

# Film Studies Fall 2017 Course Descriptions

## UCOR 1300 CR-EXP: VISUAL STORYTELLING

Staff

T/Th, 10:15 AM – 12:20 PM

Room: ADMN 208

This course takes a production-based approach towards exploring the history and development of visual storytelling strategies. By surveying a broad range of visual art practices, this course examines the many ways in which meanings are constructed through visual means, and how these forms shift and hybridize over time. We will spend the duration of the course exploring the following question:

what do totem poles, cave paintings, Japanese pictograms, newspaper headlines, comics, graphic novels, television advertisements, and various cinematic forms have in common? This course engages a variety of art practices, including producing comic strips, sketching storyboards and visual sequences, stage performance, 16mm film direct animation, and video production.



This course will be offered with a different focus at the time slot below:

## UCOR 1300 CR-EXP: VISUAL STORYTELLING

STAFF

M/W/F, 7:45 – 9:10 AM

Room: ADMN 208

## UCOR 1430: CONSTRUCTING RACE IN AMERICAN POPULAR CULTURE

Stork

T/Th 10:15 AM – 12:20 PM

Room: ADMN 326



This course explores the construction of race in American popular culture, with a particular emphasis on popular visual culture. Taking as its presupposition that racial categories are social and cultural products rather than “natural” givens, the class focuses on the role popular

practices and texts play in shaping racial identities in the United States. Because race is socially constructed, this course is also, in part, a history of American popular culture as the source of our contemporary understanding of racial identities. Through critical analyses that put the past in conversation with the present, the class examines both what has changed in popular representations of race and what persists. Though “race” in American discourse tends to refer to those marked as “different” or “other,” this course investigates the ways popular representations of American Indians, African-Americans, Asian Americans, Latinx, and other racial identities function to define dominant conceptions of whiteness as a nonracial, universal American identity while also considering the specific representation of whiteness in various ways.

### **UCOR 1400: SOCIAL JUSTICE CINEMA**

Barda

T/Th, 3:45 – 5:50 PM

Room: ADMN 326

Many filmmakers believe that films have the power to change the world. This course will explore that idea, taking as our object films that engage with issues of social justice. By analyzing how movies construct logical arguments, appeal to audiences' desires, and evoke a variety of emotional responses, we will trace the methods by which the viewer can be transformed from a passive spectator into an



active civic participant. Through analysis of both fiction and documentary films that address some of the most pressing social justice issues of our time, students in this course will gain an understanding of how moving images wield the power to catalyze audiences and effect social change.

### **FILM 3000/X ENG 3820: ART OF FILM**

Thompson

T/Th, 8:00 – 10:05 AM

Room: PIGT 107

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 also 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 3220: FILM GENRES: FILM NOIR**

Thompson

T/Th, 10:15 AM – 12:20 PM

Room: PIGT 107

Desperate men and treacherous women. Neon lights pulsing outside smoky jazz bars, betting joints and flophouses. Private eyes searching for jewel encrusted



statues, and small town crooks plotting the perfect heist. These are some of the iconic images, sounds and spaces that Film Noir has given us. But what exactly was film noir or "dark film"? Made between the forties and mid-late fifties these crime films had a distinctive visual style with stylized lighting and dramatic contrasts between light and shadow. The films often shared complex narrative structures, deeply pessimistic themes and subjective often oneiric sequences. From the police procedural (*He Walked By Night*) to the private eye film of Raymond Chandler and James M Cain (*The Maltese Falcon*, *The Big Sleep*), melodrama (*Mildred Pierce*, *Gilda*),

heist film (*Asphalt Jungle*), and even the Western (*Johnny Guitar*), this influential group of films shaped a later cycle of neo noir films, from *Taxi*

*Driver* to *Chinatown* and *Bladerunner*, and left their mark on contemporary filmmakers' work like the Coen Bros (*No Country for Old Men*) and Christopher Nolan (*Memento*, *Inception*). This class focuses exclusively on Classic Noir, exploring how its visual style, themes and narrative and generic forms expressed social changes in wartime and postwar America. We'll take a close look at the femme fatale and homme fatale, and consider how Noir depicted gender in unconventional ways. We'll also explore the connections between Noir and other art forms, from literature to painting, jazz to abstract art and architecture. Titles

may include screenings or selections from *The Maltese Falcon*, *Gilda*, *Out of the Past*, *The Strange Love of Martha Ivers*, *Double Indemnity*, *Kiss of Death*, *Murder My Sweet*, *Rififi*, *Raw Deal*, *T Men*, *The Big Heat*, *The Killers*, *The Hitchhiker*, *Naked City*, *The Big Clock*, *Elevator to the Gallows*, *Mildred Pierce* and *The Asphalt Jungle*. This class meets the film genre requirement for all film majors.

### **FILM 3350: SCREENWRITING**

Staff (\* Please note may be shifted to a different quarter)

T/Th, 1:30 – 3:35 PM

Room: PIGT 107

This course takes a practice-based approach to screenwriting, engaging the



Aristotelian foundations of story, plot, character, dialogue, and conflict within the framework of the individual writer's lived experiences. You will write scenes on a weekly basis and we will read and critique these scenes during workshop. This scene work prepares you to produce a final short film screenplay. With the filmmaking tools of the 21<sup>st</sup> century taken into account—

inexpensive video cameras and audio recorders, self-promoted internet distribution, and handheld devices that literally put cinematic experiences in our hands—you will write screenplays that can be independently produced on a low/no-budget basis.

### **FILM 3400: FILMMAKING I**

Staff

T/Th, 3:45 – 5:50 PM

Room: PIGT 107

By carefully examining the elements of film form, including composition, cinematography, editing, lighting, and sound, you will gain the technical proficiency to put these elements into practice. With these formal concepts as our foundation, we will begin our inquiry into the three primary modes of filmmaking: experimental, documentary, and narrative. We



will examine the formal elements that have historically defined these modes and put our findings into direct practice through a series of audio-visual projects. In addition to the formal elements of filmmaking, we will consider the historical and ideological aspects that inform the art and craft of filmmaking. As we produce work throughout the course, we will collectively screen and discuss our findings. (Prerequisite for Filmmaking II, Industrial Film and other advanced Film Production classes)

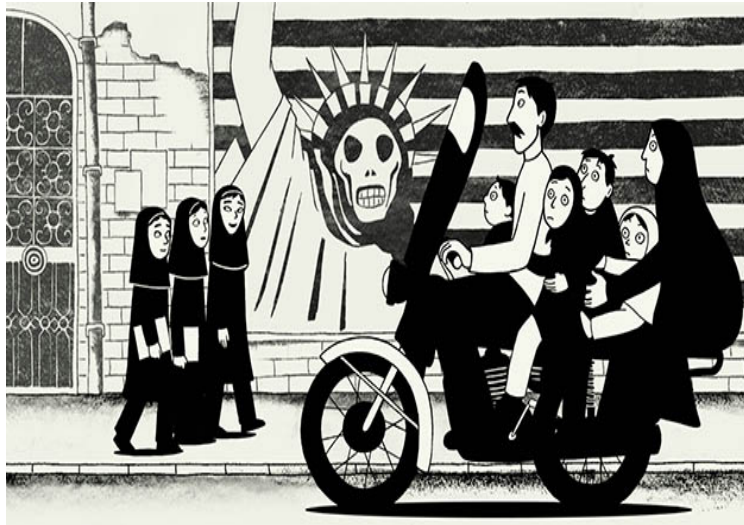
## **FILM 3690: BANNED AND BEYOND: CINEMA OF THE GREATER MIDDLE EAST**

Barda

M/W, 6 – 8 PM

Room: PIGT 107

In a political climate that favors restricting travel, cinema takes on a new



importance as a means of learning about the world.

Against the backdrop of current events, this introductory survey course will offer a study of the cinema of countries in North Africa and the Middle East, including Tunisia, Egypt, Syria, Lebanon, Iran, Turkey, Palestine, and Israel. We will examine films that reflect the social, political, economic, and cultural circumstances of their

countries – with particular attention to the impact of the recent Arab Spring -- and discuss issues pertaining to gender, religion, nationalism, ethnicity, and the popular and political function of cinema.

This class fulfills the International Requirement for Film majors (Note: this is the only class that meets this requirement that will be offered in 2017/18)