

## Film Studies-Spring 2020 Courses

### **UCOR 1300-03 Visual Storytelling**

**Dr. Craig Downing**

**TTH 10:15-12:20**



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 1300-01 Visual Storytelling**

**Dr. Josefina Valenzuela Cerda**

**MW 3:40-5:50**



This course takes a production-based and content creation approach to the art of telling stories through new media, particularly for Virtual Reality. In a world and city where the exploration of new technology has become such an important aspect of engaging the audience, it is important for new creators to learn how to approach and adapt between traditional media and new. Virtual Reality is still a relatively fresh concept and therefore gives us creators a

platform to explore and even invent, but it also challenges us to set the standards and think responsibly about what we want to give to the world. In this class, students will be challenged to think about stories set in a 360-degree environment and learn the differences between immersive and interactive, experience and game. As a hands-on class, students will engage in the production of small individual assignments that explore the idea of an immersive environment, and 360 audio and image separately, to, later on, create and produce in groups a short film for Virtual Reality using a 360 camera. As a class, we will follow the entire process of production for each short film and will learn how to write for 360 degrees, to set up production, edit and upload the content to free platforms. The purpose of this class includes intensive learning through examples and texts,

but more so through experimentation, collaboration and the experiences of their peers, while reflecting on the future of storytelling.

### **FILM 3910-01 Cinematography**

**Dr. Craig Downing**

**TTH 8:00-10:05**



In this class, we will explore the techniques that will elevate the creative and visual aesthetic of your work to deliver emotional impact for your visual voice. Through project-based assignments, filmmakers will learn, practice and apply the cinematic options you have to better engage your audience visually for professional-level results. After this class, filmmakers will have a small body of work that reflects their understanding of focal length, ND filters, light meters and how to

deliver mood using camera, light and lenses. In addition, filmmakers will develop the skills for creative 3-point lighting options, lens flares, effective camera movements and working with prime lines. Join other filmmakers as we practicing shooting scenes using industry lighting and cinematography techniques.

### **FILM 3910-02 Experimental Film**

**Dr. Alex Johnston**

**TTH 1:30-3:35**



The history of avant-garde and experimental film and media is a history of disruption, of radical innovation, of breaking away from what came before. Because of this, it resists easy categorization as a genre. How do we classify a media work as avant-garde or experimental? How and why is such work produced? Who makes it, and who is its audience? And how does it differ

from mainstream and commercial media production? Utilizing both scholarly and creative approaches, this course will take up these questions, and in the process, attempt to formulate new ones. We will engage an eclectic array of readings, film and media works, and creative and critical assignments, in order to think about, think with, and think through the diverse histories and practices of avant-garde and experimental film and media.

**FILM 3910-03 Contemporary Filmmakers**  
**Dr. Ben Schultz-Figueroa**  
**MW 6:00-8:05**

"Why does it matter who directs a film? Which voices are currently being included and which left out? What stories are being told, by whom, and where? Who has access to what parts of film production today? What does it mean to be a



“contemporary” filmmaker? Who is spearheading new uses of the medium or driving forward our conversations in film studies? In this class, we will ask and attempt to answer these vital questions. You will leave with a firm

grounding in the theories of film authorship, drawing from auteur theory, feminist theory, and critical race studies. As a class, we will deeply examine the work of three leading filmmakers—Irene Lusztig, Kevin Jerome Everson, and Apichatpong Weerasethakul—each of whom represents exciting new currents in film art. Students will also consider the broader field of film production today, reflecting on who is included and who is excluded, as well as where film is headed as a discipline and art practice. For the course’s culminating project, you will write a theoretically-informed and well-researched profile of a contemporary filmmaker of their choosing."



FILM 4400-01 Filmmaking 3  
Dr. Alex Johnston  
TTH 3:45-5:50



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 4514-01 Kubrick**  
**Dr. John Trafton**  
**TTH 6:00-8:05**



The story of film is filled with rebels—charismatic, outlaw filmmakers that attain a legendary status. The American directors of the 60s and 70s, the French New Wave auteurs, the Italian neo-realists, and the indie filmmakers of the 90s are a few of the icons that loom large in the world of film lovers. And yet, behind the rise and fall of these movements and beyond their influence across the globe, there is Stanley Kubrick. Kubrick’s films are “like

gazing up at a mountaintop,” according to Scorsese, and Spielberg describes his longtime friend’s films as “impossible to turn off.” This class is a journey through the cinema of Stanley Kubrick, from his life as a young New York City photographer and through his masterpiece films. We will explore the infinite in *2001: A Space Odyssey*, the nihilistic world of *A Clockwork Orange*, the dark comedy of *Full Metal Jacket* and *Dr. Strangelove*, the haunted halls of the Overlook Hotel, and even his lost project, *Napoleon*.

**FILM 4530-01 Film Theory**  
**Dr. Ben Schultz-Figueroa**  
**MW 3:30-5:45**

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."

**FILM 4550-01/ENGL 4550-01 Film, Photography, and Modernism**  
**Study Abroad: Paris Summer 2020**  
**Dr. Edwin Weihe**

**T 6:00-8:30**

Paris is a birthplace of cinema, site of the first public film screening and some of the earliest movie houses, paradise to filmgoing fanatics (300 films in Paris theaters every week), and home



to the Frank Gehry-designed Cinematheque Francaise which boasts a museum of film, a research library, major exhibitions, special programs, and a daily film schedule. If cinema interests you, Paris is an ideal place to study it. If you are a filmmaker, amateur or advanced, Paris – with all its shades of allure and mystery – is the place to shoot a short film as your course project. In this course, film study, film-making, and photography are pursued in the larger context of an interdisciplinary arts study of

the rise and flowering on Modernism in Paris, with its focus on painting (including cinema's important influence on cubism), photography, architecture, urban design, music, fashion, and, of course, the history of expatriate writers and artists like Ernest Hemingway, Gertrude Stein, and Scott Fitzgerald. We will be in Paris during its all-city musical festival and Gay Pride parade, and while Paris' university students are still in session in the busy Left Bank neighborhood of our family hotel, scores of restaurants and cafes, and the Luxemburg Gardens. *Film & Modernism in Paris*, which welcomes students from any discipline, begins in spring quarter with four bi-weekly evening meetings (normally Tues 6-8), plus a French dinner meeting at Dr.

Weihe's home, and concludes with 14 days in Paris, June 17-July 1. It is cross-listed with *ENGL 4550-01 AMERICANS IN PARIS*. Registration is by permission-of-instructor only. Contact the instructor at [eweihe@seattleu.edu](mailto:eweihe@seattleu.edu) with your questions, for a detailed course description, and to be added to the Paris2020 contact list.

## **FILM 4910-01 Film Festivals**

**Dr. Justine Barda**


**TTH 10:15-12:20**



The film festival is a vital part of the film industry, and of particular importance in the world of independent film. One of the critical steps on the road to a film's success, a festival can mean the difference between a film being seen around the world and not being seen at all. For audiences, festivals provide access to films they might never have the

chance to see otherwise, especially in this age of sequels, reboots, and franchises. In this course, we will explore the major film festivals around the world, and immerse ourselves in the festival in our own backyard, SIFF, the largest film festival in the US. We'll study all aspects of festival production, with particular attention to programming, from the perspective of both the programmers who curate the selection as well as filmmakers trying to navigate the festival circuit.

This course will entail attendance at 6-8 festival screenings. It will also entail a 6-hour volunteer commitment.



THINKING ABOUT YOUR FUTURE CAREER?

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

Pick up the Internship forms packet from the English Dept Front Desk and speak to a faculty member about supervising your internship

Questions?:  
Contact Dr Kirsten Thompson,  
Eng. Dept Internship Director  
thompski@seattleu.edu

## **FILM 4950 and ENGL 4950 Internships**

A 5 credit internship can count towards your film major and requires 15 hours weekly with the employer, or 4 credits requires 12 hours, 3 credits, 9 hours, and so on.. In addition to these hours, you will also need to meet with the Film Program Internship Director (and your academic supervisor), Dr. Kirsten Thompson, and complete specified academic assignments for her during the term (such as storyboards, journals, visual media, reflective essays, TBA).. For more information on internships for credit, [go here](#), find yourself an internship via Handshake and pick up the packet of forms from Shawn Bell. See Dr. Thompson for any questions!