

## FILM AND MEDIA COURSE OFFERINGS SPRING 2024

### UCOR 1300-10: Activist Media Production

Alex Johnston

TTH 10:15am-12:20pm



This course looks at the historical and contemporary role of media arts and technology as a tool for social activism. Through a creative practice-based approach, we will explore a diverse range of movements—from the Hong Kong Freedom Movement to Black Lives Matter—and the crucial role that art and media play in these struggles for justice and equality. Central to our inquiry will be the changing nature of activist art and media with the ascendance of digital technologies and participatory media practices. How has the shift to online spaces changed the organization and impact of contemporary social justice movements? How has it changed the aesthetics and strategies of activist media art? Can memes

make change? We will engage these questions through readings, screenings, and new media encounters, and through the creation of our own works of media art and activism.

### FILM 3001: Film & Media Theory

Ben Schultz-Figueroa

TTH 10:15am-12:20pm



What is unique about film, video, and other moving pictures as mediums? What makes them different from 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 3110: Filmmaking III**

**Alex Johnston**

**TTH 3:45pm-5:50pm**

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 3910-02: Global Sci-Fi**

**Ben Schultz-Figueroa**

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



For much of its history, the science fiction film has been viewed as exclusively the purview of Hollywood—characterized by advanced special effects, high-tech gadgetry, astronomical budgets and blockbuster directors and actors. But more recently, a thriving scene of international artists working outside of the United States and Europe have produced their own unique takes on the genre. In this course, we will consider science fiction as a global phenomenon, studying a slew of contemporary science fiction films from China, Korea, Lebanon, Mexico, Palestine,

Senegal, and Zambia, to name a few examples. We will consider how current global issues—such as climate change, virtual reality, multinational capitalism, immigration, and political repression—are taken up by filmmakers envisioning the future from different national perspectives and identity positions. You will be given the opportunity to conduct in-depth, self-directed research into a science fiction film of your choosing created outside of the Anglophone context. Students will leave this class with an expanded notion of contemporary science fiction, one that includes an array of filmmaking practices and narratives from across the world.

## **FILM 3103: Cinematography**

**Craig Downing**

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



This course explores the various camera and lighting techniques used in filmmaking. Discussions and hands-on activities will cover the general concepts and principles of camera movement, lens options and lighting techniques. Focus will be placed on applying techniques to create the desired visual effect and mood. Ultimately, students will explore how to use film gear to produce intentional emotions and recognizable aesthetic results through the visual results of the camera.

## **FILM 2103: Virtual Reality Filmmaking**

**Gavin Reub**

**MW 6:00pm-8:00pm**



This course aims to introduce you into the immersive and interactive world of Extended Reality from a filmmaker's point of view, challenge you to think analytically and creatively about its impact, and invite you to create a project for Virtual Reality that addresses a particular need for the world you know today. From the beginning, you will be exposed to VR by watching experiences using dedicated headsets. Through discussions during lecture and your own involvement with the technology, you 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, you 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 your final project, you will be challenged to design and pitch in groups an idea for VR, thinking critically and artistically how you can push the technology while addressing an issue that interests you. 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.

**FILM 2910: Film Producing**  
**Benjamin Davis**  
**MW 3:40pm-5:45pm**



Producing is an in-depth examination of the role of the Producer in motion pictures, television, and new media. This course explores the role of merging both business and Creative Producing in guiding a project from idea to script to screen. The first section takes that journey through the development process and the second section follows that process through production and post-production.

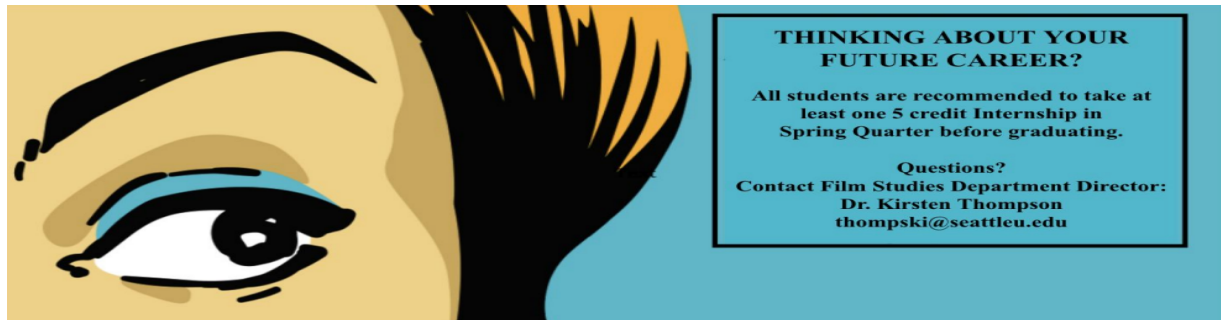
**FILM 3910-01: Race & Class in American Cinema**  
**Benedict Stork**  
**TTH 6:00pm-8:05pm**



This course focuses on the representation of race and class in American cinema in order to consider the ways film shapes our understanding of, and helps reproduce, the dominant U.S. social order. Inseparable from, yet also irreducible to, one another, “Race and Class

in American Cinema” looks to unpack the relationship between “race” and “class” by studying its appearance in American film. Since Hollywood, and the entertainment industry generally, are historically invested in the construction of race and, as capitalist enterprises, structurally committed to the reproduction of a class society, film is an apt site for exploring the contradictions endemic to a society whose self-conception celebrates freedom and equality, but whose history testifies to inequality and domination. This course, then, explores American cinematic representations of “race” and “class” as contestations over the meaning of identity, equality, and liberation within the constraints of the existing status quo. Students will study examples from throughout the history of American cinema, including “landmark” films like *The Birth of a Nation*), contemporary popular movies such as *Black Panther* and *Crazy Rich Asians*, as well as independent, documentary, and experimental films from outside the mainstream commercial cinema.

**FILM 4950 INTERNSHIP: 1-5 credits (flexible)**  
**Kirsten Thompson (Internship Director)**



Internships are opportunities for Film and Media 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 and can meet up to 5 credits of your 10 credit 4000 level requirement. It's recommended to take 1-2 internships, beginning in your late sophomore, junior and/or senior years.

All internships for credit are pass/fail and require 3 additional small academic assignments for the Internship Director, as well as a work log, and a final evaluation from your employer, in addition to your internship duties. These are the credit work hour requirements, and you can even split them over several quarters/registrations, depending on your schedule, such as registering for 3 credits in one quarter, and 2 in another.

5 Credits = 15 hours/week or 150 hours/quarter

4 Credits = 12 hours /week or 120 hours/quarter

3 credits = 9 hours /week or 90 hours/quarter

2 credits = 6 hours /week or 60 hours/quarter

1 credit = 3 hours/week or 30 hours/quarter

Once you secure an internship, you register for it differently, through Handshake. Ask Dr Thompson for the instructions and for a list of current Film internships.