

FILM STUDIES COURSE OFFERINGS FALL 2022

UCOR 1300-01: CR-EXP: CELL PHONE FILMMAKING

Craig Downing

TTH 1:30pm-3:35pm



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

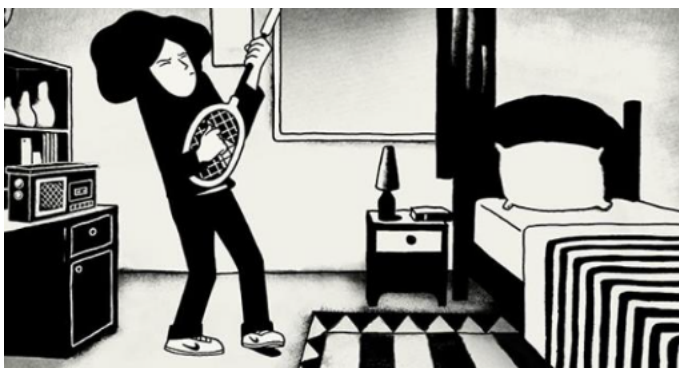
smartphone content, and activists are using smartphones to monitor protests. This introductory class will be useful if students want to explore creative expression through media created by their smartphone. The skills learned in this class will be relevant as they practice visual sequencing, composition, 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 1300-02: CR-EXP: VISUAL STORYTELLING

Craig Downing

TTH 10:15am-12:20pm



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 1300-03: CR-EXP: VIRTUAL REALITY FILMMAKING

Josefina Valenzuela Cerda

MW 3:40pm-5:45pm



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. Through discussions during lecture and their own involvement with the technology, students will learn the similarities and drastic differences between VR and traditional film; and how to adapt to a new technology and tell stories for this medium. We will investigate its 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 and screenings of experiences for VR followed by a short essay. Creative assignments consist of individual or group exercises that aim to explore and practice two major elements: immersive and interactive video; including using specialized filmmaking equipment for virtual reality. For their final project, students will be challenged to design and pitch in groups an idea 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 a relatively fresh concept and therefore gives creators a platform to explore and innovate, 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 1400-10: HUM: REPRESENTING ANIMALS

Ben Schultz-Figueroa

TTH 3:40pm-5:50pm



What do animals think, feel, and experience? How can we compare their lives to our own? What rights and responsibilities do we owe them as other living beings? This course will examine these questions through an analysis of animal representations in art. We will consider animals as both potent cultural and political symbols, and as living things with radically different senses and cognition from our own. Students will engage with a wide range of

material, from Bambi to Baudrillard, considering the cute and the cuddly as well as the strange and the horrific. We will investigate questions like: How do Disney's animated films shade our thinking about real living animals? Is it possible to use visual art to better understand animal experiences of the world? What impact do images of animals have on the issues of animal rights?

UCOR 1400-11 HUM: SOCIAL JUSTICE CINEMA: BETWEEN THE POLICE AND JUSTICE

Benedict Stork

MW 3:40pm-5:45pm



Radio Raheem (Bill Nunn) dead at the hands of the NYPD in *Do the Right Thing* (Lee, 1989).

Cinema is full of images of police and films inspired by the promise of freedom and justice. But do these two subjects actually coincide in the history of cinema or our society? Are films focused on police and policing concerned with justice? If so, what does

justice look like in images of policing? If not, how has cinema upheld or challenged policing's place in our society and its claims to justice and freedom? In this course we will attempt to answer these questions by watching and discussing a selection of films from the late 20th Century through to the present that focus on police, policing, criminal justice, and prisons. Along with screening films ranging from documentaries, art house and international cinema to Hollywood blockbusters, our conversations will be informed by readings from film and media studies, critical legal studies, court rulings, mainstream journalism, police training manuals, and abolitionist scholars, activists, and organizers. Film selections for the course include *Training Day* (Fuqua, 2001), *Do the Right Thing* (Lee, 1989), *Time* (Bradley, 2020), *Hate* (Kassovitz, 1995), and *13th* (DuVernay, 2016). Work for the course consists of roughly 20 pages of reading per week, two personal reflections (2 pages), three short film analyses (~2-4 pages), a group presentation, and a final critical essay (~7-10 pages).

**UCOR 3400-06 HUM AND GLOB CHALLENGES:
THE CINEMA OF GLOBAL CAPITALISM**

Benedict Stork

TTH 1:30pm-3:35pm



What do your student debt, future employment, and the films Parasite (Bong Joon Ho, 2019) and Sorry to Bother You (Riley, 2018) have to do with each other? Take this class to find out!

This course brings capitalism, cinema, and daily life together by collectively building a framework to understand our global economic system through its representation on film. At a fundamental level, students should expect to leave this class with a critical definition of capitalism, why and how it is a global system, and a sense of the various ways filmmakers have represented this system from different historical, cultural, and geographic contexts. Throughout the course, we will engage with capitalism's role in responding to the myriad issues facing our planet ranging from resource allocation and inequality to climate change and racial justice by exploring the ways specific films have represented, embraced, and critiqued capitalism. Work for the course will consist of roughly 25pgs of reading per week, a take-home midterm, four short writing assignments (~10gs total), and a group project.

FILM 2000-01: INTRO TO FILM AND MEDIA

John Trafton

TTH 8:00am-10:00am



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.

**Required class for all majors*

FILM 2001-01: HISTORY OF FILM AND MEDIA

Ben Schultz-Figueroa

TTH 10.15am-12.20pm



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 2100-01: FILMMAKING I

Alex Johnston

TTH 1:30pm-3:35pm



In this introductory course, we will explore the foundational elements of film form—including cinematography, editing, lighting, and sound—and develop the technical proficiency to put these elements into practice.

Through a range of assignments emphasizing imaginative problem solving, collaboration, visualization, and critical media literacy, we will explore the three primary modes of filmmaking: experimental, documentary, and narrative. We will examine the formal

approaches that have historically defined these modes, put our findings into direct practice through a series of audio-visual projects, and engage in regular critiques of student work.

FILM 2007-01: ANIMATION

Paul Morton

TTH 6:00pm-8:00pm



Central and Eastern European animation, and elsewhere.

This class will focus on both animation history and theory, from the 1890s to the present, considering various techniques, among them stop-motion, cel animation, and digital animation. We will pay attention to the evolving ideologies of animation, considering such questions of how animated film has been defined and for which audiences it has been intended. The class will be global in scope, encompassing case studies from Hollywood, North American independent cinema, Japanese anime,

FILM 2101-01: SCREENWRITING I

Josefina Valenzuela Cerda

MW 6:00pm-8:00pm

This course serves as an introduction to the art and craft of screenwriting with a hands-on



approach. Students will learn the basic concepts of storytelling for the screen by reading/discussing scripts and by writing their own. The emphasis will be on how the core elements of character, conflict and dramatic structure can be used to tell universal stories as well as express

one's personal voice and vision on a screen. Classes will be spent with lecture days and workshop days. During lecture days, students will learn the core concepts used in screenwriting by reading scripts, book pages and through screenings before and during class. During workshop days, students will practice the concepts they are learning by writing their own scripts, which will be read out loud during class and performed by their peers. Each student is expected to give feedback to their peers following the guidelines and to revise their own work. During this course, students will be learning and applying professional practices, from understanding how to use industry standard software, developing a writing process, finding their voice as creators, to learning the importance of giving thoughtful, respectful, and useful feedback, as well as understanding how to take notes and apply them to their scripts during revision. At the end of the quarter, students will have read at least one produced script weekly, and written multiple loglines and synopses, as well as one wordless 5-minute screenplay and a 10-minute short film that collectively demonstrate a working knowledge and practical application of the central topics of this class.

FILM 3105-01: REMIX MEDIA

Alex Johnston

TTH 3:45pm-5:50pm



Calling all filmmakers, remixers, mash-up artists and cinephiles! This production course will examine the dynamic and distinctly modern practice of found footage film and media production. We will consider the practice of “recycling” images and sounds, and the possibility of finding new use for that which has been discarded, a use perhaps not intended by the original “owner” or “creator.” We will explore the history of the “found object,” collage, appropriation, sampling, as well as issues of authorship and originality, ownership, cultural critique, autobiography and parody, through the work of a

diverse range of artists and filmmakers. This class is designed to be post-production intensive, providing a valuable opportunity to develop your skills in editing, after effects and sound design, while creating your own found footage works. Our class time together will consist of technical workshops, discussion of class materials, screenings, and screening/critiques of student work.

FILM 4950-01: INTERNSHIP (Flexible 1-5 Credits)

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 Spring quarter.



**THINKING ABOUT YOUR
FUTURE CAREER?**

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

Questions?
Contact Film Studies Department Director:
Dr. Kirsten Thompson
thompski@seattleu.edu