

FILM TV STUDIES and SPECIAL TOPICS:

Department of Film and Television

Fall 2017

COM FT 408/708: Asian Cinema

Day/Time: Mon 2:30-6:15p

Instructor: Warren

Surveys important and influential films from India, Japan, China, Hong Kong, Taiwan, and elsewhere in East Asia from the 1950s to the present, including work of such directors as Ray, Ghatak, Ozu, Mizoguchi, Kurosawa, Zhang Yimou, Tsai Ming-liang, and Wong Kar-wai. The course is designed to make students familiar with foundational styles of realism and fantasy in Asian film and with ways Asian films address changes and evolution in Asian culture and society. The course will help students understand traditions in Asian film, and prepare them to engage critically with the ever burgeoning, new, and compelling filmmaking that comes from this part of the world. (Meets with COM/CAS CI 462)

***This course fulfills the additional foreign cinema studies requirement**

COM FT 500: Film and Television Criticism

Day/Time: Tue/Thu 9:30-10:45a

Instructor: Hall

This course give students a chance to write film and television criticism, as practiced in a variety of mass media. Students will write a series of reviews and think pieces on current films and scripted TV shows that blend insightful analysis with an engaging voice, similar to popular reviews seen in the New York Times, on vulture.com, and elsewhere. The course will also cover the history of film and television criticism, ranging from key film critics like James Agee, Andrew Sarris, and Pauline Kael to Roger Ebert and Manohla Dargis; Matt Zoller Seitz and Emily Nussbaum will be some of the TV critics studied.

Pre-req: FT250 or FT303

COM FT 520 A1: TV Theory and Criticism

Day/Time: Mon/Wed 12:20-2:05p

Instructor: Jaramillo

This course will set aside evaluative considerations of TV in favor of theoretical and critical approaches that challenge widespread assumptions about the medium and expand our understanding of its role in our lives. Such approaches include, but are not limited to, critical political economy, cultural studies, semiotics, genre theory, and narrative theory. Students will emerge from the course with a thorough understanding of how to perform television-focused research and analysis. As students discover the critical and theoretical foundations of the study of Television, they will learn how to apply those foundations to crucial developments in television (in their midterm exam) and to expound upon them (in the form of a scholarly final paper). **Pre-req: FT303**

***This course fulfills the additional TV studies requirement**

COM FT 532: NBC- Anatomy of a Network

Day/Time: Mon/ Wed 4:30-6:15p

Instructor: Jaramillo

NBC has the distinction of being the first national network on the air, and at various points in its history it has stood for corporate stodginess, quality programming, enviable target audiences, and abject failure. In this course students will analyze the different stages of TV's development by using NBC as a case study, approaching the network's history from various vantage points, including those of the larger industry, network executives, and early audiences. Driven by primary sources (NBC's back-office documents, industry trade articles, and NBC's radio and television programs) and scholarly literature, this course will explore the ways "America's network" has navigated the transition from radio to TV, monopolistic trends, inter-network competition, programming decisions, conglomeration, and competition with cable and the Internet. **Pre-req: FT303**

***This course fulfills the additional TV studies requirement**

COM FT 552 A1: Writing the Short Film (for Prod I, II & III)

Day/Time: Wed 2:30-5:15p

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. **Pre-req: FT310**

COM FT 552 B1: Social Activism Documentary

Day/Time: Tu/Thu 3:30-5:15p

Instructor: Beers-Altman

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. **Pre-req: FT353**

COM FT 552 C1: Storyboarding and Animation Character Design

Day/Time: Mon 2:30-5:15p

Instructor: Polonsky

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.

COM FT 554 A1: Cordless TV

Day/Time: Mon/Wed 10:10-11:55a

Instructor: Howell

This course focuses on the variety of ways of watching television beyond the television set with cable subscription and/or broadcast antenna. We will explore ideas of on-demand television and its effects on how television is made and marketed, what audiences are targeted as cord-cutters or additional subscribers, and how outlets like Netflix, Hulu, and Amazon are changing the television industry.

Pre-req: FT303. *This course fulfills the additional TV studies requirement

COM FT 554 B1: Race, Gender, and Sci-Fi Film TV

Day/Time: Tu/Thu 5-6:15p

Instructor: Leventer

Explores race, gender, and sexuality as central to science fiction on film and television. We will examine Alien, Star Wars, Doctor Who, and Buffy the Vampire Slayer, among other works, to gauge how Americans have used sci-fi to fantasize radical elsewhere, engage Otherness, and confront issues from enslavement to artificial intelligence.

COM FT 554 C1: Foundational Masterworks of American Independent Film

Day/Time: Fri 12:20-4:15p, Instructor: Carney

The course comprises one unit of a four-semester survey (each part of which is free-standing and may be taken separately and independently of each other or in any order) of the major achievements of the most important artistic movement of the last sixty years in American film—the independent filmmaking movement, in which American narrative feature filmmakers broke away from the financial, bureaucratic, and (most importantly) imaginative influence of Hollywood values and story-telling methods, to create the most important cinematic works of the period—a series of low-tech, low-budget, DIY, “personal-expression” films, which were made and distributed more or less completely outside of the existing system. This section of the survey will focus on the foundational masterworks created by the first generation of American independent filmmakers in the period running from approximately 1955 through 1985. These are the works that not only changed film history at the point they were made but that continue to inspire generations of independent filmmakers with their example right up into the present.

COM FT 563 A1: French New Wave

Day/Time: Wed 2:30-6:15p Instructor: Warren

Studies the great 1960s movement in filmmaking that has stayed fresh and challenging and has influenced much 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 and people 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. (Meets with COM/CAS CI 537)

***This course fulfills the additional foreign cinema studies requirement**