnership with comic publishers; the transmedia storytelling strategies; struggles over representation and audience/fan targeting; genre and formal continuity and changes; and (de)valuation of comic book TV within both the industry and popular culture.

FT 554 E1: TV Comedy  
Day/Time:  
Instructor: Jaramillo  
Comedy on television is not confined to the half-hour sitcom. From variety shows to stand-up specials, sketch comedy, and late-night satire, comedy and comedic personas are activated and embraced across television tiers and platforms. This course will examine the multiple strains of comedy deployed in both censored and uncensored televisual venues. Special attention will be paid to such themes as political correctness, subversive comedy, race and gender-based comedy, socially relevant comedy, and election-year comedy.
FT 554 E1: TV Industry  
Day/Time:  
Instructor: Jaramillo  
Whether you want to work in the television industry or focus your research on it, your connection to it will be incomplete without a critical interrogation of its history and processes. TV Industry Studies is a scholarly reading and discussion-driven seminar that conceptualizes the U.S. television industry as a complex site of negotiation between producers and audiences, labor and management, creativity and commerce, and government and corporations. This course fulfills the additional TV studies requirement.

FT560: The Documentary  
Day/Time: Monday 2:30-6:15p  
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.

FT590: 2D Animation Basics  
Day/Time: Thursday 6:30-9:15p  
Instructor: Polonsky  
Pre-Req: FT 201  
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.
**FT591: Media Business**  
**Day/Time:** Tuesday 12:30-3:15p  
**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.

**FT594: Advanced Cinematography**  
**Day/Time:** Thursday 2:30-6:15p  
**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 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.