

Spring Quarter 2017 Classes



UCOR 1300: Visual Storytelling

TTh 10:15-12:20

Georg Koszulinski

Designed for non-Film Studies majors, this course introduces a variety of visual storytelling strategies across a wide spectrum of forms, including sequential art (comics, comix, & graphic novels), theatre, television, and the cinema. Students will make handmade 16mm animation films, produce autobiographical comic art, write and direct dramatic scenes, and produce short fiction films.



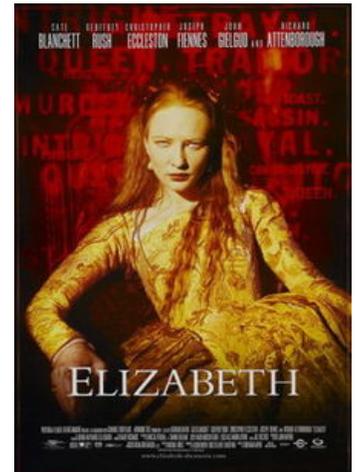
Film 3000: Art of Film (X: ENGL 3820-01)



Spring Quarter T Th 1:30-3:45

Kirsten Thompson

This course introduces you to films from a broad-based spectrum of styles, genres, historical periods, and national cultures and to the basic elements and vocabulary of film form: narrative, mise-en-scène, cinematography, editing, and sound. It will teach you how to analyze each of these constituent parts in detail and then to synthesize these parts to form a whole. The course will train you in the specific critical methods necessary to describe, analyze, and appreciate the film text. It's recommended that you take this class first before taking other film classes as it will introduce you to a foundational formal vocabulary. Required class for all film majors.



Film 3420: Filmmaking II: Microbudget Narrative

Filmmaking

TTh 1:30-3:45

Georg Koszulinski

Microbudget Narrative Filmmaking is an advanced production course where students write, produce, and direct their narrative film projects. Senior production students are encouraged to produce their final narrative film projects in this course. Any production student who has completed Filmmaking I can enroll in the course.

Film 3910-01 Film Careers Workshop

MW 12:30-1:45

Justine Barda

TBA

Film 3910-02: War & Cinema

TTh 10:15-12:20

John Trafton

Of all the cinematic genres, the war film is one of the oldest and most celebrated. During the 1910s, early silent cinema depicted the Civil War and soon set its sights on the Great War in Europe. World War II later found its way onto the big screen with incredible speed, and later the Korean War and Vietnam War would become enduring film topics. In recent war films about the Iraq War and other contemporary conflicts, the same poetics found in even the earliest war films are combined with the aesthetics of surveillance, digital video, and targeting capabilities of the present day.

This course will explore the history of war and cinema and how the genre has evolved in response to generational change. We will look at how World War I films, even one-hundred-years after U.S. involvement in the conflict, continue to haunt our imagination with their presentation of scorched earth. We will see how World War II



films set a standard for the genre that would later be shattered by films like Francis Ford Coppola's operatic Vietnam War film *Apocalypse Now*. We will also see how Spielberg's *Saving Private Ryan* reignited an interest in World War II's "greatest generation," while other films like Terrence Malick's *The Thin Red Line* offer



counter-narratives. Lastly, we look at how films like *The Hurt Locker* and *Zero Dark Thirty* are a new chapter in the long history of war cinema.

Film 3910-03: Producing

MW 6-8:05

John Comerford

TBA

Film 3910-04: Philosophy & Film



MW 3:45-5:45

Jason Wirth

Terrence (or Terry) Malick studied philosophy under Stanley Cavell (one of the pioneers of taking film seriously as a philosophical topic) at Harvard University and after graduating *summa cum laude* and *phi beta kappa*, he was awarded a Rhodes Scholarship to study philosophy primarily under the famous analytic

philosopher, Gilbert Ryle, at Magdalen College (Oxford University). Malick eventually realized that it was going to be difficult to write a thesis on Heidegger under Ryle, but he did go on to publish a significant translation of Heidegger's *Vom Wesen des Grundes* in 1969 with Northwestern University Press. Malick abandoned philosophy, went to film school (AFI), and emerged as one of the most demanding, profound, radical, and yes, philosophical, film makers in the world. It is not merely that his films engage some of the great philosophical questions—they do!—but that he challenges us to rethink philosophically the very powers of cinematic art. In this course, we will learn how to approach the work of Malick and to engage it artistically and philosophically. We will do so by conducting detailed analyses of each of his films and discuss a broad cross section of philosophical and artistic readings of them.