

# Film & Media Arts – Spring 2010 - Topics Courses

## **TOPICS IN FILM STUDY: Black Cinema**

FMA 2670 Sec 1 (CRN 098953)

Thursdays 5:30 – 9:20 PM, 3 credits

Professor: Eugene Haynes

## **TOPICS IN FILM STUDY – Horror Film**

"Horror in Film: Ghosts, Demons, Freaks – Oddities, Monstrosities, and the Uncanny"

FMA 2670 Sec 2 (CRN 072306) 3 credits

Wednesdays 5:30 – 9:20 PM

Professor: Dan Friedlaender

This class will investigate the incredibly broad and amorphous topic of horror in film. As a survey screening class, the primary focus will be on viewing a wide range of films that both reflect the historical development of the “genre” and resonant with a multitude of themes inherent within the form. We will also begin to examine cultural roots of horror through various writings (ancient myths, Gothic fiction, philosophical/psychological essays & case studies) and other expressive forms. The first half of the class will explore some of the significant early works of cinematic horror, particularly American and European; while the second will explore the modern and contemporary development of the form, paying special attention to revived National movements (UK, Italy, Japan/Asian, America) as well as specific auteurs and themes.

## **TOPICS IN FILM STUDY – Cinema of Difference**

FMA 2670 Sec 3 (CRN 100659)

Thursday 9:30 AM – 1:20 PM, 3 credits

Professor: Elisabeth Subrin

## **FILM HISTORY II (1950-present)**

FMA 2676 Sec 1 (CRN 098478)

Tuesdays 2 – 4:50 PM, Thursdays 2 – 3:50 PM, 3 credits

Professor: Oliver Gaycken

This screening-intensive course surveys the broad trends in the development of cinema as an art and as an industry. Spanning from 1950 to present, it will examine how notions of film art and social protest defined national cinemas, including American film, against the traditional Hollywood studio film. Topics to include the decline of the studio system, the international art film, the New Hollywood, oppositional countercinema, independent cinema, and transnational and global exchange of cinematic style and language. **Note: FMA 2675 Film History I is not a prerequisite.**

## **TOPICS IN FILM STUDY:**

### **POLITICAL CINEMA: TERRORISM / POLITICAL VIOLENCE in FILM**

FMA 3770 Sec 1 (CRN 067192)

Tuesdays 5:30 – 9:20 PM, 4 credits

Professor: Dan Friedlaender

“You Say You Want a Revolution?” or The (new) Age of Fear -- The State, the Masses, the Individual: Perspectives on Resistance and Belonging"

This class will investigate the presence and function of resistance and terrorism in selected American & International Cinemas; particular attention will be paid to the function of terror, and how recent (last 40 years) national cinemas have attempted to provide perspectives for framing and understand this phenomenon, in a variety of contexts and styles. Our screenings will include both popular cinema, and more obscure political or documentary works; these will be supplemented by additional texts, art, photographs, music, and other relevant materials.

### **TOPICS IN FILM STUDY - Introduction to Japanese Cinema**

FMA 3770 sect. 2 (CRN 100337)

Thursdays 1:30 – 5:20 PM, 4 credits

Professor: Reiko Tahara

This course provides an overview of Japanese cinema by tracing its rich and complex history from the silent films of the 1920-30s with benshi performers to recent, diverse films by young directors. In addition to famous figures such as Mizoguchi, Ozu and Kurosawa, the course will investigate: Japanese new wave cinema (Oshima, Imamura, or Suzuki); avant garde cinema (Terayama, Idemitsu); docu-fiction art films (Koreeda, Kawase); extreme cinema (Kitano, Miike, or Fukasaku); anime (Miyazaki), and recent films by young documentalists that look back at their country's WWII experiences. Through viewing, reading and writing, we will explore each director's aesthetics, influences (connection to the world art/film movements), and socio-political messages. At the end of the term, you will have a deeper understanding of Japanese cinema as manifestations of a nation's dramatic history and culture.

### **TOPICS IN PRODUCTION: Production Design**

FMA 4240 Sec. 003 (CRN 032919)

Course taught by Academy Award winning art director and designer Paul Sylbert.

Professor: Paul Sylbert

Mondays 5:30 PM - 9:20 PM 4.0 credits

### **TOPICS IN PRODUCTION: 3D Animation Workshop**

FMA 4240 Sec 6 (CRN 022125)

Fridays 1 PM - 4:50 PM 4 credits

Professor: Chiam Bianco

Prerequisite: FMA core and one 2000 level production course

### **TOPICS IN PRODUCTION - Moving Camera**

FMA 4250 sec. 1 (CRN 098970)

Wednesdays 1:00pm - 4:50 PM, 4 credits

The course will cover the range of moving camera aesthetics and techniques with a particular focus on Steadicam operation. Contact Prof. Michael Kuetemeyer - [mku@temple.edu](mailto:mku@temple.edu) for permission

### **TOPICS IN PRODUCTION – Color Correction**

4250 Sec. 002 (CRN 100645)

Tuesdays 5:30 PM - 9:20 PM 4 credits

Professor: Rob Giglio

With the growing number of software-based editing systems and standalone color correctors, filmmakers benefit from a strong background in color correction. Color is used to tell a story and create a mood and tone. It gives the cinematographer and director creative options that they do not have optically in the camera, and is no longer limited to high-end post-production. Today, all major film and television work -- including commercials, music videos, documentaries, etc. -- require some level of color correction. That is why every major video editing software program includes color-correction. The course will introduce the important step of color correction as it pertains to storytelling and will discuss the tools used for color correction.

#### Topics Covered:

- Color theory & perception
- Film vs. video, formats, color space
- Gray Cards, Monitors and Scopes.
- Primaries & Secondaries
- Establishing Looks
- Digital Intermediate & Digital Acquisition

### **TOPICS IN PRODUCTION – Physical Computing**

FMA 4440 Sec. 001 (CRN 100346)

Thursdays 5:30 – 9:20 PM 4 credits

Professor: Chris Vecchio

Physical computing offers a new approach to media art presentation: whether viewed as interactive sculpture, live video installation, wearable devices, responsive environments—or even a custom-built media jukebox, Physical Computing allows students to experiment with how media can respond to physical and environmental input, and how the mingling of live events and synthetic responses can become part of our media expression. Working “outside the box” and using Max/MSP/Jitter software, this class introduces students to making simple sensor circuits that “talk” and “Listen” to the computer. The class will present simplified steps to technical aspects of physical computing, easing the learning curve and focusing attention on the concept and content of physical/media relationships. Students will be challenged to visualize new correspondences between the physical world of bodies and spaces and the virtual world of digital media.

### **ADVANCED FILM HISTORY**

FMA 4697 sec 1 (CRN 098964)

Wednesday 12 – 1:50 PM

Friday 12 – 2:50 PM 4 credits

Professor: Chris Cagle

Throughout its century-plus of existence, the cinema has been at once a popular entertainment, a major art form, a culture industry, and a basis for social and national identity. This course goes into depth into historical case studies to examine what film history means as an attempt to the richness of explain cinema's past. The emphasis will be on research and argumentation. Possible topics to include the political economy of the film industry, reception study, social history of cinemagoing, national cinema, and auteur or star agency in the studio system.