Film and Video Studies

Fall 2017 Course Brochure
(Includes FVS and Related Programs)
**FVS 491-031:** Foundations of Cinema  
M/W/F 3:30-4:20  
No pre-requisite  
Troy McKay

**FVS 26100-005:** Technical Video Production I  
1:30-3:20 pm; F  
Bobby Lee Chastain

**FVS 26100-006:** Technical Video Production I  
2:30-3:20 pm; MW  
Bobby Lee Chastain

**FVS 33200-001:** Technical Video Production II  
1:30-2:20 pm; F  
Bobby Lee Chastain

**FVS 33200-002:** Technical Video Production II  
TBA  
Bobby Lee Chastain

**FVS 33600:** Screenwriting  
10:30-1:20 pm; M  
Troy McKay

**FVS 33700-001:** Editing I  
8:30-11:20 am; R  
Bobby Lee Chastain

**FVS 33700-002:** Editing I  
9:30-11:20 am; T  
Bobby Lee Chastain

**FVS 33800-001:** Editing II  
9:30-11:20 am; W  
Bobby Lee Chastain

**FVS 33800-002:** Editing II  
8:30-11:20 am; F  
Bobby Lee Chastain

**FVS 45000:** Internship in Film/Video/Media Production  
TBA  
Bobby Lee Chastain

**FVS 49100-025:** Multicamera Production  
TBA  
Bobby Lee Chastain
**FVS 49100-026**: Documentary Film Production
2:30-4:20 pm; T
Troy McKay

**FVS 49100-027**: Documentary Film Production
2:30-5:20 pm; R
Troy McKay

**FVS 49100-028**: Big 10 Production & Directing
TBA
Bobby Lee Chastain

**FVS 49100-029**: Jewish Cinema
3:30-6:20 pm; W
Jennifer M William

**FVS 49100-030**: Jewish Cinema
3:30-4:20 pm; MF
Jennifer M William

**FR 33000-001**: French Cinema
Class 11:30 am-12:20 pm; TR
Paula Leverage

**FR 33000-002**: French Cinema
Screening 4:00 pm-6:50 pm; R
Paula Leverage

**AAS 47300** - Blacks In Hollywood Film
Class 12:30 am-1:20 pm; TR
Joseph Dorsey

**AAS 47300** - Blacks In Hollywood Film
Screening 5:00 pm – 7:50 pm; W
Megan Williams

**AD 23300**: Electronic Media Studio
Section 01: 11:30 am - 12:30 pm; MW;
F. Winkler

Section 02: 2:30 pm - 5:30 pm; TTH;
J. Ahrndt

**AD 41700**: Augmented and Virtual Reality Art (Variable Topics in Electronic and Time-Based Art)
2:30 pm - 5:20 pm; MW
F. Winkler

**ENGL 286-001**: The Movies
Class: 10:30 am -11:20 am: MW
Paul White
ENGL 286-LA1: The Movies  
Screening: 6:30 pm – 9:20 pm T  
Paul White

ENGL 286-004: The Movies  
Class: 2:30 pm – 3:20 pm: MW  
Alexander C. Long

ENGL 286-LA2: The Movies  
Screening: 6:30 pm – 9:20 pm M  
Alexander C. Long

ENGL 386-002: History of Film to 1938  
Class: 3:30 pm – 4-20 pm: MW  
Carrie A. Kancilla

ENGL 386-001: History of Film to 1938  
Screening: 6:30 pm – 9-20 pm: T  
Carrie A. Kancilla

ITAL 33000-002: The Italian Cinema  
Class: 12:30 pm - 1:20 pm; TR  
Ben Lawton

ITAL 33000-006: The Italian Cinema  
Screening: 2:30 pm - 5:20 pm;  
Ben Lawton

THTR 13300-040: Survey of Acting  
Several sections at different times

THTR 16300-01: Introduction to Sound Design and Technology:  
TBA

THTR 16300-02: Introduction to Sound Design and Technology:  
TBA

Course Descriptions

AAS 47300 - Blacks In Hollywood Film: A history of the representation of blacks in mainstream film throughout the twentieth century.

AD 23300 - Electronic Media Studio: Introductory class to artistic practices on the computer. Students will work with digital still images, sounds, stop-frame animation and HTML-based websites and learn how to connect simple sensors to the computer to control digital images and sounds interactively.
AD 41700 - Variable Topics In Electronic And Time-Based Art: Examination of thematic or specialized topics reflecting the most recent developments and contemporary artistic practices in Electronic and Time-Based Art. Permission of department required.

ENGL 28600 - The Movies: The history and aesthetics of the movies from The Great Train Robbery and The Birth of a Nation or Intolerance to contemporary films. Comparison of the cinematic method with the methods of the drama and the novel. One afternoon or evening a week for the screening of films; two periods a week for discussion.

ENGL 38600 - History Of Film To 1938: A survey of the American and European cinema from its origins in technology and realism to the aesthetic implications presented by the coming of sound. Emphasis on the feature film and on the prevalent aesthetic attitudes in the first decades of the motion picture.

FVS 491-031 - Foundations of Cinema: This course, which will become FVS 201-will provide an introduction to the fundamental elements of cinema with an emphasis on film/video production. Course content is presented in a historical context, exposing students to foundational information, basic cinematic grammar and a variety of production techniques used in visual storytelling.

FVS 261 Technical Video Production: This introductory course in Film, Video, and Television Production will prepare the student to use the technology of the camera as a basis for the art and visual storytelling of motion pictures. The student will also receive the basic background needed for understanding the skills and processes of a single camera production environment.

FVS 332 Technical Video Production: This intermediate to advanced course in Film, Video, and Television Production will prepare the student to participate in a live multi-camera field production environment. Students will act as all members of a production team (Producer, Director, Graphics, Sound, Replay, and Camera) for live productions. Most productions are in collaboration with Intercollegiate Athletics and the Big Ten Network to produce sports television, but other subject matter (such as live music performance) may be pursued as well. FVS 261 pre-req.

FVS 337 Editing: This course offers students a general background in motion picture editing history, theory, and technique. The students will begin to learn to use industry standard software AVID Media Composer and will prepare themselves to become certified users of these tools. FVS 261 Pre-req.

FVS 442 Digital Cinema Production: This class is designed to gain a working knowledge of how a film is developed in the preproduction stage, executed in the production stage, and completed in the post-production stage. Through lectures, viewings, discussions, and laboratory exercises, the student will be exposed to both the technical and artistic aspects of video production culminating in the production of a complete short narrative motion picture. FVS 337 Pre-req

FVS 450 Internship in Film and Video: Instructor permission required. FVS 261 pre-req. Minimum GPA requirement of 2.75 overall

FVS 491 Documentary Film Production: Documentary films have a wide range of styles, presentation and topics. From a production standpoint, the heart of a documentary film is really no different than that of a fictional film. You have to be able to tell a story. For those of you that
think you are more interested in narrative fictional film production, I would say that learning to produce documentary films will only help your storytelling across the board. It really allows you to get to the meat of a dramatic issue or situation. All of this becomes quite useful when you are trying to tell stories that people care about and want to see. You will receive foundational information and historical perspective on documentary films and at the same time you will be producing a few short documentary films. Each of the films, exercises and assignments will build until we reach a "final" project that will be a more substantial film.

**FVS 491 Film & Video Capstone:** This is the culmination of your film and video studies at Purdue University. It can be a film or a research thesis  Instructor Permission Only.

**FR 33000 - French Cinema:** A general survey of major French cinematic trends from the earliest examples (Melies, Lumiere) to the New Wave (Chabrol, Truffaut, Resnais, Godard, etc.), with a discussion of the historical, social, political, aesthetic, and literary contexts. The French film in relation to world cinema. The relationship between the French cinema and French literature. Reading and analysis of scripts and historical and critical materials. Knowledge of French not required.

**FVS 49100: Jewish Cinema:** Explore the vast world of Jewish cinema! Films shown represent a cross-section of cultural and historical contexts; some address the far-reaching ramifications of anti-Semitism, while others highlight facets of Jewish culture and its traditions from different viewpoints.

**ITAL 330 Italian Cinema:** The masterpieces of Italian cinema, like masterpieces in the other arts, attempt to express the many aspects of the human condition such as alienation, malice, rage, lust, and love. They also constantly test the limits and capabilities of the medium—and of the viewers. This course focuses on the evolving form and content of the films of world-renowned directors such as Rossellini, De Sica, Antonioni, Fellini, Wertmuller, and Pasolini. The films we shall watch and discuss in this course represent many of the better artistic efforts and some of the major concerns of the major Italian filmmakers from the dawn of the last century to the present.

**THTR 13300 Survey of Acting:** This is an introductory acting course for non-theatre majors. It is an exploration of the fundamentals of stage acting designed to enhance communication, creativity and collaboration. Class work includes acting exercises, theatre games and scene work.

**THTR 16300 Introduction to Sound Design and Technology:** Introduction to theatre sound design and technology for general theatre students.