

Film and Media Fall 2023 Course Offerings

UCOR 1300-22: TBD

TBD

TTh 1:30-3:35

UCOR 1300-23: Intro to Filmmaking

Craig Downing

TTh 10:15am-12:20pm



This class will be useful for students who want to learn how to make films and who also want to explore the creative skills used in filmmaking. With no film experience necessary, students will develop their knowledge of basic video production, methods and terminology. Through hands-on, small-group assignments, students will learn how to tell unique stories through successful filmmaking skills. Students will understand how to creatively and manually use a camera. In addition, students will learn about cinematography, proper exposure, audio, lighting, editing and more. The skills in this class can be applied if students want to expand to other film equipment beyond this introductory course. Students do not need to have access to film equipment as the Media Production Center offers students cameras and equipment for this class.

UCOR 1300-24: Virtual Reality Filmmaking

Gavin Reub

MW 3:40-5:45

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 1400-11: TBD

TBD

TTh 3:45-5:50

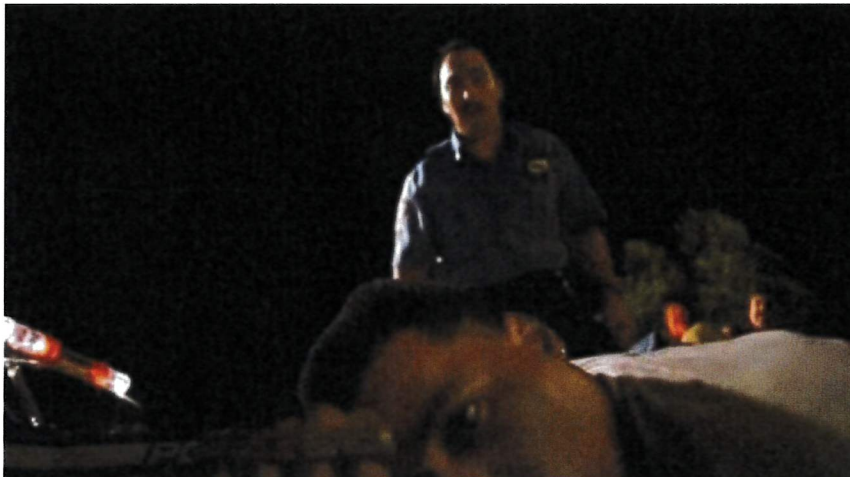
UCOR 1400-12: Social Justice Cinema

Ben Stork

MW 3:40-5:45

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).



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

UCOR 3400-06: Cinema and Global Capitalism

Ben Stork

TTh 1:30-3:35



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 1

Benjamin Schultz-Figueroa

TTh 1:30-3:35



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 2009-01: Ecocinema
Benjamin Schultz-Figueroa
TTh 10:15-12:20

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.



FILM 2100-01: Filmmaking 1
Craig Downing
TTh 8:00-10:05

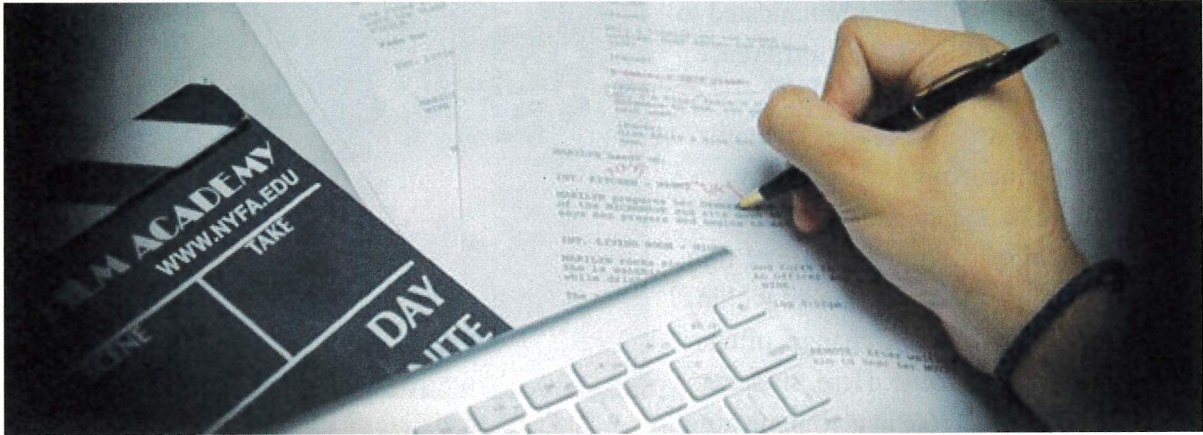


In this introductory course, we will explore the foundational elements of film form including cinematography, editing, lighting and sound and develop technical proficiency to put these elements into practice. Through a range of assignments emphasizing imaginative problem solving, collaboration, visualization, and critical media literacy, we will explore the primary modes of filmmaking: experimental, documentary, and narrative. We will explore 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 2101-01: Screenwriting 1

Josefina Valunzuela-Cerda

MW 3:40-5:45



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 telling stories 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 3019-01: Cities and Film

Hazel Hahn

TTh 1:30-3:35

X: HIST 3520-01

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. Gender relations (including childhood) including family dynamics and constructions of feminine and masculine ideals as well as their subversions, and intersecting with race and class, will be a central theme that covers about half of the course. Other main themes are: modern spaces, impact of war on cities, colonial cities, and, as a counterpoint, the countryside. 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. 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, Wong Kar-Wai, Deepa Mehta, and Nana Ekvitishvili.



FILM 3107-01: Documentary Media

Alexander Johnston


TTh 3:45-5:50



This production course explores a range of documentary practices and forms, from Cinéma vérité to Youtube video essays. Students will learn the essential production techniques of various documentary genres, and apply them through hands-on experience, across multiple solo and group projects. Through this creative work, course screenings and readings, and critical

reflection, students will also consider documentary's fraught relationship to depicting "real life," and the complex ethical questions that arise as a result.

FILM 4950 INTERNSHIP: 1-5 credits (flexible)

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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

Internships are opportunities for Film and Media Studies 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 Fall quarter.