Film and Video Studies

Spring 2016 Course Brochure
(Includes FVS and Related Programs)
**CLASS LOCATIONS ARE SUBJECT TO CHANGE**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>FVS 26100</td>
<td>Technical Video Production I</td>
<td>B. Chastain</td>
<td>MW (lec)</td>
<td>2:30-3:20</td>
<td>BRNG B260</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>F (lab)</td>
<td>1:30-3:20</td>
<td>BRNG B260</td>
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<tr>
<td>FVS 33200</td>
<td>Technical Video Production II</td>
<td>B. Chastain</td>
<td>MW (lec)</td>
<td>1:30-2:20</td>
<td>BRNG B260</td>
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<td></td>
<td>(Meets w/FVS 49100-10474)</td>
<td></td>
<td>Lab</td>
<td>Arrg. hrs.</td>
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<tr>
<td>FVS 33700</td>
<td>Editing I</td>
<td>B. Chastain</td>
<td>T (lec)</td>
<td>9:30-11:20</td>
<td>PAO B179</td>
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<tr>
<td></td>
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<td></td>
<td>Th (lab)</td>
<td>8:30-11:20</td>
<td>PAO B179</td>
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<tr>
<td>FVS 44200</td>
<td>Digital Film Production</td>
<td>B. Chastain</td>
<td>M (lec)</td>
<td>8:30-11:20</td>
<td>PAO B179</td>
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<td>W (lab)</td>
<td>8:30-11:20</td>
<td>PAO B179</td>
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<tr>
<td>FVS 45000-003</td>
<td>Internship in Film/Video/Media Production</td>
<td>B. Chastain</td>
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<td>Arrange Hours</td>
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<tr>
<td>FVS 49100-013</td>
<td>Short Film Production for Television</td>
<td>A. Weatherford</td>
<td>W</td>
<td>6:00-8:50</td>
<td>BRNG B260</td>
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<tr>
<td>FVS 49100-014</td>
<td>Big Ten Producing/Directing</td>
<td>B. Chastain</td>
<td>MW (lec)</td>
<td>1:30-2:20</td>
<td>BRNG B260</td>
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<td>(Meets w/FVS 33200-10466)</td>
<td></td>
<td>Lab</td>
<td>Arrg. hrs.</td>
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<tr>
<td>FVS 49100-016</td>
<td>Mafia &amp; The Movies</td>
<td>B. Lawton</td>
<td>TTh</td>
<td>10:30-11:20</td>
<td>SC 102</td>
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<tr>
<td></td>
<td>(Meets w/ITAL 33500-12874 &amp; ITAL 49300-12881)</td>
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<td>W (lab)</td>
<td>10:30-12:20</td>
<td>SC 239</td>
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<tr>
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<td></td>
<td>W (PSO)</td>
<td>12:30-1:20</td>
<td>SC 239</td>
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<tr>
<td>AAS 47300</td>
<td>Blacks in Hollywood Film</td>
<td>J. Dorsey</td>
<td>MF (lec)</td>
<td>2:30-3:20</td>
<td>BRNG B242</td>
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<td>W (lab)</td>
<td>4:30-6:20</td>
<td>BRNG B242</td>
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<tr>
<td>AD 30400</td>
<td>Video Art</td>
<td>F. Winkler</td>
<td>MW</td>
<td>2:30-5:20</td>
<td>FPRD 204</td>
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<td>PAO B179</td>
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<tr>
<td>CHNS 33000</td>
<td>Chinese Cinema</td>
<td>H. Wang</td>
<td>MW</td>
<td>2:30-3:20</td>
<td>SC 108</td>
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<td></td>
<td>W</td>
<td>5:00-7:50</td>
<td>SC G014</td>
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<tr>
<td>CHNS 59400</td>
<td>Modern Chinese Theater</td>
<td>H. Wang</td>
<td>M</td>
<td>3:30-4:20</td>
<td>CL50 129</td>
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<td></td>
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<td></td>
<td>M</td>
<td>7:00-8:50</td>
<td>SC 114</td>
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<tr>
<td>DANC 36800</td>
<td>Dance Sound Design</td>
<td>J. Conejo Vargas</td>
<td>F</td>
<td>3:30-5:20</td>
<td>PAO B185E</td>
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<td></td>
<td></td>
<td>S. Wallace</td>
<td></td>
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<tr>
<td>EAPS 10600</td>
<td>Geosciences in the Cinema</td>
<td>A. Freed</td>
<td>TTh</td>
<td>12:00-1:15</td>
<td>CL50 224</td>
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<tr>
<td>ENGL 38700</td>
<td>History of Cinema from 1938-Present</td>
<td>L. Duerfahrd</td>
<td>WF (lec)</td>
<td>11:30-12:20</td>
<td>HEAV 102</td>
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<tr>
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<td></td>
<td>T (lab)</td>
<td>6:30-9:20</td>
<td>BRWN 1154</td>
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GER 33000  
(CRNS: 20186; 20187; 63260)  
German Cinema  
B. Allert  
TTh (lec)  
1:30-2:20  
REC 308  
Th (lab)  
7:00-8:20  
SC 239  
Th (PSO)  
8:30-9:20  
SC 239

ITAL 33000  
(CRNS: 11925; 11909; 11917)  
The Italian Cinema  
B. Lawton  
TTh (lec)  
12:30-1:20  
SC G030  
W (lab)  
2:30-4:20  
SC 239  
W (lab)  
4:30-5:20  
SC 239

JPNS 33000  
(CRNS: 11884; 11896)  
Japanese Cinema  
E. Sekine  
TTh (lec)  
4:30-5:45  
SC 102  
W (lab)  
6:00-8:50  
SC 239

LC 33300  
(CRNS: 12901; 12903; 12989)  
The Middle Ages on Film  
(Meets w/MARS 22000)  
P. Leverage  
TTh (lec)  
11:30-12:20  
LWSN B151  
Th (lab)  
4:00-5:50  
SC 239  
Th (PSO)  
6:00-6:50  
SC 239

THTR 13300  
Survey of Acting  
Various  
Various  
Various  
Various

THTR 16300  
(CRNS: 27989, 27990)  
Introduction to Sound Design & Technology  
Staff  
T (lec)  
3:30-5:20  
PAO B189  
Exp.  
Arrng. Hrs.

THTR 26300  
(CRNS: 28009; 28005; 28007)  
Introduction to Sound Studios  
J. Zhao  
M (lec)  
11:30-1:20  
PAO B189  
W (studio)  
11:30-1:20  
PAO B189

THTR 36800  
(CRNS: 55398; 59204)  
Rehearsal & Production  
(See the Spring 2016 listing for various IND study options.)  
Various  
Various  
Various  
Various

THTR 56900  
(CRNS: 14776; 14777)  
Special Problems in Audio Production  
Staff  
F (lec)  
11:30-12:20  
PAO B185E  
F (lec)  
12:30-1:20  
PAO B185E  
F (lab)  
1:30-3:20  
PAO B185E

THTR 59700  
(CRNS: 28059, 28060, 34310)  
Production & Design Seminar  
R. Jones  
MW (SD)  
3:30-5:20  
PAO 2150  
R. Dionne  
MW (SD)  
3:30-5:20  
PAO B157  
MW (SD)  
3:30-5:20  
PAO B185E

Course Descriptions

FVS 26100 – Technical Video Production I  
Credit Hours: 3.00  
The course introduces students to the principles and practice of professional video production. Through lectures, viewing, discussions, and laboratory exercises, students will acquire the tools necessary to transform their concepts, or those of their clients, into successful video productions. Film Video Studies majors have priority.
FVS 33200 – Technical Video Production II
Credit Hours: 3.00
This experiential course furthers the students' understanding of technical video production. Lectures, viewings, discussions, and laboratory exercises increase the students' proficiency with the technology and equipment as well as the art involved in the craft.

FVS 33700 – Editing I
Credit Hours: 3.00
This course introduces students to the principles of non-linear/non-destructive editing. Lectures, viewings, discussions, and laboratory exercises expose students to the technical and artistic aspects of the editing process. Film Video Studies majors have priority.

FVS 44200 – Digital Film Production
Credit Hours: 4.00
Students will gain a working knowledge of how a film is developed in the pre-production stage, executed in the production stage, and completed in the post-production stage. This class will emulate standard film industry practices and guidelines. Your success will be determined by the application of your production knowledge and adherence to industry practices in the production of two short digital films. Film Video Studies majors have priority. Permission of department required.

FVS 49100 – Short Film Production for Television
Credit Hours: 3.00
Ever wanted to make television? In this brand new FVS class students will fulfill multiple roles in the production of material that will be submitted for a weekly half hour program on Boiler TV. Students, pitch, plan, and go out into the larger world and capture stories and images for a variety of short programming. Skills we will work on include finding interesting subjects, conducting and filming interviews, making music videos, making brief fictional films. Student's will navigate the challenges of independent production and together make unique work that will be submitted for review to Boiler TV and possibly be seen by the larger student body.

FVS 49100 – Big Ten Producing/Directing
Credit Hours: 3.00
Please check with Professor Chastain for more details.

FVS 49100 – Mafia & the Movies
Credit Hours: 3.00
Americans are fascinated by the "Mafia." Over the years, it has been portrayed in very different ways in Italian, Italian American, and American films. This course will consider these depictions, their frequently questionable historical accuracy, their "intent," and reactions to them among their target audiences. You will acquire a general knowledge of the history of organized crime (OC) primarily in the in United States and of the depiction thereof in AV media (primarily feature films). You will learn how to analyze AV media (primarily film) from cultural and technical perspectives.

AAS 47300 – Blacks in Hollywood Film
Credit Hours: 3.00
A history of the representation of blacks in mainstream film throughout the twentieth century.

AD 30400 – Video Art
Credit Hours: 3.00
AD30400 Video Art is an introductory class dedicated to the artistic potential of digital video. The class consists of technical workshops, creative assignment work and the research, screening, analysis
and discussion of existing works related to the field. The class starts with an introduction to the digital video camera and the digitizing and editing of video footage. In the next step, students explore the use of light and learn compositing techniques. After the acquisition of basic techniques in production, post-production and distribution of traditional linear video, students will apply their knowledge toward the creation of non-linear video which includes new artistic forms such as VJing, video loops, installation and non-linear narratives. Each thematic unit will be accompanied by student research presentations on relevant artists, placing works of video art in historical and contemporary American cultural contexts.

CHNS 33000 – Introduction to Chinese Films
Credit Hours: 3.00
This course surveys the development of Chinese cinema from its beginning to the present. Films from the mainland as well as Taiwan and Hong Kong will be examined in-depth for their aesthetic quality and techniques, and equally important, against their socio-historical, political, economic and cultural contexts. The class is conducted in English. Films are all in Chinese with English subtitles.

DANC 36800 – Dance Sound Design
Credit Hours: 3.00
The study and application of sound design for dance, with emphasis on creation of sound scores for Modern Dance concerts. Instructor permission required.

EAS 10600 – Geosciences in the Cinema
Credit Hours: 3.00
An introduction to earth and atmospheric sciences based on depictions in popular and documentary cinema. Topics will include: earthquakes, volcanoes, severe weather, dinosaurs, climate change, evolution, meteor impacts, and earth's interior. Lectures will focus on discussion of the relevant science, separating fact from fiction, and disaster management. Assignments will consist of viewing of films and answering questions about the science contained therein.

ENGL 38700 – History of Film 1938-Present
Credit Hours: 3.00
This is an intensive study of international cinema. The goals of the class will be to develop students’ capacity to articulate original responses to the medium, to enjoy difficult movies and to become A1 cinephiles. The class will make you sweat. The films, too. Particular attention will be given to the development of film form, image and sound editing and what you, the viewer, do to make the movie come alive, even after the final credits. Some of the movements we will cover in weekly readings and screenings include Film Noir, the French New Wave, Direct Cinema, and the Dogme 95 group. Films range from Last Year at Marienbad to Borat. Directors include Fred Wiseman, Nicholas Roeg, Agnes Varda, Abbas Kiarostami, Roman Polanski, John Waters.

GER 33000 – German Cinema
Credit Hours: 3.00
This course – taught in English – examines German cinema from 1920 to the present. In addition to viewing and carefully studying films, we consider the historical, political, economic, and social backgrounds that shaped these works and their reception. In some cases the films are documentaries, in other cases they may be based on novels or stories. In all events, there is important life experience to be learned, and we can advance global understanding. The course includes multiple studies of cultural histories, basic cinematography, and film theory. All films shown are in German with English subtitles. Course participants majoring in German can write their papers in German or in English, as they prefer. Each week we see one film and have two shorter sessions for lectures, discussion, and student presentations.
ITAL 33000 – The Italian Cinema
Credit Hours: 3.00
The development and evolution of Italian cinema after World War II. The class will center on the viewing and discussion of films and will survey a broad spectrum of directors and styles. Knowledge of Italian not required.

JPNS 33000 – Japanese Cinema
Credit Hours: 3.00
A survey of the development of Japanese cinema after World War II. The class focuses on the viewing and discussion of the films and examines a variety of directors with different styles and thematic messages.

LC 33300 – The Middle Ages on Film
Credit Hours: 3.00
Introduction to the Middle Ages through films of various languages and genres from the beginning of film history to the present. Reading literary, historical, legal, and film theory texts in conjunction with the films, students critically analyze representations of the Middle Ages, and the cultural context from which these emerge. This course is a University Core Curriculum course (https://www.purdue.edu/provost/initiatives/curriculum/course.html) and it also fulfills the CLA Western Heritage requirement.

THTR 13300 – Survey of Acting
Credit Hours: 3.00
For non-theatre majors. Training and exercise in the basic elements of acting and the use of the stage. Study of historical and theoretical backgrounds of acting and of different types of plays and staging.

THTR 16300 – Introduction to Sound Design & Technology
Credit Hours: 3.00

THTR 26300 – Introduction to Sound Studios
Credit Hours: 3.00
An introduction to theories and techniques of audio production, with special emphasis on theatre productions. Majors have priority.

THTR 36800 – Theatre Production II
Credit: 3.00
The study and application of theatre practices. Students will be assigned to all levels of departmental production of applied practice. Permission of instructor required.

THTR 5690 – Special Problems in Audio Production
Credit: 3.00
A project oriented course in which students learn the fundamental processes involved in the creation of major motion picture soundtracks. In the course each student will produce a 5.1 soundtrack that includes dialogue, music and sound effects stems for a five minute video. THTR 253 or 263, portfolio review and instructor permission required.

THTR 59700 – Production & Design Seminar
Credit: 3.00
Training in theatrical design based upon a variety of theatrical presentation forms. The type of presentation alternates, and specific content varies each semester.