FT 552 B1: Advanced Lighting (San Juan) Fri 12:30-4:15 Pre-req FT 593 Cinematography

Advanced Lighting will concentrate on the in-depth study of motion picture lighting techniques and concepts that apply to both modern Film and High Definition acquisitions.

FT 552 C1 Developing the Short or Web Series (Danielpour and Schneider) Thurs 12:30-3:15

The primary objective of this course is to develop a concept and write a short film script or the scripts for the episodes of a short-form series. The hope is that the work developed in this course can be produced in Production II or Production III. One of the recurring pitfalls of student films is the lack of a strong, clear, powerful story. It is our hope that this hurdle will be cleared before you or your colleagues start producing your script.

Note this class has reserved six seats for FTV grads and 6 seats for FTV undergrads.

FT 552 D1 Advanced Editing (Kauffmann) Wed 2:30-5:15 Pre-req FT 565

This course mimics the level and intensity of editing a network dramatic series. It builds on the skills and techniques mastered in FT 565, so students will now learn how to edit longer and more complex projects. Students will learn not just where to cut and what to cut, but how to evaluate performances, to move a story forward, to connect one scene to the next, to maintain and highlight character development, and how to reveal key plot elements in interesting and unexpected ways.

FT 554 A1 True Crime (Jaramillo) Mon, Wed 4:30-6:15 Pre-req FT/CI 303

From Dateline NBC to My Favorite Murder, the true crime genre seems to lurk around every mediated corner. An interactive seminar with readings, screenings, and "listenings," FT 554 True Crime uses the frameworks of critical and cultural studies to analyze the proliferation of true crime texts on television and in podcasts.

FT 554 B1 The Musical (Grundmann) Mon 6:30-9:15; Tues 9:00-10:45

A survey of the musical genre from its beginnings in the late 1920s to the present. Examples include early black-cast show musicals, the backstage formula, a comparison between Fred Astaire and Gene Kelly, MGM's Arthur Freed unit, the impact of widescreen technology, the dance film of the 1970s and 80s, the "juke box" musical, and recent auteur-driven rebirths of the genre. We'll discuss the musical as an example for exploring how genres evolve over time, as an arena for gender performance, and as a tool for critically reflecting on race and on the profit-driven nature of show business.

FT 554 C1 Religion and TV (Howell) Mon, Wed 2:30-4:15 Pre-req FT/CI 303

Using the framework of television studies in conversation with religious studies, Religion and Television analyzes religion as: a tradition, 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.

FT 554 D1 Stardom (Burr) Thurs 12:30-3:15

This class will train students to think of stardom as a field of critical engagement and cultural play. The semester will consist of two parts. In the first part, we will discuss the history of film stardom from the silent era to the 21st century, establishing key personality and social types, tracing the rise and fall of the cinematic celebrity, and discussing the move from movie screen to TV screen to computer screen as stardom – or the social construct we call by that name – comes within the grasp of the audience. In the second half, students will learn about and start to master the different practical journalistic approaches to writing about stardom and modern fame.