



**2009–2010 Undergraduate
Bulletin of Information
Addendum**

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Film Studies

Department of English

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Objectives

Cinema is the most important and popular new art form developed in the 20th century and it has had a profound effect on modern culture. The bachelor of arts in film studies gives students a disciplinary knowledge of this art form – its history, aesthetics, craft, genres, and great directors – and it situates film in its international context with studies of national cinemas all over the world. Students especially interested in filmmaking can study screenwriting and film production, and complete off-campus film projects and internships in the regional film community and through study abroad.

Sharing a commitment to critical thinking and writing skills development, the film studies program works interdepartmentally with other humanities and social science disciplines and programs that approach film as cultural text. Therefore, students can experience film study as an interdisciplinary activity with an interdisciplinary faculty, and, if they choose, coordinate a major or minor in Film Studies with a second major or minor in another discipline. Film studies also addresses transdisciplinary questions respecting visual literacy, our image-saturated culture, the history of racial and gender stereotyping in film, and the medium's role in promoting social justice and global citizenship. Finally, in the larger learning environment of a Film Art Series, film workshops and exhibitions, film festivals, and a vibrant regional film community, students will discover additional resources that will help prepare them for graduate film study and careers in a diverse and challenging industry.

Degree Offered

Bachelor of Arts

Majors Offered

Film Studies

Film Studies with Departmental Honors

Minor Offered

Film Studies

Bachelor of Arts

Major in Film Studies

In order to earn the bachelor of arts degree with a major in film studies, students must complete a minimum of 180 quarter credits, with a cumulative and a major/program grade point average of 2.00, including the following:

I. Core Curriculum Requirements

ENGL 110	College Writing: Inquiry and Argument	5
ENGL 120	Introduction to Literature	5
PHIL 110	Introduction to Philosophy and Critical Thinking	5
HIST 120	Origins of Western Civilization	5
MATH 107 or 110 or above	5
Lab Science	5

Fine Arts (one approved 5 credit course; see course descriptions).....	5
PHIL 220 Philosophy of the Human Person	5
Social Science I	5
Social Science II (different discipline from Social Science I).....	5
Theology and Religious Studies Phase II (200-299)	5
Ethics (upper division).....	5
Theology and Religious Studies Phase III (300-399)	5
Interdisciplinary Course	3 to 5
Senior Synthesis	3 to 5

II. College of Arts and Sciences Requirements

Modern Language 115, 125, 135, or equivalent	15
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NOTE: All students with a major in the College of Arts and Sciences must demonstrate competency through the level of 135 in a language other than English. This competency is ordinarily achieved by successful completion of the three-course sequence: 115, 125, and 135. Because these courses are a college requirement, no course in the sequence may be taken on a pass/fail, correspondence, or audit basis. Placement into other than the beginning course of the sequence is achieved by acceptable performance on the Modern Language Competency Examination. See the Modern Languages Department for details on the examinations. Courses used to satisfy the College of Arts and Sciences modern language requirement may not be used to fulfill film studies major requirements.

Choose one of the following two courses	5
HIST 121 Studies in Modern Civilization	
HIST 231 Survey of the United States	

III. Major Requirements

55 credits in film studies, including:

FILM 301 Art of Film.....	5
FILM 302 History of Film	5
Film Genre Elective, choose one:	
FILM 321, 322, 323, 324, 325, 326, or 327	5
Visual Storytelling Elective, choose one:	
FILM 331, 332, 333, 335, or 341	5
International Cinema Elective, choose one:	
FILM 361, 362, 363, 364, 365, 367, 368, 369, 370, or 371	5
Special Topics Elective, choose one:	
FILM 401, 402, 403, 404, 405, 410, 421, 422, 491-3	5
Film Studies Electives (300-400 level)	25

NOTE: 1. See course codes listed below for courses that satisfy the Genre, Visual Storytelling, International, and Special Topics requirements. 2. A required course may not be used to satisfy two requirements simultaneously. 3. Courses used to satisfy major or college requirements may not simultaneously fulfill core requirements.

Bachelor of Arts Major in Film Studies with Departmental Honors

The Film Studies program honors major offers an opportunity for motivated and capable students to engage in more extensive interaction with faculty and to complete challenging individual research or creative writing projects that will further their personal and professional goals. These majors are supervised by the honors project coordinator. Individual projects are mentored by a faculty member whose expertise guides the students through the project.

Application to the major with departmental honors: To be accepted in the program, students must have an overall GPA of 3.50 and a GPA in the major of 3.70 by the end of winter quarter of the junior year. Interested students should apply to the Honors Project Coordinator in spring quarter of the junior year or fall quarter of the senior year. A Change of Program form must be submitted to the Office of the Registrar.

Completion of the major with departmental honors: During senior year, Film Studies honors students will complete 10 credits of independent study under the supervision of their faculty mentor. These 10 credits must be taken as FILM 477 Departmental Honors Directed Reading and FILM 479 Departmental Honors Thesis Supervision. From these courses during the senior year, students will complete an honors project consisting of a major research paper or long creative text. Students who commit themselves to the honors project must complete their project (with a grade of at least A-minus) one month prior to the end of their final quarter at Seattle University and present the project orally in an appropriate context to be determined by the honors project coordinator. Students who complete departmental honors must earn 65 credits in Film Studies courses (10 more than the usual major requirement and earn a cumulative and major/program grade point average of 3.50), which may include FILM 480-483 and 487 in the Core curriculum.

Minor in Film Studies

In order to earn a minor in film studies, students must complete 30 credits in film studies, including:

FILM 301 Art of Film	5
FILM 302 History of Film	5
Film Genre Elective, choose one:	
FILM 321, 322, 323, 324, 325, 326, or 327	5
International Cinema Elective, choose one:	
FILM 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, or 371	5
Film Studies Electives (300-400 level)	10

Recommended Course of Study for Majors in Film Studies

Freshman Year: ENGL 110 and 120, PHIL 110, HIST 120, Math, Lab Science, Modern Language 115,125,135.

Sophomore Year: Fine Arts Option, HIST121/231, Social Science I, Social Science II, PHIL 220, THRS Phase II, FILM 301 or FILM 302, and possibly a course in digital media production (Fine Arts, Communications).

Junior Year: THRS Phase III (300-399), PHIL/Ethics, FILM 301 or 302, and FILM courses in Genres, Visual Storytelling, and International Cinema.

Senior Year: FILM electives, and FILM Special Topics, 480 Core Interdisciplinary, 487 Senior Synthesis.

Film Studies Courses

Courses that fulfill requirements for the Film Studies major and the core curriculum are designated by the following code:

GN	Genre
VS	Visual Storytelling
IC	International Cinema
ST	Special Topics in Film Studies
Co	Core

- FILM 301 Art of Film 5**
 An introductory study of the basic principles and techniques of film art, with emphasis upon the complementary contributions of the screenwriter, the director, the cinematographer, and the editor. The fundamental objective of the course is that the students learn to perceive, understand, and evaluate films more effectively, with greater assurance, validity, and pleasure.
- FILM 302 History of Film 5**
 A survey of the history of narrative film from the beginnings in the late 19th century through the 1950s. The course will cover such major technical developments as sound and color, and national movements and film styles such as Italian Neo-Realism, and Film Noir. The films to be studied may include such pivotal works as *The Gold Rush*, *Birth of a Nation*, *Bicycle Thieves*, *The Maltese Falcon*, and *Citizen Kane*.
- FILM 304 Silent Film 5**
 An introduction to the history of silent film, from its beginnings in France and America through its expansion and development throughout the world. Through a study of how film techniques developed to solve the problems of creating narrative through moving pictures, students will understand how those developments underlie the cinematic practices of today. Films to be studied will be drawn from both Western and non-Western traditions, including American, European, Soviet, Chinese and Japanese productions.
- FILM 305 European Cinema 5**
 A survey of European film history, including German Expressionism, Neo-Realism, and France's New Wave, with a focus on major narrative films and their cultural and historical contexts. The course explores ways in which cinema constructs concepts of national identity and dramatizes a nation's unique history, culture, and ethnic makeup. IC
- FILM 308 Cinema of the 60s..... 5**
 A study of the film culture of the sixties in relation to the major artistic movements of the period and the cultural and political turmoil that characterized the decade. Films to be studied may include such works as *Easy Rider* and *Bonnie and Clyde*.
- FILM 309 Cinema of the 70s..... 5**
 A study of the cinema of the seventies as developing out of the turmoil of revolutionary experiments of the previous decade. Many of the major films continued to challenge accepted values and established modes of cinema. The films to be studied may include such works as *The French Connection*, *The Godfather*, *The Wild Bunch*, *Taxi Driver*, and *The Deer Hunter*.
- FILM 310 Independent Film..... 5**
 Beginning with the films of John Cassavetes, a study of the aesthetics, subject matter, financing, production, distribution and exhibition of American independent film. Among the filmmakers who may be considered are Dennis Hopper, David Lynch, the Coen brothers, Spike Lee, Jim Jarmusch, John Waters, John Sayles, and Barbara Koppel.

- FILM 321 Film Genres: Westerns 5**
 A study of the Western as one of the most dominant of genres in American cinema, with analyses of its assumptions about the world it presents and its role in creating the myth of "The American West," both among Americans and in the rest of the world. Films to be studied include such works as *Stagecoach*, *The Man Who Shot Liberty Valence*, *Shane*, *The Searchers*, *Lonely Are the Brave*, *Once upon a Time in the West*, and *Unforgiven*. GN
- FILM 322 Film Genres: Film Noir 5**
 A study of one of the clearest examples of how a genre can arise, develop, and then define the parameters of further additions to its canon. The plot structure, moral tone, characterizations, even lighting style in this particular type of crime story are all largely determined by films which have defined what a new contribution to the genre must be. Of particular interest is the representation of woman as "femme fatale," and how that characterization has developed. The films to be studied include such classics as *The Maltese Falcon*, *The Big Sleep*, *Double Indemnity*, *The Postman Always Rings Twice*, and *Chinatown*. GN
- FILM 323 Film Genres: Musicals 5**
 A study of that most American of theatrical genres, the musical, as embodied on the screen. The genre incorporates conventions that openly violate our experience of the "real world," by requiring cast members to burst into song and dance at crucial, emotional moments. The power of these musical conventions will be examined, together with the audience psychology which allows them to be accepted. GN
- FILM 324 Film Genres: Horror..... 5**
 A study of the horror film, including its roots in German expressionist cinema and its development as a major American genre, including vampire, slasher, psychological horror, and science fiction films. Special attention will be paid to sexual and gender issues, which are pervasive elements of the horror genre. The study will explore such films as *The Cabinet of Dr. Caligari*, *Vampyr*, *Dracula*, *Aliens*, *The Shining*, *The Birds*, *Carrie*, and *The Silence of the Lambs*. GN
- FILM 325 Film Genres: Scifi 5**
 An introduction to the norms of the scifi genre, its methods of inquiry, and, through a rigorous analysis of eight or ten major films, its most notable experiments. In addition to spurring many technological innovations in moviemaking through its history, science fiction films traditionally have undertaken serious philosophical exploration and social, cultural, and ideological critique. They often address, implicitly or explicitly, our assumptions, our values, our aspirations, and our fears. Moreover, because they speak directly to their times, they serve as a useful barometer for how, at the time the films were made, people viewed themselves and their world. Representative films may include *The Day the Earth Stood Still*, *Forbidden Planet*, *2001: A Space Odyssey*, *Star Wars*, *Blade Runner*, *The Terminator*, *Independence Day*, and *Eternal Sunshine of the Spotless Mind*. GN
- FILM 326 Film Genres: Political Cinema 5**
 A study of the very rich and diverse genre of political cinema, from the silent era up to the present day, including films arising out of World Wars I and II, the cold war, the Viet Nam war, the women's movement, racial conflict, and other national and international crises. The course will explore such examples as *Birth of a Nation*, *Casablanca*, *Z*, *The Candidate*, *All the President's Men*, *Bob Roberts*, *Primary Colors*, and *The Contender*. GN
- FILM 327 Film Genres: Documentary..... 5**
 An examination of the historical development and complex nature of documentary film, including a study of the wide range of subject matters and the extremely difficult problem of the relationship between the "reality" purported to be the content and the perspectives imposed, deliberately or unavoidably, upon the material by the filmmakers. GN

- FILM 331 Screen Adaptations**..... 5
An exploration of the interplay between film and literature and, in particular, the challenges of transposing different forms of fiction to the movie screen. A segment of this study will focus on different film adaptations of the same literary source. VS
- FILM 332 Shakespeare in Film**..... 5
A study of the history of Shakespeare's plays on film, from early silents to the proliferation of major productions in the last decade of the 20th century. The course will explore the difficulties inherent in converting a work written for the stage into the film medium, an art form far more different from live theater than is often recognized. These difficulties are compounded by the towering reputation of the author and the expectations of an audience familiar with the originals. Within these contexts, the course will study some of the best film versions, not always of the most famous plays, including works directed by Laurence Olivier, Roman Polanski, Trevor Nunn, Kenneth Branagh, Orson Wells, Julie Taymor, and others, as well as works in foreign languages by such directors as Akira Kurosawa and Grigory Kozintsev. VS
- FILM 333 Film Script Analysis**..... 5
A close analysis of film scripts of both successful and unsuccessful films in several genres. VS
- FILM 335 Screenwriting I** 5
Study of the scriptwriting craft, with attention to script conventions and formatting, story plotting, constructing characters, writing convincing dialogue, and developing effective scenes. VS
- FILM 336 Screenwriting II** 5
Advanced study and practice in script writing, with an emphasis on revision. Students will develop a feature-length script, workshop their work with classmates and professional screenwriters, and rehearse scenes with actors. Prerequisite: FILM 335.
- FILM 341 Film Production I**..... 5
An introduction to basic filmmaking technique, structure, and aesthetics through the production of a digital media project. The course will develop skills in narrative filmmaking through emphasis on story, cinematography, editing, and directing. Prerequisite: A basic course in digital media production, offered in Communications, Fine Arts, or off-campus. VS
- FILM 353 Film and History**..... 5
An examination of how history is represented in feature and documentary films, and how films themselves are the cultural artifacts of the time in which they were produced. What do films tell us about our values, myths, and character at a particular point of time, and how do genre requirements affect the cultural information that films present? Cross-listed with HIST 353.
- FILM 354 Film and Philosophy**..... 5
An exploration of the philosophic content of contemporary European, American, and Non-Western cinema, with special emphasis on metaphysical, ethical, and aesthetic ideas developed and visual presented by noted filmmakers. Cross-listed with PHIL 318.
- FILM 355 Film and Religion**..... 5
Exploration of religious traditions and symbols through the medium of film and film criticism, history, and theory. Specialized courses will focus on general religious themes such as the human condition, spirituality, grace, sin, salvation, and ethics.
- FILM 361 Introduction to International Film**..... 5
Survey of international cinema from the silent era to the present day, with close study of selected films from Europe, the Soviet Union, Asia, the African Diaspora, and the Middle East, examined within their historical, cultural, social, economic, and political contexts. IC

- FILM 362 International Film: India** 5
A survey of Indian film in the twentieth century, with emphasis on competing and intersecting histories of popular (including Bollywood), avant-garde, new wave, political and regional, and diasporic Indian cinemas. IC
- FILM 363 International Film: Japan** 5
A study of the history of Japanese film, from its beginnings to the present day, including the early influence of traditional Japanese art and theatrical conventions, the influence of Western culture and aesthetics, the political cinema surrounding World War II, the emergence of auteur directors into the international scene, and the recent impact of Japanese anime. The course will include such major directors as Ozu (*Tokyo Story*), Mizoguchi (*Ugetsu Monogatari* and *The Life of Oharu*), Kobayashi (*Kwaidan*) and Kurosawa (*Seven Samurai*), as well as more recent figures such as Juzo Itami (*Tampopo*), and Hayao Miyazaki (*Spirited Away*). IC
- FILM 364 International Film: China** 5
A survey of Chinese cinema, with attention to the Chinese film industry and to themes, styles, aesthetics, and socio-political contexts of particular films, including New Chinese Cinema from the early 1980s to the present. IC
- FILM 365 International Film: Russia** 5
An historical overview of the development of Russian film beginning with Eisenstein, including an examination of Russia's important contributions to film theory. IC
- FILM 367 International Film: Global African** 5
Introduction to cinema of the African Diaspora as a contemporary art form and as a window on pressing political, socio-cultural, economic and historical issues raised by filmmakers of African, African American, Caribbean and South American descent. IC
- FILM 368 International Film: African-American**..... 5
An analysis of African-American films and filmmaking culture, from 1900 to the present, with a particular focus on independent filmmakers' response to dominant industry representations and their efforts to create a distinctive African American cinematic style. IC
- FILM 369 International Film: Greater Middle East** 5
A study of films of the Greater Middle East, with an emphasis not only on their artistic qualities and cultural contexts, but also on the commercial, social, and political conditions which inform film production, distribution, and reception. IC
- FILM 370 International Film: Latin America** 5
A study of Latin American films, primarily from the 1960s to the present, with attention to the cultural, literary, political, social, gender, and religious issues they raise, and the contrast they present to the often stereotypical image of Latin American and Hispanics fabricated by Hollywood. IC
- FILM 371 International Film: France**..... 5
A study of films drawn from both the "classic" French cinema of the 1930s to 1950s (costume dramas, literary adaptations and thrillers), the freely inspired works of the New Wave and its inheritors, and French critical approaches to cinema. IC
- FILM 381 Women and Cinema** 5
A study of the challenges faced by women directors, the contributions they have made to the industry and to society, and the feminist issues and debates which continue to inform discussions of these matters. The course will also explore the difficulty women have faced gaining admission to certain occupations within the film industry, such as cinematography, and will consider why, on the other hand, women have had such success in other facets of filmmaking, such as editing.

- FILM 385 Writing about Film**..... 5
A study of film criticism as a genre, with attention to the theoretical perspectives, styles, and audiences of important film critics; and a rigorous practicum workshop on writing critically and expertly about film and visual media generally.
- FILM 391-393 Special Topics**..... 1 to 5
- FILM 396 Directed Reading** 1 to 5
- FILM 401 Great Directors: Fellini**..... 5
A study of one of the most radical, controversial, and influential directors in the history of film, from his early days as a runaway circus follower, to his early “neo-realist” films, to his ultimate development as the most powerful, fanciful, and perhaps most misunderstood of surrealistic, expressionist filmmakers. In his most famous films, *La Dolce Vita* and *8½*, he raises some profound questions regarding the relationship of an “auteur” filmmaker to the movies he creates. ST
- FILM 402 Great Directors: Hitchcock**..... 5
A study of perhaps the most popular of great directors, one of the central figures in the auteur theory of film authorship, and the creator of a wide range of film types, from his early comedies and mysteries produced in England, to masterpieces of suspense and thrillers bordering on the horror genre. The course will include Hitchcock’s relationship to his actors, his theories of emotional stimulation, his use of storyboards, and his editing genius, considered by many the finest in the history of film. ST
- FILM 403 Great Directors: Bergman** 5
A study of one of the giants of modernist cinema, a director whose films initiated and nourished the art house/foreign film phenomenon that swept college campuses in the late fifties. Bergman exerted an enormous influence on the development and direction of film art in the second half of the 20th century, including not only his artistry, but also his existential, angst-ridden philosophical probing of human experience. The course will include such masterpieces as *The Virgin Spring*, *The Seventh Seal*, and *Wild Strawberries*. ST
- FILM 404 Great Directors: Kubrick** 5
A study of one of the most controversial of great film directors, one whose films were time and again attacked by critics who, five years later, were hailing them as masterpieces. Whether his films were original stories or adaptations from other media, they consistently embodied his superlative control and obsessive perfectionism. The course will include such films as *Spartacus*, *Dr. Strangelove*, *Barry Lyndon*, *2001: A Space Odyssey*, *A Clockwork Orange*, *Full Metal Jacket*, *Lolita*, and *The Shining*. ST
- FILM 405 Seminar: Great Directors** 5
A study of one of the major directors in the history of film, one distinguished by his or her artistry as well as influence upon other directors, critics, and the viewing audience. Directors that might be treated include Woody Allen, Michelangelo Antonioni, Francois Truffaut, Jean-Luc Goddard, Alain Renais, Vittorio di Sica, Lena Wertmuller, Jean Renoir, Billy Wilder, Frank Capra, Pedro Almodóvar and Werner Herzog. ST
- FILM 410 Film Theory** 5
An examination of critical frameworks related to film art and film as a social institution, with close attention to theorists and filmmakers from Eisenstein, Bazin, Deren, and Metz to Marxist, psychoanalytic, postmodernist, and feminist perspectives. ST

- FILM 421 Art and Exploitation: Gender and Sexuality in Film 5**
 A study of the ways in which women have historically been represented on the screen, including the pervading stereotypes of Madonna, whore, femme fatale, girl next door, sexpot, tease, succubus, etc., as well as images less dehumanizing. The course will include examination of the social and political environments of these characterizations, as well as the representations of women in other media. Closely related to these issues are other topics related to sexuality and gender in film – gay, straight, bi- and transsexual – which will also be examined. ST
- FILM 422 Film, Photography, and Modernism 5**
 An interdisciplinary study of film, photography, and modernism, with a focus on such issues as dystopia, alienation, sexuality, subjectivity, and self-referentiality. ST
- FILM 424 Avant-Garde Film and the Arts 5**
 A study of the history and aesthetics of avant-garde/ experimental films, beginning with Dada and surrealism, in light of similar ideas found in the other arts, particularly painting, poetry, photography and music. ST
- FILM 441 Film Production II 5**
 An intermediate, practical engagement with the filmmaking process. Students will write, shoot, and edit short films. Prerequisite: FILM 341 and permission of the instructor.
- FILM 470 Film Industry: How It Works 5**
 Examination of the structure of the U.S. motion picture industry, both Hollywood and independent, with an emphasis on the economics of film production, distribution, and exhibition, as well as the technological aspects of a medium that is always changing.
- FILM 477 Honors: Directed Reading 5**
 Directed readings and/or film production project preparation for honors majors in Film Studies. Prerequisite: approval of honors project coordinator.
- FILM 479 Honors: Thesis Supervision 5**
 Thesis or film production supervision for honors majors in Film Studies. Prerequisite: approval of honors project coordinator.
- FILM 480-483 Interdisciplinary Core 3 to 5**
 An exploration of contemporary problems and issues of social justice by means of perspectives of several disciplines, including film. Co
- FILM 487 Senior Synthesis 3 to 5**
 Study of a selected theme or problem that helps the Film Studies major synthesize his or her personal film studies path with issues of social responsibility and global citizenship. Prerequisite: senior standing. Co
- FILM 491-493 Special Topics 1 to 5**
- FILM 495 Internship 1 to 5**
 Supervised service in which students apply and develop their skills and knowledge as Film Studies majors working in the regional film community and production industry. Graded CR/F. Prerequisite: junior or senior standing, Film Studies majors only, and permission of the director.
- FILM 496 Independent Study 1 to 5**
- FILM 497 Directed Reading 1 to 5**
- FILM 498 Directed Research 1 to 5**

Faculty

Sharon H. Callahan, EdD (1998*)

Associate Professor, School of Theology and Ministry

BFA Drama, Fort Wright College; MA Speech and Drama, Ball State University; MA Adult Christian Community Development, Regis University; EdD, 1996, Educational Leadership, Seattle University

Quinton I. Morris, PhD (2007)

Assistant Professor, Department of Fine Arts, College of Arts and Sciences

BM Violin Performance, North Carolina School of the Arts; MM Violin Performance, The Boston Conservatory; DMA and PhD, 2008, Violin Performance, The University of Texas at Austin

Riva Zeff, PhD (2007)

Clinical Professor of Social Work and Field Director, Department of Anthropology, Sociology and Social Work, College of Arts and Sciences

BA Sociology, University of California Berkeley; MSW, 1971, University of Washington