

FILM STUDIES COURSE OFFERINGS SPRING 2022

UCOR 1300-01: Visual Storytelling: Activist Media

Alex Johnston

MW 3:40pm-5:45pm



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.

UCOR 1400-02: Representing Animals

Ben Schultz-Figueroa

TTH 1:30pm-3:35pm



What do animals think, feel, and experience? How can we compare their lives to our own? What rights and responsibilities do we owe them as other living beings? This course will examine these questions through an analysis of animal representations in art. We will consider animals as both potent cultural and political symbols, and as living things with radically different senses and cognition from our own. Students will engage with a wide range of material, from

Bambi to Baudrillard, considering the cute and the cuddly as well as the strange and the horrific. We will investigate questions like: How do Disney's animated films shade our thinking about real living animals? Is it possible to use visual art to better understand animal experiences of the world? What impact do images of animals have on the issues of animal rights?

FILM 3600-01: Intro to International Film

Paul Morton

MW 3:40pm-5:45pm



From its very beginning in the final years of the nineteenth century, cinema has been a global art form. The first films were produced in France. The first animated feature films were produced in Argentina and Germany. Remarking on the circulation of silent movies in the nineteen twenties, a Hungarian writer imagined that cinema would provide the foundation of a new universal language for humankind. And yet, we still don't quite understand the concept of "international

film," a term with many definitions, none of which truly captures what it means to watch or study a movie made outside the United States. In this class, we will study films from Africa, Asia, Europe, and South America, as we work to define what exactly it means for a film to be "international." We will begin by looking at films made in the twenty-first century, in Hong Kong, Romania, Iran, Brazil, Ghana, and South Korea, and then work backwards to Japanese anime in the 1980s, Eastern European animation in the 1950s, Italian neorealism in the 1940s, and German Expressionism in the 1930s. Students will learn the foundations for formal film analysis, as well as the history of the global production and circulation of cinema. We will watch two films a week, one of which will be shown in class.

FILM 3910-01: 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 4400-01: Filmmaking III

Alex Johnston

MW 6:00pm-8:05pm



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

TTH 10:15am-12:20pm



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: Film, Photograph & Modernism

Edwin Weihe

T 6:00pm-8:30pm



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 with your questions, for a detailed course description, and to be added to the Paris2022 contact list.

FILM 4910-01: Los Angeles and Film

John Trafton

TTH 6:00pm-8:05pm



It is impossible to talk about the City of Angels without talking about its movie business. The history of American cinema is so intertwined with Los Angeles that the term “Hollywood” is used interchangeably with “American film” worldwide. This course will look at the history of Los Angeles cinema and the complex relationship that American film has had with its host city throughout history. We will look at the mythical allure of the region that enticed film pioneers to leave the East Coast for the land of sunshine – a place that journalist and labor activist Carey McWilliams called “An Island on Land.” We will consider the ways that Los Angeles is depicted by

native “Angelenos” and by outsiders. This course will also look at the diverse L.A. Rebellion School, the city’s penchant for destroying itself on film, and how the late 70s/early 80s Los Angeles music scene fueled a punk aesthetic in independent films. Lastly, we will explore Los Angeles neo-realist cinema – a cinema of marginalized voices that contrasts sharply with the glittering image of the city in mainstream American film and television.

FILM 4950 INTERNSHIP: 1-5 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 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. Thompson, the department internship director for paperwork and instructions on how to register for Spring quarter.



**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