

# Film Studies - Spring 2018 Courses

## UCOR 1300-01: Visual Storytelling

B. Stork

T/Th 10:15 AM – 12:20 PM, PIGT 107



The combination and recombination of images, as much as or more than the capture of images of the real, is fundamental to moving image storytelling both as art and culture; the use of found and appropriated images, those images made not by the “filmmaker” but by someone else and for another purpose, makes this forcefully apparent. Though the fact of combining images is present from the start of the cinema, contemporary technology and the proliferation of lens-based images make this centrality ever more important. Indeed, digital video and non-linear editing software make image combination and

recombination an increasingly available means of expression as we can see in the numerous video remixes available on websites like YouTube and Vimeo. In this course we will explore both the historical and contemporary use of found and appropriated images as a practice of visual storytelling, with students learning from past examples, reading critical commentary on the practice, and by producing their own experiments in image recombination. Work for the course will consist of ~20pgs of reading a week, two short analytic papers (300-750 words), four creative group exercises, and a final project with a creative and analytic option (as well as individual and group options). Please feel free to contact the instructor with any questions via email at [storkb@seattleu.edu](mailto:storkb@seattleu.edu).

## UCOR 1300-02: Visual Storytelling

C. Downing

T/Th 8:00 – 10:05 AM, PIGT 107

This course takes a production-based and content-creation approach towards exploring the history, process and development of visual storytelling strategies. We will spend the duration of the course exploring totem poles, cave paintings, Japanese pictograms, iconic photographs, graphic novels, television advertisements, and other various cinematic formats. This course engages a variety of art practices, including comic strips, storyboards, 16mm film direct animation, flip books and video production.



## UCOR 1400-03: Social Justice Cinema

J. Trafton

M/W 3:40 – 5:45 PM, PIGT 107



We know that the cinema can work towards producing social change, but to what ends? D.W. Griffith's fictionalized portrayal of the post-Civil War American south in *Birth of a Nation* (1915) singlehandedly brought about the second rise of the Ku Klux Klan in the United States. It was a wildly popular film that established the now-familiar trend of the Hollywood blockbuster. Leni Riefenstahl's depiction of the 1933 Nuremberg Rally in *Triumph of the Will* (1935) worked towards unifying the German people under the banner of National Socialism. Riefenstahl's filmmaking innovations continue to inform how films are made today.

By contrast, Errol Morris' *The Thin Blue Line* (1988) successfully overturned one convicted man's prison sentence. The success of Spielberg's *Schindler's List* (1993) led to the creation of the USC Shoah Foundation, an institute that holds over 52,000 interviews and testimonies from survivors of the Holocaust. There are many other examples in the long history of the cinema, where a movie had an immediate and measurable affect on the historical world. But does the cinema of social justice make the claim that it can change the world? If so, what examples can we turn to where the cinema has quantitatively improved the situation of oppressed or marginalized people? What are the problems and possibilities of social justice filmmaking? Does social justice cinema even exist, and if it does, what are the stakes of this kind of filmmaking? And given the advancements of media in the 21st century, what might the social justice cinema of the future look like? We will spend the duration of this course exploring these questions. By closely examining the formal qualities and ideological effects of various "social justice" oriented films, and by placing these films within a broader social and historical context, we will attempt to address these questions in meaningful ways.

## FILM 3910-01: Reading New Media

B. Stork

MWF 9:20 – 10:45 AM, PIGT 100

The label "New Media" dominates our mediascape, even as it remains a poorly defined *constellation* of objects, technologies, discourses, and ideologies. FILM 3910: Reading New Media is an attempt to provide some definition to this amorphous concept and group of objects and practices. While the term New Media is generally taken to refer, in a non-specific way, to the broad array of digital technologies and forms that have emerged roughly over the past 25 years. And yet the very name, "New Media," suggests that this is a passing state since nothing can be forever new. As such, our class will begin,



counterintuitively, with "old" technologies, the railway train and electricity, that are generally not understood as "media" per se. From this point of estrangement we will move to the present, with brief stops to consider the rise of

electronic mass media in the 20<sup>th</sup> C., to engage with what we currently refer to as “New Media.” In all of this we will ask: “What do we mean by ‘new’ and why does it matter?” “If all media (and technology) were once ‘new,’ what is specific about our ‘new media’?” and “How do we read, i.e. analyze and interpret, ‘New Media’ as it is currently conceived within the context of the now ‘old’ media?” We will turn to major critics and thinkers, both historical and recent, to help us answer this question. We will also look at specific examples of both “old” and “new media” to test our answers and explore the ways these media embody and comment on their own forms. Work for the course consists of roughly 50 pages of (often difficult and dense) reading per week, one take-home midterm essay exam, three short pieces of analytic writing (300-500 words), and a final project (including a creative/practice based option). Please feel free to contact the instructor with any questions via email at [storkb@seattleu.edu](mailto:storkb@seattleu.edu).

## **FILM 3910-02: Contemporary Filmmakers**

J. Trafton

T/Th 3:45 – 5:50 PM, PIGT 100



The story of film is filled with innovation, social change, and charismatic personalities. In the days of Classic Hollywood, filmmakers like Howard Hawks, John Ford, Orson Welles, and Alfred Hitchcock would attain a celebrity status equal to the stars of their films. Later, filmmakers from around the globe would rise and loom like giants over the world of film: Stanley Kubrick, Akira Kurosawa, Federico Fellini, Francois Truffaut, and Ingmar Bergman, for example. During the 1990s, a new generation of men and women would change the landscape of cinema and film fandom—those with independent visions and artistic sensibilities but who made studio films with large budgets.

This course will look at some of the major figures in contemporary cinema that continue to make an impact on how we view and enjoy the movies. We will look at how filmmakers like Steven Spielberg and Martin Scorsese continue to carry the torch of their 1970s cohorts into new and exciting territories. We will also consider the work of a new generation of auteur filmmakers: Quentin Tarantino, Paul Thomas Anderson, Michael Mann, Christopher Nolan, and David Lynch. We will look at how women like Kathryn Bigelow and Patty Jenkins challenge pre-conceived ideas surrounding male-oriented film culture. Lastly, we will look at how recent filmmakers are engaged with alternative methods of funding and directing films, in stark contrast to the mainstream studio system.

## FILM 3910-03: Film Careers Workshop

J. Barda

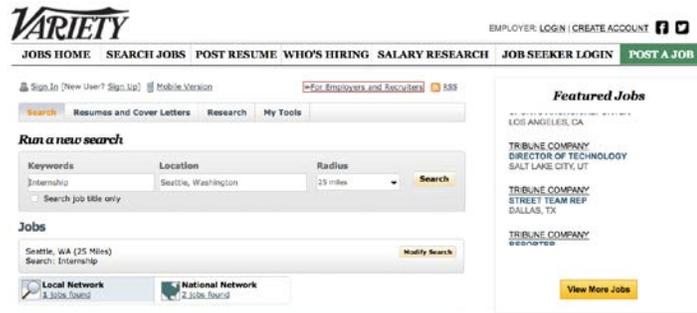
T/Th 1:30 – 3:35 PM, PIGT 103

Many students graduate from college without knowing what they want to do next, let alone how to make it happen.

This is not an ideal situation for anyone, but it's even worse for people who want to go into film. Why?

Because film is an especially competitive industry which means, frankly, that the odds are against your success. The purpose of this course is

to help you improve those odds. This workshop is designed to assist Film Studies majors and minors currently in their junior or senior years to develop the knowledge, strategies, and habits essential to identifying and then realizing opportunities for internships, work, and/or further study in film. Each student in this hands-on workshop will develop a personal career action plan as well as a variety of tools to use in the implementation of that plan.



## FILM 3910-04: City Films & History (X: HIST 3910-01)

H. Hahn

T/Th, 1:30 – 3:35 PM, PIGT 107



This course explores how cities are represented and re-imagined in films. Cities are complex and fascinating entities that have long drawn both admiration and repulsion. Cities are the sites of work, living, and leisure, magnets for migrants, stages for urban spectacles, and showcases for beautiful exterior and interior architecture. Main subthemes of this course are gender relations, architecture, modern spaces, impact of war on cities, colonial cities, and, as counterpoints, the countryside or nature. As film is a cultural artifact and a product of creative imagination, it will be studied as a form of art. At the same time, history will be explored through films by situating films in the historical

context. We also analyze the intersections between gender and other socially meaningful categories, such as race, class, gender identity, ethnicity and sexuality, and explain how gender functions as a social institution. Films are seen as cultural artifacts of specific times and places. We will see European films, plus some Asian and American films, by a wide range of directors including Jacques Tati, Ernst Lubtisch, François Truffaut, Andrei Tarkovsky, Alain Resnais, Eric Rohmer, Wong Kar-Wai, Deepa Mehta, and Mohsen Makmalbaf.

## FILM 4420-01: Narrative Filmmaking

C. Downing

T/Th 1:30 – 3:35 PM, PIGT 100

Moving beyond three-point lighting, filmmakers will explore variations of the five general lighting patterns to achieve the desired effects and tone while creating narrative film projects. In addition, discussions and activities will cover expanded principles of camera movement and framing to create intentional narrative mood. This course focuses on the crew role in all stages of narrative film production. Emphasis is on script analysis, pre-visualization, pre-production, style, framing, rehearsing with actors and blocking.



## Film 4530-01: Film Theory

B. Stork

M/W 3:40 – 5:45 PM, PIGT 100



One question, made famous by the French critic André Bazin, dominates the study of film: *Qu'est-ce le cinéma? What is cinema (or film)?* Film theory is the name for the various, contradictory, and unending, series of answers to this question. Indeed, Film Studies begins with film theory. Before becoming a legitimate object of study, before there was a film history, and perhaps even before there were moving images, there was film theory. In this course we too will take up this enduring question of what

is film and its corollaries, how do we understand films, and what are film's effects on audiences and the societies they belong to? To do this we will closely read primary examples throughout the history of film theory, including prior to its naming, while testing these theories through examinations of filmic examples. Organized historically *and* thematically, the class is structured through four rough categories of film theories: theories of the image; theories of film language; theories of film reception; and theories of film politics. In doing so, we will attend to the ways each theory produces an ontology (an essence), an epistemology (a knowledge), and an aesthetics (a sensuous experience) of film. Though it is not required, students will benefit from previous experience with film studies (esp. Film Art and Film History), philosophy, and/or critical communication studies. The course will also include significant engagement with feminist film theory and contemporary work in black studies. Work for the course consists of roughly 50 pages of (often difficult and dense) reading per week, one take-home midterm essay exam, four short pieces of analytic writing (300-500 words), and a final project (including a creative/practice based option). Please feel free to contact the instructor with any questions via email at [storkb@seattleu.edu](mailto:storkb@seattleu.edu).

## FILM 4910-01: Filmmaking III: Fundamental to Professional Editing Techniques

C. Downing

T/Th 10:15 AM – 12:20 PM, PIGT 100

This course will introduce students to the process of editing digital film and sound. It will utilize Premiere Pro as the platform to understand and explore non-linear digital editing as an industry tool. Filmmakers will learn both the technical skills to navigate through a non-linear editing platform as well as the basics of aesthetic choices in the visual editing process. Filmmakers will use and understand editing industry terms. In addition, filmmakers will use actual client footage, work with proxy files and also navigate the RED file workflow.



## FILM 4910-02: Film & Modernism in Paris (X: ENGL 4550-01)

E. Weihe

T 6:00 – 8:30 PM, PIGT 100



On campus Spring Quarter: our class meets one evening 6-8:30 every other week for lectures, discussions, and setting up your research project on something in Paris that interests you. One of the meetings will be a French dinner meeting at Dr. Weihe's home.

In Paris June 20-July 4, our work will be guided by the *Paris Walkbook* which provides logistical information, daily schedule in Paris – including days and half-days when you're free to explore, guided journal writing assignments, maps for independent walks around Paris, details about excursions outside of Paris to Giverny, Chartres, and Versailles, and three short essays as required reading. Hemingway's *A Moveable Feast* is our primary text.

Contact Dr. Weihe at [eweihe@seattleu.edu](mailto:eweihe@seattleu.edu) to ask questions and express interest.

# Film Studies - Summer 2018 Courses

## UCOR 1300-01: Visual Storytelling

J. Trafton

Online



This course takes a production-based and content-creation approach towards exploring the history, process and development of visual storytelling strategies. We will spend the duration of the course exploring totem poles, cave paintings, Japanese pictograms, iconic photographs, graphic novels, television advertisements, and other various cinematic formats. This course engages a variety of art practices, including comic strips, storyboards,

16mm film direct animation, flip books and video production.

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

J. Trafton

Online

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 also consider how they work together. The course will train you in the specific critical methods necessary to describe, analyze, and appreciate the film text.

