



**FILM & MEDIA STUDIES**

## **Film and Media Department Winter 2024 Course Offerings**

**UCOR 1300-18: Cell Phone Filmmaking, TTH 1:30PM-3:35PM**

**UCOR 1300-19: Cell Phone Filmmaking, TTH 10:15AM-12:20PM**

**Craig Downing**

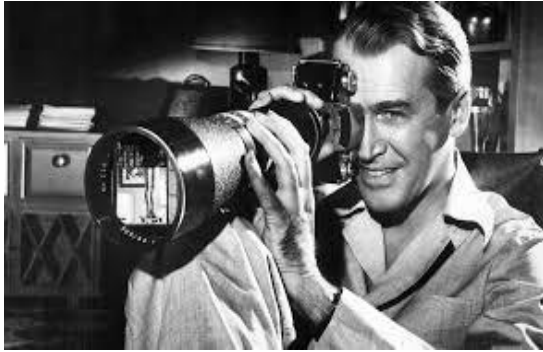


Media is a ubiquitous part of culture and community. Smartphones are an accessible and relevant media tool that allows consumers and professionals alike to be a part of sharing visual stories in this priority format. The industry and technology have evolved where smartphone media is accepted at all levels. For example, there are smartphone films in international

film festivals, respected news outlets are broadcasting smartphone content, and activists are using smartphones to monitor protests. This introductory class will be useful if students want to explore creative expression through media created by their smartphone. The skills learned in this class will be relevant as they practice visual sequencing, composition, and framing to creatively express their voice and stories.

Students will develop their knowledge of basic video production, methods and terminology using their smartphones. No prior film experience will be necessary. Through hands-on, small-group assignments (where/when permitted), students will tell creative, visual stories as they turn their smartphone into a powerful film tool. Students will learn about exposure, framing, audio, lighting, composition and more.

**UCOR 1400-08: Cinema of Surveillance**  
**TTH 1:30pm-3:35PM**  
**Ben Stork**



You watch and are watched. Sometimes you are hidden and sometimes you feel seen. The screen looks like a window, and we look into windows like they are screens. From early on, perhaps even before its invention, the cinema—film, movies, moving images—was entangled with surveillance, the act of watching and being watched over. As a technology for recording the visibly “real,” cameras promised security and evidence, defenses against crime, dissidents, and disorder, impassive mechanical eyes

without bias or judgment; at the same time, cameras became tools for storytelling and machines for projecting fantasies. These aspects of the cinema quickly merged and, so, the cinema soon told stories and projected fantasies about security and evidence, about watching and being watched, to audiences seated in dark rooms staring into screens that masquerade as windows into the worlds of others. The lines between screens and windows, theaters and homes, entertainment and observation have continued to blur in the 125 years since cinema’s birth.

In this course students will explore both the cinematic representation of surveillance and the ways cinema, along with other moving image media, partake in surveillance as a social process and reality. To do this the class will screen both fiction and documentary films, such as *The Dark Knight*, *Citizen Four*, and *BlacKKKlansman*, while reading foundational and contemporary academic writing on surveillance and visual media. The overall goal of the course is for students to critically engage the role of surveillance in the contemporary world and its relation to moving images.

*Jimmy Stewart as L.B. Jefferies watches his neighbors through a telephoto lens in Rear Window (Hitchcock, 1954).*

**UCOR 1400-09: Social Justice Cinema**  
**TTH 8:00AM-10:05AM**  
**Ben Davis**



Social Justice Cinema highlights the apex at which art and social justice are intertwined into compelling stories of narrative and documentary storytelling. This course will focus on cinema that showcases the most important and controversial issues challenging our society and global communities. Through analysis of films that engage a variety of social justice issues, students in this course will gain an understanding of how moving images wield the power to affect social change.

**FILM 2000-01: Intro to Film and Media**  
**TTH 10:15AM-12:20PM**  
**Ben Schultz-Figueroa**



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: 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.

**FILM 2001-01: History of Film**  
**TTH 1:30PM-3:35PM**  
**Ben Schultz-Figueroa**



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 majors*

**FILM 2910-01: Intro to Asian-American Cinema**  
**TTH 8:00AM-10:05AM**  
**Sarah Choi**



What is Asian American cinema? How does one distinguish it from other films produced on American soil? Do they share a common industrial infrastructure, sensibility, and/or worldview? Textually, what do Asian American films address and how are some of these themes communicated? Is there “a stable set of meanings” to draw from British film theorist Andrew Higson’s notion of ‘national cinema’? FILM 2910 is designed to engage with these questions of categorization, belonging, and theorization of films and other media that are labeled as “Asian American” not only through their representations of Asian American communities, but also how these films are produced and consumed. Motivated by film practitioner and scholar Celine Parreñas Shimizu’s call to “recognize the distinct investments filmmakers and spectators of color bring to our discipline,” this course aims to “decenter

whiteness” in Cinema and Media Studies by celebrating the works of Asian American filmmakers that are often set aside to the margins under the shadows of white male auteurs.

**FILM 3023-01: Philosophy and Film**  
**X: PHIL 3180-01**  
**MW 3:40PM-5:45PM**  
**Paulette Kidder**



Can films ask and answer philosophical questions about the purpose of life, the nature of reality, the call of moral commitments, the characteristics of humanity, and the limits of knowledge? If so, how do they go about doing so? What unexpected philosophical depths can be found in classic Hollywood comedies, contemporary science fiction movies, and social dramas? How is the

reading of a film enriched by critical race theory, feminism, existentialism, or other philosophical lenses? We will explore these questions together this quarter. Films studied may include *The Lady Eve* (1941), *Vertigo* (1958), *Do the Right Thing* (1989), *Groundhog Day* (1993), *Gattaca* (1997), *Inception* (2010), *Selma* (2014), *Ex Machina* (2014), *Get Out* (2017).

*Scene from Spike Lee's Do the Right Thing (1989)*

**FILM 3100-01: Filmmaking II**  
**TTH 3:45PM-5:50PM**  
**Alex Johnston**



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. While advancing their skills as cinematographers, students will also expand their understanding and approach to sound recording and design, editing, and post-production. Students enrolled in this course will also have the option to produce media for local non-profits and community-based

organizations, obtaining valuable real-world media production experience while advocating for important social justice issues.(\* meets Visual Storytelling (VS) requirement for all film majors).

**FILM 3101-01: Screenwriting II**  
**MW 6:00PM-8:05PM**  
**Ben Davis**



Further study of narrative screenwriting, dramatic structure, and character development. By focusing on the structure of the screenplay, story-driven character development, time-tested writing practices, and what the industry expects from screenwriters, students will learn skills to help make them competitive in the field of narrative

screenwriting. Each student will develop and write a short screenplay. First draft materials will be discussed in class and will be revised for the final project.

**FILM 3108-01: Experimental Film and Media**  
**TTH 6:00PM-8:05PM**  
**Alex Johnston**



The history of avant-garde and experimental film and media is a history of disruption, of radical innovation, of breaking away from what came before. Because of this, it resists easy categorization as a genre. How do we classify a media work as avant-garde or experimental? How and why is such work produced? Who makes it, and who is its audience? And how does it differ from mainstream and commercial media

production? Utilizing both creative and textual approaches, this course will take up these questions, and in the process, attempt to formulate new ones. We will engage a varied array of readings, film and media, and creative and critical assignments, in order to think about, think with, and think through the diverse practices of avant-garde and experimental film and media.

**FILM 4950: Film Internship**  
**Kirsten Thompson**



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 full-time jobs! Film Internships count towards your major. All internships are pass/fail. 5 credits require 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.