

## Film Studies Course Offerings Winter 2021

### **UCOR 1300-01: CR-EXP: Visual Storytelling**

**Craig Downing**

**TTH 8-10:05am**



This course takes a production-based approach towards exploring the history, process and development of visual storytelling strategies. We will spend time reviewing iconic photographs, graphic novels, television advertisements, and other various cinematic formats. During this course, students will create comic strips, storyboards, direct 16mm film animation, flip books and their own basic video production. No art or media skills necessary.

### **UCOR 1300-02: CR-EXP: Virtual Reality Storytelling**

**Josefina Valenzuela Cerda**

**TTH 10:15-12:20pm**



This course aims to introduce students into the immersive and interactive world of Extended Reality from a filmmaker's point of view, challenge them to think analytically and creatively about its impact, and invite them to create a project for Virtual Reality that addresses a particular need for the world they know today. From the beginning, students will be exposed to VR by watching experiences using dedicated headsets and their cellphones.

Through discussions during lecture and their own involvement with the technology, students will learn the similarities and drastic differences between VR and traditional film; they will discover how camera position and spatial audio create a sense of reality and embodiment, and how the audience's point of view within the story generates a particular connection and emotion. We will investigate this technology's history and the many ways that virtual reality is being used today, as well as its future applications analyzing its positive and negative impact in our communities. During the course, students will have analytical and creative assignments. Analytical assignments consist of weekly readings of texts and watching experiences for VR followed by a short essay. Creative assignments consist of individual or group exercises that aim to explore and practice three major elements: immersive video, spatial audio, and interactivity; where one

includes using a 360 camera and ambisonic microphone for filming. For their final project, students will be challenged to design and pitch in groups an idea for an experience for VR, thinking critically and artistically how they can push the technology while addressing an issue that interests them. Overall, this course aims to instill the idea that Virtual Reality is still a relatively fresh concept and therefore gives creators a platform to explore and even invent, but it also challenges us to set the standards and think responsibly about what we want to give to the world, and what the future of storytelling will be.

## **UCOR 1400-06 HUM: Visual Culture: Race/Gender/Sex**

**Kirsten Thompson**

**MW 3:40-5:45pm**

Visual Culture is a field of study that covers a very wide range of visual forms, (including painting, sculpture, fashion, landscapes, jewelry, buildings, graphs, maps, advertising, television, cinema, photography, video, new media/digital culture, comics/cartoons, animation, graphic



novels, and so on): in short, everything we may visualize, and everything that allows cultures to visualize themselves.

This class examines the technologies by which images and visual forms are produced, circulated and received, as well as the theories of seeing that make the visual world intelligible. It will introduce you to the social role of images and visibility (the structures and power relations of looking, being seen and unseen, and vision in society). It will also introduce you to some of the foundational

aspects of visual culture theory and concepts, with particular attention to the US context in relation to the global. Some of the topics or issues we will explore include the role of memes, gifs and videos as they circulate on social media; the representational history of blackface; the global circulation of the tattoo and the haka, and queer installation art that is in critical dialogue with 19th century ethnographic film. We will also examine the visual culture of Seattle in our discussion and assignments, in order to better read the visual images and visibility we live among and within.

We will also consider the shift from analogue to digital, and explore the shift from single images to multiple, distributed screens, as well as the technological changes in media which have led to new platforms, from print and paintings to photography, the movies, television and the web. We will examine how certain images circulate through digital media, remakes, and viral networks, and finally, consider the cross-fertilization of images between various social arenas, such as art, advertising, popular culture, comic books, news, science, entertainment media, video games, theme parks, architecture, and design.

## **UCOR 1400-09: HUM: Race in Popular Culture**

**Benedict Stork**

**TTH 8-10:05am**



This course explores the construction of race in American popular culture, with a particular emphasis on popular visual culture. Taking as its presupposition that racial categories are social and cultural products rather than “natural” givens, the class focuses on the role popular practices and texts play in shaping racial identities in the United States. Because race is socially constructed, this course is also, in part, a history of American popular culture as the source of our

contemporary understanding of racial identities. Through critical analyses that put the past in conversation with the present, the class examines both what has changed in popular representations of race and what persists. In so doing, the course emphasizes the ongoing shifts in media, especially with regard to moving image texts. Finally though “race” in American discourse tends to refer to those marked as “different” or “other,” this course investigates the ways popular representations of racialized “Others” function to define dominant conceptions of whiteness as a nonracial, universal American identity while also considering the specific representation of whiteness in various ways.

## **FILM 3000-01: Intro to Film Analysis (X ENG 3820)**

**John Trafton**

**TTH 6-8:05pm**

This foundation course in film studies is a requirement for all film majors and minors and is



recommended as your first film class for all subsequent film electives. It introduces you to the formal building blocks of films: the shot, narrative, mise-en-scène, cinematography, editing, and sound. We study the operations of each of these formal parts in detail and then consider how they work together. The course will train you in the specific critical methods necessary to describe, analyze, and appreciate the film text.\* Required class for all majors

**FILM 3020-01: Film History**  
**Ben Schultz-Figueroa**  
**TTH 1:30-3:35pm**



Why study old films? What are the best methods for enjoying, understanding, and watching these moving image artifacts? What do the past artistic, political, and technological movements that created them have to say to us today? As a technology, art, industry, and cultural force, film dominated the twentieth century and continues to influence the media landscape of the twenty-first century. This course provides a survey of film history, moving from the invention of the cinema in (approximately) 1895 through to the mid-1960s. The class covers film movements such as Soviet silent film, German Expressionism, Classical Hollywood and genre filmmaking, and arthouse cinema. Throughout the quarter, we will collectively ask how to best approach these films, and what they can tell us about our contemporary relationship with moving image media. Students will leave knowing both the major developments in film history and different historiographic

methods that can be used to study this history.

\* Required class for all film majors

**FILM 3420-01: VS: Filmmaking II**  
**Alex Johnston**  
**MW 3:40-5:45pm**



Building on the technical and theoretical fundamentals acquired in Filmmaking 1, this course allows students to further develop their craft in the production of formally and aesthetically sophisticated creative works. Students will expand their understanding and approach to cinematography, sound recording and design, editing, and post-production, through the production of media for local non-profits and community-based organizations, obtaining

valuable real-world media production experience while advocating for important social justice issues.

**FILM 3820-01: VS: Intro to New Media: Virtual Reality**  
**Josefina Valenzuela Cerda**  
**TTH 3:45-5:45pm**

This is a discussion and collaborative production-based course dedicated to virtual reality filmmaking, also called cineVR. In the constantly changing technological world of today, it is important for new creators to learn how to adapt to emerging media. In this course, students will



develop tools and critical thinking to approach a new technology, in this case virtual reality, by being exposed to it, creating content for it, and discussing its efficacy, the differences to traditional mediums, and ideal improvements.

Week by week students will be given the assignment of watching VR experiences and reading relevant literature with an academic, professional and/or artistic approach, where they will explore concepts such as immersive vs. interactive, monoscopic vs. stereoscopic,

haptics and transhumanism, embodiment and proprioception, empathy and exposure therapy, etc. Through in class discussion of the assigned text and experiences, students will develop critical thinking about this emerging technology. In addition, students will develop their own 3-minute short film for Virtual Reality. Students will write a script and draw a storyboard following immersive/interactive media templates; they will create a production plan and shooting schedule; do casting and location scouting; and finally film it. Students will work in groups and will have a 360-degree camera and ambisonic microphone for filming. Subsequently, students will stitch and edit the 360-degree footage and upload it to platforms for virtual reality viewing. This assignment aims to encourage students to learn through experimentation and collaboration, with weekly meetings where each group shares their progress, including challenges, expectations, and results.

**FILM 3910-01: IC: Global Science Fiction**  
**Ben Schultz-Figueroa**  
**TTH 10:15-12:20pm**



For much of its history, the science fiction film has been viewed as exclusively the purview of Hollywood—characterized by advanced special effects, high-tech gadgetry, astronomical budgets and blockbuster directors and actors. But more recently, a thriving scene of international artists working outside of the United States and Europe have produced their own unique takes on the genre. In this course, we will consider science fiction as a global phenomenon, studying a slew of contemporary science fiction films from

China, Korea, Lebanon, Mexico, Palestine, Senegal, and Zambia, to name a few examples. We will consider how current global issues—such as climate change, virtual reality, multinational capitalism, immigration, and political repression—are taken up by filmmakers envisioning the future from different national perspectives and identity positions. You will be given the opportunity to conduct in-depth, self-directed research into a science fiction film of their choosing created outside of the Anglophone context. Students will leave this class with an expanded notion of contemporary science fiction, one that includes an array of filmmaking practices and narratives from across the world. \* class counts as approved elective to INT studies

### **FILM 3910-02: Social Justice Cinema**

**Alex Johnston**

**MW 6-8:05pm**



This production/studies hybrid course explores the intersection between documentary film and media, and movements for social and environmental justice. From agit-prop to observational, autobiographical to collective, we will consider a wide range of works, whose structural, thematic, narrative and aesthetic strategies have come to both frame and expand the social justice documentary form. As a “critical practice” course, students will create their own documentary works, in addition to reading, writing and screening assignments. Over the course of the

term, you will gain familiarity with multiple documentary forms, an understanding of the role of documentary media in social and environmental justice movements, and a working knowledge of the basic production techniques needed to produce a documentary about an issue of your choosing

### **FILM 4950 INTERNSHIP: 1-5 credits (flexible)**

Internships are opportunities for Film majors to network and gain valuable professional experience. According to a recent study from Michigan State University, employers go on to offer 50 % of their interns fulltime jobs! Film Internships count towards your major. All internships are pass/fail. 5 credits requires 15 employer hours a week and some academic requirements, but there is flexibility for less than this, depending on individual needs. Register on [Handshake](#) and find an internship there with the assistance of the Career Engagement Office and then see Dr Thompson, the department internship director for paperwork and instructions on how to register for Winter quarter.

5 Credits = 15 hours/week or 150 hours/quarter

4 Credits = 12 hours /week or 120 hours/quarter

3 credits = 9 hours /week or 90 hours/quarter

2 credits = 6 hours /week or 60 hours/quarter

1 credit = 3 hours/week or 30 hours/quarter



THINKING ABOUT YOUR FUTURE CAREER?

All Students are recommended to take at least one 5 credit Internship in Spring Quarter before graduating!

Pick up the Internship forms packet from the English Dept Front Desk and speak to a faculty member about supervising your internship

Questions?:

Contact Dr Kirsten Thompson,  
Eng. Dept Internship Director  
[thompski@seattleu.edu](mailto:thompski@seattleu.edu)