

Film Studies-Winter 2019 Courses

UCOR 1300-19: Visual Storytelling

UCOR 1300-20

C. Downing

1300-19: M/W 3:40-5:45 PM

1300-20: T/Th 1:30-3:35 PM

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 1400-19: Social Justice

J. Barda

M/W 3:40-5:45 PM

Since the beginning of the 20th century, movies have been one of the primary ways we learn about the world around us. In the recent documentary *Life Itself*, the great American film critic Roger Ebert describes movies as “a machine that generates empathy.” This empathy is generated through the experience of seeing the world through other people’s eyes: learning about their circumstances, understanding their problems, and, in some cases, being moved to take action.



This course examines how movies can engage with issues of social justice. By analyzing how movies construct logical arguments, appeal to audiences' desires, and evoke a variety of emotional responses, this course traces the methods by which the viewer can be transformed from a passive spectator into an active social participant. Through analysis of both fiction and documentary films that address a variety of social justice issues, students in this course will gain an understanding of how moving images wield the power to catalyze audiences and effect social change.

UCOR 1400-05: Cinema of Surveillance

B. Stork

T/Th 8:00-10:05 AM



“In 1895, the Lumières’ camera [the model for the modern film camera] was pointed at the factory gates; it is a precursor of today’s many surveillance cameras which automatically and blindly produce an infinite number of pictures in order to safeguard ownership of property.” –Harun Farocki, “Workers Leaving the Factory”

Course Description:

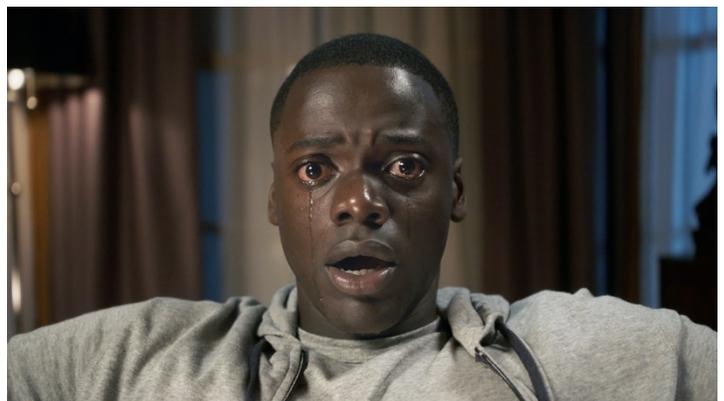
This course takes surveillance as a constant potential of cinema and, thus, a continual presence in cinematic fictions and realities alike. Indeed, we live in an intensely surveilled world that cinema, despite proclamations of its death, helped create and plays a central role in maintaining and expanding. Cinema, in its form and content, is an aesthetic of watching and being watched. 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 feature films while reading paradigmatic and contemporary academic writing on surveillance. 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 image media.

FILM 3000-01: Intro to Film Analysis (X Engl 3820)

K. Thompson

M/W 6:00-8:05 PM

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 3240-01: Genre: Horror

J. Trafton

T/Th 6:00-8:05 PM

The Horror Film:

Before there was film, there were magic lantern shows that brought evil spirits to life. Literature introduced the world to mad scientists, cursed families, and bloodthirsty noblemen. Victorian physicians practiced hypnosis, spiritual mediums helped people like Mrs. Lincoln communicate with loved ones



that had “crossed over,” and, in Austria, a psychologist was working to develop a theory to make sense of our nightmares and dreamscapes. Scientific and industrial advances propelled the world towards modernity, away from an old uncivilized world known as “the gothic.” By the time film emerged at the end of the century, horror was firmly established as a

popular cultural expression, touching upon our deepest fears and visiting us in our darkest places.

This course will examine the horror genre in two ways simultaneously. We will look at the history of the genre, from its origins in nineteenth century literature and Freudian psychoanalytic theory to the horror cinema of the twenty first century. At the same time, we will closely examine the genre’s different tropes and subgenres: the ghost, the monster, the vampire, the walking dead, the unholy demon, and the nefarious other. The aim of this course is to provide a general overview of the genre, an understanding of its various themes, subgenres, and tropes, and what these films have to say about the cultures that produce them. Most important of all, we are interested in exploring why horror works. Why has the genre endured and why do we like to be scared?

FILM 3420-01: Filmmaking II

A. Johnston

T/Th 10:15-12:20 Pigt 100

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. In addition to working on their own narrative and documentary film projects, students 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.



FILM 3720-01: International: Pacific

K. Thompson

M/W 3:40-5:45 Pigt 100



With recent films like *A Thousand Ropes*, *Whale Rider* and *Tanna*, films by and about peoples of the Pacific have received new international recognition as they are distributed in the art house and documentary film circuit and mainstream Hollywood production. Since the seventies, indigenous cultural renaissance across a range of the arts has produced novels like Epeli Hau'ofa's *Tales of the Tikongs*, and films like Lee Tamahori's *Once Were Warriors* (1994), Chris Graham's *Samoan Wedding* (2006) and the first film in Samoan language, Tusi Tamasese's *The*

Orator (2012) have challenged Western representations of the Pacific. In the first half of the course the student will be introduced to American and other settler (German, French, Australian, New Zealand) colonial representations of the Pacific, such as *Moana* (Robert Flaherty, 1926), *White Shadows of the South Seas* (WS Van Dyke, 1928), *Tabu* (Murnau/Flaherty, 1931), and *South Pacific* (Joshua Logan, 1958). Then, in the second half of the class, marked by the Second World War (*Thin Red Line*), we will

consider cinematic and televisual representations of, and by Pacific filmmakers, from the Pacific basin which engage or rework settler representations of the Pacific, from Velvet Dreams (Sima Urale, 1993) to Naming Number Two (Toa Fraser, 2006), A Thousand Ropes, Once Were Warriors and others. This class meets the International Cinema requirement for film majors. No prior knowledge is needed of film and students from Anthropology, Sociology and other disciplines especially welcome!



FILM 3910-01 Special Topics: Found Footage

A. Johnston

M/W 6:00-8:05 PM Admin 224 Lab

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.

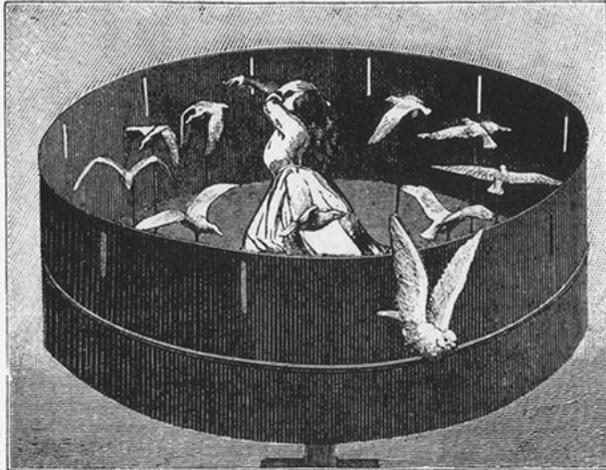


FILM 3910-02: Animals and Film

B. Schultz-Figueroa

T/Th 3:45-5:50 Pigt 107

This course will examine the images, narratives, and theories of animal representations in film. We will



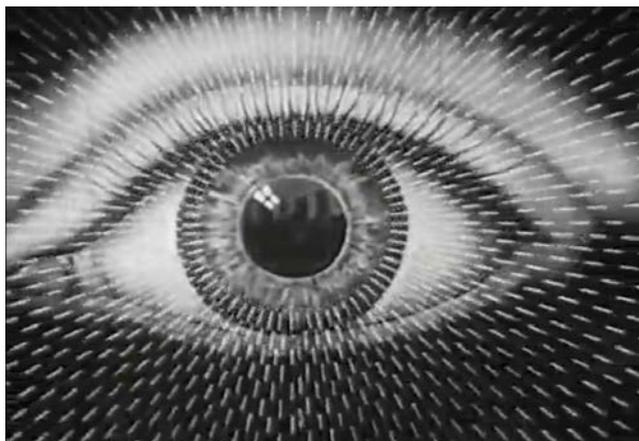
consider animals as both potent cultural and political symbols, and as living things with radically different experiences of the world from our own. Students will engage with a wide range of material, from Bambi to Baudrillard, considering the cute and the cuddly as well as the strange and the horrific. Some of this material is fun, some is difficult, and much of it is both. Students will be asked to question their use of terms such as “animal” and “human,” as we consider how these categories are defined by traditions, history, and bodies.

FILM 3910-09: Film and Science

B. Schultz-Figueroa

T/Th 1:30-3:35

How has the invention of the moving image impacted our pursuit of scientific knowledge? What does an understanding of film history and theory have to say and contribute to these uses? This course explores the effects, aesthetics, and politics of films produced within the sciences. You will learn to study science films as historical products, tools of the lab, teaching aids, and artistic productions. The assigned texts and films cover a wide array of scientific filmmaking genres, as well as some of the ways that scholars and artists have responded to these works. Students will have the unique opportunity to create original scholarship into lost and ignored portions of science filmmaking history.



FILM 4950 INTERNSHIP: 2-5 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.