

Film and Media Spring Quarter 2023 Course Offerings

UOCR 1300-01: Virtual Filmmaking

MW 3:45pm-5:50pm

Josefina Valenzuela Cerda



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 and their cellphones. Through discussions during lecture and their own involvement with the technology, students will learn the similarities and drastic differences between VR and traditional film; they will discover how camera position and spatial audio create a sense of reality and embodiment, and how the audience's point of view within the story generates a particular connection and emotion. We will investigate this technology's 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 of texts and watching experiences for VR followed by a short essay. Creative assignments consist of individual or group exercises that aim to explore and practice three major elements: immersive video, spatial audio, and interactivity; where one includes using a 360 camera and ambisonic microphone for filming. For their final project, students will be challenged to design and pitch in groups an idea for an experience 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 still a relatively fresh concept and therefore gives 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, and what the future of storytelling will be.

FILM 2006-01: Sci Fi Film and Media
TTh 1:30pm-3:35pm
Ben Schultz-Figueroa



from blockbuster features to short stories, video games to silent films, philosophy to kitsch. You will also learn various approaches to the central tropes and concerns of the science fiction film, considering the genre's intersection with philosophy, media studies. * Meets Genre requirement

How do depictions of the future effect our present day? What role do these speculations play in our politics, our arts, our sciences? How has the desire to visualize the future been pursued on film? These are some of the questions we will ask together in Science Fiction Film. This course will examine the tropes, techniques, and preoccupations of science fiction. Space, cyborgs, aliens, and virtual reality will be among the weekly topics. You will engage with a wide range of material,

FILM 2910-01: Intro to Asian American Film
MW 3:45pm-5:50pm
Sarah Choi



present, but will also consider other audio-visual mediums such as reality TV and cable drama series to reflect on diverse Asian American experiences, as well as means of storytelling.

What is Asian American cinema? How does one distinguish it from other films produced on American soil? Do they share a common industrial infrastructure, sensibility, and/or worldview? Textually, what do Asian American films address and how are some of these themes communicated? Is there “a stable set of meanings” to draw from British film theorist Andrew Higson’s notion of ‘national cinema’? FILM 2910 is designed to engage with these questions of categorization, belonging, and theorization of films and other media that are labeled as “Asian American” not only through their representations of Asian American communities, but also how these films are produced and consumed. This course will mainly focus on films produced by East-Asian American filmmakers between 1980 and the

FILM 3001-01: Film and Media Theory
TTh 10:15am-12:20pm
Ben Schultz-Figueroa

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 3014-01: Japanese Film and Media
TTh 6:00pm-8:05pm
John Trafton



Rooted in a rich cultural history, Japanese cinema has moved audiences and influenced filmmakers worldwide for over one hundred years. Since the beginning of cinema, Japanese filmmakers have drawn from vibrant theatrical traditions, spiritual philosophy, expressive art forms, and thousands of years of historical drama to tell exciting (and often deeply humanistic) stories that have expanded and improved the cinematic form. This class will explore the world of Japanese film from a variety of perspectives: historical, theoretical, and industrial. We will experience the intense swordplay of samurai films, as well as deeply moving melodramas set in contemporary Japan. We will look at the vivid world of *anime*, and then venture into the dark

underworld of the yakuza film. We will stare into the abyss of J-Horror, and we will contend with the brutal, city-destroying creatures of *kaiju* films. Lastly, we will explore the work of influential filmmakers like Yasujiro Ozu, Kenji Mizoguchi, and Akira Kurosawa – tracing their influence to the mean streets of Scorsese’s New York, to the hyperlink world of *The Matrix*, to the dusty plains of Sergio Leone’s Spaghetti Westerns, and, of course, to a galaxy far, far away.

FILM 3110-01: Filmmaking 3

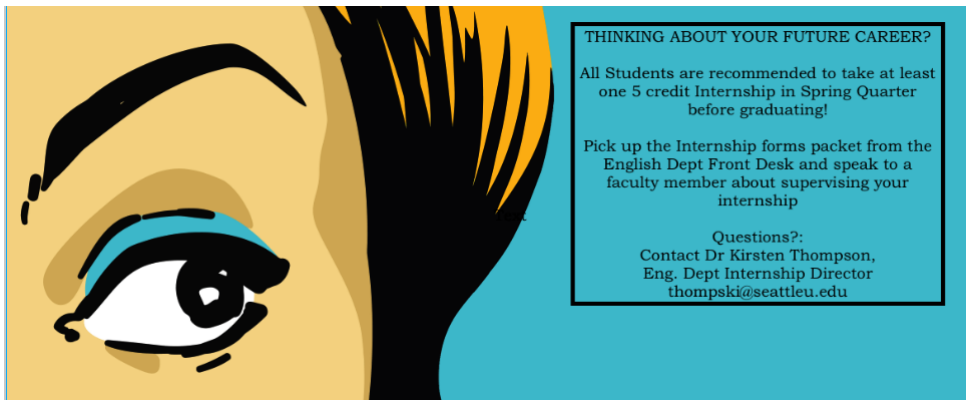
TTh 3:45pm-5:50pm

Alex Johnston

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 4950-01: Film Internship



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. Johnston, the department internship director for paperwork and instructions on how to register for Spring quarter.