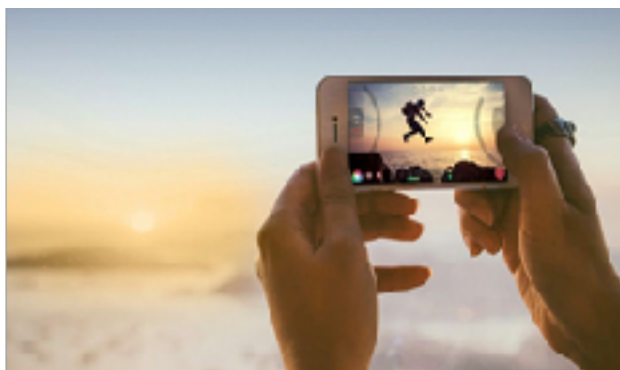


## Film Studies Course Offerings Winter 2021

### **UCOR 1300-05: Visual Storytelling: Phones**

**Craig Downing**

**TTh 10:15-12:20**



Media is a ubiquitous part of culture and community. Smartphones are an accessible and relevant media tool that allows consumers and professionals alike to be a part of sharing visual stories in this priority format. The industry and technology has evolved where smartphone media is accepted at all levels. For example, there are smartphone films in international film festivals, respected news outlets are broadcasting smartphone content, and activists are using smartphones to monitor protests. This introductory class

will be useful if students want to explore creative expression through media created by their smartphone. The skills learned in this class will be relevant as they practice visual sequencing, composition, and framing to creatively express their voice and stories.

Students will develop their knowledge of basic video production, methods and terminology using their smartphones. No prior film experience will be necessary. Through hands-on, small-group assignments (where/when permitted), students will tell creative, visual stories as they turn their smartphone into a powerful film tool. Students will learn about exposure, framing, audio, lighting, composition and more.

### **UCOR 1300-06: Visual Storytelling: Documentary**

**Alex Johnston**

**TTh 1:30-3:35**



This course takes a production-based approach towards exploring the history and development of media works that attempt to visualize “real life” through the documentary film and other non-fiction forms. Surveying a broad range of visual storytelling practices, we will examine the many ways in which real world experiences, events, and individuals are represented through visual means, and how these forms shift and hybridize over time. In so doing, we will grapple with some basic questions about the practice of non-fiction storytelling: How do documentary works differ from fictional ones? What role does storytelling play in the creation of documentary media? And what does it even mean to represent “real life”?

We will engage these questions through readings, screenings, written responses, and a range of creative visual arts practices, including comic strips, hand-made animations, video diaries and portraits, and documentary films.

## **UCOR 1400-11: Film Cultures: Seattle**

**Ben Schultz-Figueroa**

**TTh 10:15-12:20**

How does going to the movies change based on where you live? What types of films and videos are screened, made, and saved here that aren't elsewhere? How does the history of a place affect what people watch and where they watch it? In class, you will explore these questions by getting to know the unique film culture surrounding you in the city of Seattle. We take trips off-campus (COVID allowing) to learn how film is being used for a wide variety of purposes across the city.

Additionally, representatives from a broad range of local film institutions will speak to the class. Students will leave the

course with experiences of new types of film culture and an in-depth understanding of spectatorship studies and film history.



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## **UCRO 1400-12: Visual Culture: Before Cinema**

**John Trafton**

**MW 3:40-5:45**



Towards the end of the nineteenth century, the world was dreaming of cinema. Large-scale panorama paintings of great battles and cityscapes anticipated the IMAX experience. At carnivals, magic lantern shows would bring the spirits of the dead to life, literally with smoke and mirrors. An American landscape, scorched by a horrific civil war, would be documented through photography. After the war, innovators and pioneers would conduct experiments to make pictures move. Finally, as the century drew to a close, the dream of motion pictures would come to life

in Lyon, France and New Jersey.

This course is a prequel to Film History. We will look at the origins of cinema, starting with the paintings that brought historical moments to life on canvas towards the end of the eighteenth century. From there, we will explore the impact of moving panorama paintings, the use of optical illusions in magic lantern shows, and the rise of photography as a storytelling tool. We will also look at opera, illustrated sketch journalism, and the emergence of zoos as a popular form of communal experience based on visual perception. The course will end with the rise of cinema, and, as an epilogue, we will explore the rise of modern architecture as the logical consequence of how cinema informed a shift in thinking about space and visual presentation

## FILM 4910-02: History of Special Effects

Kirsten Thompson

TTh 10:15-12:20



This advanced seminar examines the historical, aesthetic and technological aspects of special effects (or mechanical and optical illusions created for the camera) and visual effects (digital illusions created through a variety of means), with a primary focus on Hollywood. We will look at the history of special effects created throughout the twentieth and twenty-first century, from the silent period's earliest trick photography to the Schufftan process in the twenties, stop motion animation, the Slitscan screen, and developments in animatronics, makeup and explosives, among many others. We will then turn to the digital era, tracing the technological development of CGI or computer generated imagery in the eighties and nineties, examining digital sets and environments, performances and sound, including the role of crowd simulation software and mocap. Films or clips will include *Metropolis*, *King Kong*, *Jason and the Argonauts*, *2001 Space Odyssey*, *Jaws*, *Star Wars*, *Aliens*, *Terminator 2*, *Jurassic Park*, *The Matrix*, *Terminator 2*, *Avatar*, *Lord of the Rings trilogy*, *Gravity*, *Inception* and *Black Panther*. We will consider how technological changes and new digital tools have transformed the experience of the image as spectacle, and we will trace specific contemporary aesthetic phenomena produced by visual effects like digital multitudes, verticality, swarming and morphing. We will also consider the role that special and visual effects have played in the history of genres like science fiction, action and horror.\* meets Special Topic (ST) requirement for all film majors.

## **FILM 3000-01: Intro to Film Analysis (X:ENGL 3820)**

**John Trafton**

**TTh 6:00-8:05**



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.\* Required class for all majors

## **FILM 3020-01: History of Film**

**Ben Schultz-Figueroa**

**TTh 1:30-3:35**

Why study old films? What are the best methods for enjoying, understanding, and watching these moving image artifacts? What do the past artistic, political, and technological movements that created them have to say to us today? As a technology, art, industry, and cultural force, film dominated the twentieth century and continues to influence the media landscape of the twenty-first century. This course provides a survey of film history, moving from the invention of the cinema in (approximately) 1895 through to the mid-1960s. The class covers film movements such as Soviet silent film, German Expressionism, Classical Hollywood and genre filmmaking, and arthouse cinema. Throughout the quarter, we will collectively ask how to best approach these films, and what they can tell us about our contemporary relationship with moving image media. Students will leave knowing both the major developments in film history and different



historiographic methods that can be used to study this history.

\* Required class for all majors

## **FILM 3360-01: Screenwriting 2**

**Josefina Valenzuela Cerda**

**MW 6:00-8:05**

This course takes an exploration and creation approach to the art and craft of telling stories in the genres of Fantasy, Horror, and/or Supernatural, written for the screen. By tracing genre history, analyzing why humanity creates and craves fantastical and horror stories, and examining the recent popularity of "monsters" and "superheroes", students will learn how to create compelling stories that resonate with a modern audience. The class will consist of lectures accompanied by viewing and discussing selected films/tv shows, close reading analytical assignments, and the workshop of students' creative writing assignments. Throughout the quarter, students will dedicate themselves to writing one fiction 40 min. Short film or a TV pilot (drama or comedy). They will work on their ideas from logline, to synopsis, to a full script, focusing on their premise, tone, and style, and sharing a collection of set-piece scenes to the class to workshop. At the end of the quarter, students will deliver a complete first draft of their script that aims to demonstrate a practical application of this class's central topics, as well a care and regard for receiving feedback and revising their work. (\* meets Visual Storytelling (VS) requirement for all film majors).



## **FILM 3420-01: Filmmaking 2**

**Alex Johnston**

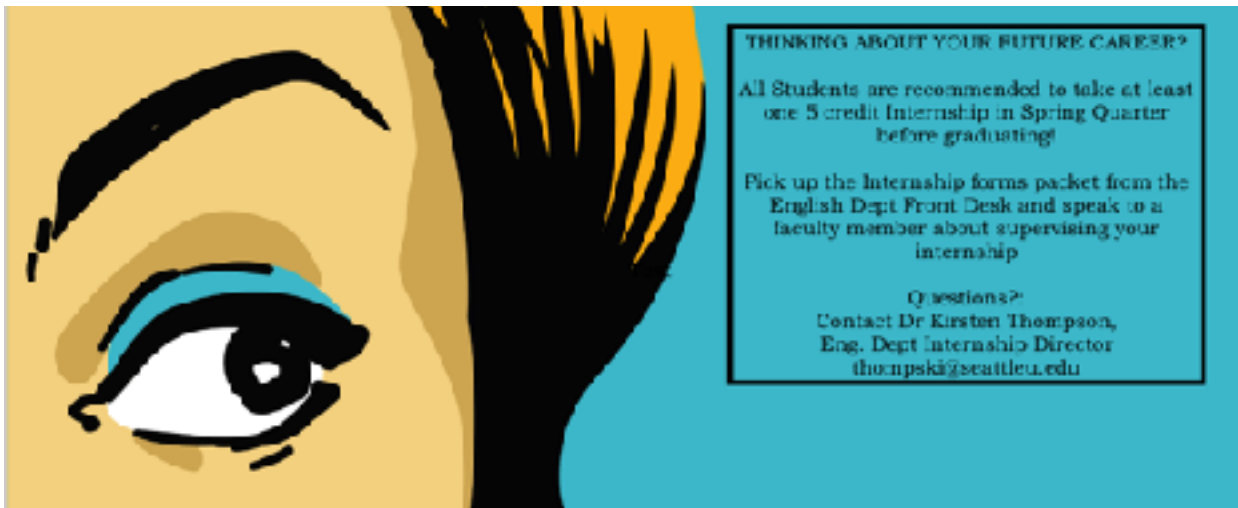
**TTh 3:45-5:50**



Building on the technical and theoretical fundamentals acquired in Filmmaking 1, this course allows students to further develop their craft in the production of formally and aesthetically sophisticated creative works. While advancing their skills as cinematographers, students will also expand their understanding and approach to sound recording and design, editing, and post-production. Students enrolled in this course will also have the option to produce media for local non-profits and community-based organizations, obtaining valuable real-world

media production experience while advocating for important social justice issues.

(\* meets Visual Storytelling (VS) requirement for all film majors).



#### **FILM 4950 INTERNSHIP: 2-5 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 fulltime 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 Winter quarter.