

FTV: FILM STUDIES and SPECIAL TOPICS
Spring 2018

FT458: International Masterworks

Day/Time: TR 1:30pm-3:15pm

Instructor: Carney

An eclectic survey of a small number of the supreme masterworks of international film. Approximately half of the works studied will be classic and the other half will be by contemporary filmmakers. The focus will be on cinematic style. What does style do? Why are certain cinematic presentations highly stylized? How is that different from realistic, representational work? We will consider the special ways of knowing, thinking, and feeling that highly stylized works of art create and devote our attention to the function of artistic style and form to create new ways of thinking and feeling. **No prerequisites. *This course fulfills the foreign studies requirement.**

FT 531 A1: Feminist TV

Day/Time: M/W 4:30-6:15 pm

Instructor: Jaramillo

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 and genres--from dramas and comedies to music videos and talk shows-- and formulate arguments about the complicated relationship between Television, female-identified individuals, and the construction of womanhood. Pre-requisite: FT 303 for undergraduates ***This course fulfills the additional TV studies requirement.**

FT 535 A1: Hitchcock

Day/Time: Wednesday 2:30-6:15 pm

Instructor: Ribera

A survey of the long, evolving career of this immensely successful popular artist, Alfred Hitchcock. Working first in Britain, then in Hollywood, Hitchcock brought a striking psychological penetration, metaphysical depth, and sharp social criticism to his chosen modes of spy thriller, crime story, and romance. The course will give some attention to Hitchcock's background and to the conditions of his films' production and their cultural context. But mainly we will study the individual films as complex, rich works of art. We will ask, what do they say to us? How do they move us or affect us—what do they do to us? How do they work on the levels of scripting, performance, imagery, and structure? A good deal of class time and the course's written work will center on shot-by-shot analysis.

FT 536: Film Theory and Criticism

Day/Time: Fri 12:20-4:40p

Instructor: Icreverzi

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.

FT549: The Profane

Day/Time: Thursday 9a-1:15p

Instructor: Bernstein

Explores a wide variety of topics concerning Pornography , Censorship, Feminist theory, Psychoanalytical theories, Voyeurism, Repression, Homosexuality, Rape, Body image, and national identities as exemplified through a large selection of films considered "Profane", "X-rated" , Scandalous, 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. (Meets with CAS CI579 and COM CI579)

FT552 A1: Writing the Short (Production I, II)

Day/Time: Wednesday 2:30-5:15 pm

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 B1: Adv. Lighting

Day/Time: Wednesday 10:10-2:05 pm

Instructor: Gates

This intensive hands-on course is led by a working professional and builds on the skills and knowledge gained in FT593. 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 C1: Social Activism Documentary

Day/Time: Tu/Thu 4:30-6:15 pm

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. ***Prerequisite: FT353**

FT552 D1: Game of Thrones – The Virtual Final Season

Day/Time: Wednesday 2:30-5:15pm

Instructor: Miller

In this class, students will collaborate as a writer's room and co-write six scripts creating the arc for the Game of Thrones virtual final season. Actors will perform all six scripts at table readings for a live audience. Students will learn how to work in a writer's room, collaborate with other writers, break a season of episodic drama Television, understand decisions behind long-arc storytelling, adapt a story based on an existing series/property, and meet deadlines for performance. Students will produce their episodes for the table read and experience what it is like to create content for an engaged, ravenous fan base. ***Prerequisites: a grade of B or better in COM FT 512 and consent of supervising faculty, Kam Miller kamill@bu.edu**

FT552 E1: Intermediate Cinematography

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

Instructor: San Juan

Pre-Req: FT353 & FT593

The course is the next step up from FT593- Basic Cinematography and the pre requisite course for FT594- Advanced Cinematography. Intermediate Cinematography is focused on the required technical skillsets needed to work on a motion picture film set. Here, the concentration will be on training students to be proficient in working with the Steadicam, Gimbal, Dolly, Jib, Wireless Follow Focus, Wireless HD Transmitters and the various Lighting Fixtures. There will also be a class trip to local equipment rental houses to familiarize them with the industry equipment rental protocol as well as an introduction to the professional crew who work there. While it might come across as overly technical, the aim of the course is, in fact, to help students overcome all the technical handling and use them to heighten their visual storytelling capabilities. The course is designed to address the practical challenges when trying to achieve the best possible cinematic images through the design of advanced camera movement, camera techniques and lighting techniques

FT552 F1: Storyboarding and Animation Character Design

Day/Time: Mon 6:30-9:15 p

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.

FT554 A1: Masterworks of American Independent Film 2

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

Instructor: Carney

This course comprises one unit of a four-semester survey, each part of which may be taken independently of any 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 to create a series of low-tech, low-budget, DIY, "personal-expression" films. This semester of the survey will focus on works created by the second generation of American independent filmmakers and works created between 1980 to 2000. ***No prerequisites.**

FT554 B1: Religion and TV

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

Instructor: Howell

Religion and Television critically engages with religious representation on television, focusing especially on American fictional television since the 1980s. The course examines both the representation of specific religious traditions as well as generalized and abstracted religion and spirituality. Using the framework of television studies in conversation with religious studies, Religion and Television analyzes religion as: a tradition, as a grouping of tropes and stories, a functional part of lived experience, a component of identity, a structure of sociocultural power, and a discourse with specific cultural assumptions attached to it. These televisual articulations of religion are shaped by television's history, ideology, industry, culture, and reception. Thus, this course critically analyzes and maps the relationships among television, religion, and American culture. ***This course fulfills the additional TV studies requirement.**

FT554 C1: 3 Non-Fiction Filmmakers

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

Instructor: Warren

This course will go into depth with the work of three extraordinary, path-breaking nonfiction filmmakers: Jean Rouch, Robert Gardner, and Chantal Akerman. Filming in Africa, India, Europe, the U.S., and elsewhere, these filmmakers each developed over the course of a career his or her particular vision of people and the way they live, at the same time making breakthroughs, film after film, in ways to use the medium of film creatively, even poetically, as a way of knowledge and a way of expression. We will make occasional digressions for comparison into the work of other filmmakers, such as Werner Herzog, Agnès Varda, and Chris Marker. ***This course fulfills the foreign studies requirement.**

FT554 D1: Gangster Films

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

Instructor: Hall

This course studies the rise of the gangster film in America and its evolution as a genre. We will examine the conventions of the genre, drawing on early classic gangster films from the 1930s and 1940s, and discussing how the Production Code and other cultural changes complicated those conventions. The course includes later American films and TV shows, as well as a few foreign gangster films. We will build a deep sense of the genre's fascination with violence, the American Dream, family, loyalty (and betrayal).

FT554 E1: Global New Wave Cinema

Day/Time: Tu/Th 9-10:45a

Instructor: Decker

Jump cuts, long tracking shots, striped shirts, cigarettes, existentialism, and Jean-Paul Belmondo's pout: all iconic elements of the French New Wave, a film movement that helped revolutionize cinema aesthetics in France and across the globe. But while the term "New Wave Cinema" is sometimes used narrowly to describe only this influential strain, the global film industry saw a number of new waves that experimented with form and style from the mid-1940s through the early 1970s. In this course, we explore the production and reception of these New Waves, starting with an examination of their forerunner, post-WWII Italian neo-realism. From there, we trace the reception and reaction to the aesthetics and politics of neo-realism, as well subsequent new waves in Britain, France, former French colonies in North and West Africa, and Japan. Examining the transnational flows of these waves illuminates industrial changes taking place under globalization and allows us to interrogate the ways in which aesthetic and formal tropes cross borders and fit into new national contexts. ***This course fulfills the foreign studies requirement.**

FT570: Uncensored TV**Day/Time: Mon/Wed 12:20-2:05p****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. The label “uncensored,” which HBO used to promote its original series at the turn of the century, speaks less to the details of content and more to the atmosphere of creative control and quality audiences that prop up non-broadcast series. It is a complicated label that underscores some of the differences between distinct television tiers and between old and new models of television distribution. Using scripted cable and streaming 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. Pre-requisite: FT 303 for undergraduates. ***Fulfills the additional TV studies requirement.**

FT590: 2D Animation Basics**Day/Time: Thursday 6:30-9:15p****Instructor: Polonsky**

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: Mon 2:30-5:15p****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.

FT592 A1: Production Design

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

Instructor: Haynes

Pre-Req: FT 353

The production designer's role in any film is to tell the part of the narrative that even the best actors cannot by creating a visual subtext and acting as the eyes and hands of the director. In this course, the process and working methods of a production designer will be defined and explained with focus on how directors collaborate with designers to execute a shared vision. This course is structured as a studio environment with open discussion and presentations. Topics include style, visualization, research, art department positions, script breakdown, design techniques, shooting on location, and studio set design. A successful production designer must 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. In addition, students will be expected to learn a basic 3D modeling program (SketchUp) to produce relevant drawings. Students in this course will work as part of the design team for a 5th year MFA thesis film, including managing a small budget for props, wardrobe and location. This unique opportunity allows the students to utilize the skills and knowledge from this course in contributing to the design of an MFA student's short film that will be shot either within the semester or over the summer.