

Film Studies Course Offerings Spring 2021

FILM 3910-02: Ecocinema: Film & Climate Change

Ben Shultz-Figueroa

MW 6:00-8:05



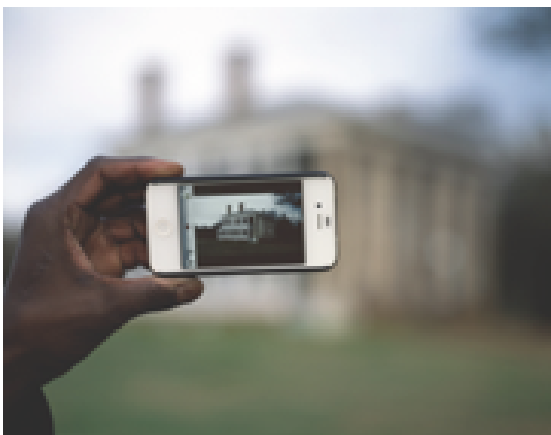
How are scientific ideas communicated to a broad public in films? What difference does it make how scientific data is visualized? How do ecological concerns influence the meaning of films, from blockbusters to documentaries? This course considers the new position of film, video, and other electronic media within an era defined by climate change, often called the Anthropocene. Here, students will consider film's role in communicating the science and effects of climate change to a mass audience; while also exploring how climate change has

impacted the films we watch for entertainment, including science fiction and horror films. Students will be introduced to the growing field of ecocinema studies and encouraged to think through the ways that film, video, and other electronic media can facilitate action around this pressing issue. This is an interdisciplinary course, drawing from environmental studies, history of science, media studies, and film theory.

UCOR 1300-01: Visual Storytelling: Documentary

Alex Johnston

TTh 3:45-5:50



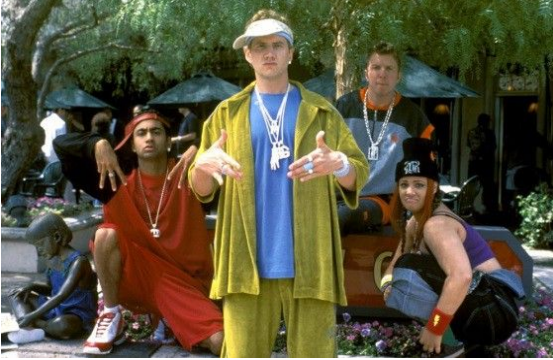
This course takes a production-based approach towards exploring the history and development of media works that attempt to visualize “real life” through the documentary film and other non-fiction forms. Surveying a broad range of visual storytelling practices, we will examine the many ways in which real world experiences, events, and individuals are represented through visual means, and how these forms shift and hybridize over time. In so doing, we will grapple with some basic questions about the practice of non-fiction storytelling: How do documentary works differ from fictional ones? What role does storytelling play in the creation of documentary media? And what does it even mean to

represent “real life”? We will engage these questions through readings, screenings, written responses, and a range of creative visual arts practices, including comic strips, hand-made animations, video diaries and portraits, and documentary films.

UCOR 1430-01: Constructing Race in American Popular Culture

Benedict Stork

TTh 3:45-5:50



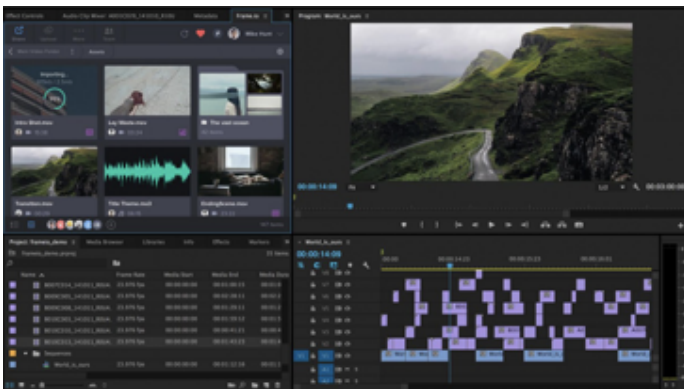
This course explores the construction of race in American popular culture, with a particular emphasis on popular visual culture. Taking as its presupposition that racial categories are social and cultural products rather than “natural” givens, the class focuses on the role popular practices and texts play in shaping racial identities in the United States. Because race is socially constructed, this course is also, in part, a history of American popular culture as the source of our contemporary understanding of racial identities. Through critical analyses that put the past in conversation with the present, the class examines both what has

changed in popular representations of race and what persists. Though “race” in American discourse tends to refer to those marked as “different” or “other,” this course investigates the ways popular representations of American Indians, African-Americans, Asian Americans, Latinx, and other racial identities function to define dominant conceptions of whiteness as a nonracial, universal American identity while also considering the specific representation of whiteness in various ways.

FILM 3910-03: Film Editing

Craig Downing

TTh 10:15-12:20



This course will introduce students to the basics of editing video and sound. It will utilize Premiere Pro as the platform by which to understand and explore non-linear digital editing as a process. Students 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. By the end of the quarter, students will be able to understand and apply basic terminology associated with non-linear edit systems, effectively import and export media,

demonstrate the basic functions of Premiere Pro’s default toolbar, adjust audio levels, utilize color correction, evaluate and then create a sequence of shots to tell a story in an efficient manner, evaluate if an edit is effective for its storytelling purpose, as well as other technical and aesthetic skills.

FILM 4400-01: Filmmaking 3

Alex Johnston

TTh 6:00-8:05



The final installment in the Filmmaking 1-2-3 cycle of classes, this course will bring together the critical, technical and creative skills you have developed throughout the year, in the creation of a single “capstone” work. This term-long project will be determined by the student, (either independently, or in collaboration with their peers) and may constitute a work of narrative, documentary or experimental media. Course time will be spent on the planning and production of these works, on class critiques, and on technical and practice-based instruction. Students will also be required to think critically about their work as media producers, through readings, discussions, and the

keeping of a production journal in which they will reflect on their experiences.

FILM 4530-01: Film Theory

Ben Schultz-Figueroa

MW 3:40-5:45



What is unique about film, video, and other moving pictures as mediums? What makes them different from the theater, literature, photography, or the spoken word? How are race, class, gender, sexuality, ability, nationality, and other identities defined, reinforced, and/or troubled through moving images? In Film Theory, you will be asked to formulate your own answers to these questions in response to the work of film theorists from the past. You will also develop and strengthen your understanding of the core concepts of film studies as a field. In doing so, you will learn how to research, read,

write, and apply film theory both to your thinking about and/or production of the moving image.



**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

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 full time 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 Spring Quarter.