

Winter Quarter 2017 Classes

UCOR 1300-05/06: Visual Storytelling: Crime Scene Investigations

MWF 2:05-3:30 (sec. 05)

T/TH 8:00-10:05 (sec. 06)

Ben Stork

The Winter Quarter 2017 version of Visual Storytelling will focus on visual stories of mystery, detectives, and investigations. Designed to introduce students to film analysis and provide an opportunity to experiment with moving images, students in Visual Storytelling screen and analyze examples from the history of film and television, while also producing their own images and stories. As such, this class explores the basic detective film, police procedurals, and Film Noir to help understand the ways stories are made from moving images. Visual stories for the course include *Sherlock, Jr.* (Keaton, 1924), *Dragnet* (NBC, 1952-1959), *Rear Window* (Hitchcock, 1954), *Chinatown* (Polanski, 1974), *Blue Steel* (Bigelow, 1989), *Law and Order* (NBC, 1990-2010), *Devil in a Blue Dress* (Franklin, 1995), and *A Girl Walks Home Alone at Night* (Amirpour, 2014). Meanwhile students put these ideas into practice by producing a (fictional) crime scene photo, scripting an interrogation, storyboarding a crime scene investigation, and adapting a scene from a podcast into a short video. Students will also complete a basic camera tutorial at the Media Production Center required to use the University's media production equipment.



Film 3000: Art of Film (X: ENGL 3820-01)

TTH 3.45-5.50

Georg Koszulinski

The purpose of this introductory course is to provide a working knowledge of film vocabulary and to develop these analytic tools through writing. We will examine the style and structure of film and develop a rigorous analysis of the medium. Our analyses will incorporate a dual social-formal approach in which we investigate both the formal components of any given film (all the elements we see and hear) and their ideological implications (how these films operate on social, historical, and political levels).



Film 3550: Images of the Past: History on Film

MW 3:40 – 5:45

John Trafton

Films have always responded to a desire to see the past. One of the earliest film visual effects can be found in *The Execution of Mary Queen of Scots* (1895). A quick edit conceals the replacement of an actress with a mannequin, just before the



executioner's axe falls in this eighteen-second film from Thomas Edison. This was a lie told to tell the truth. Flash forward over one-hundred-years later, cinema continues to involve us in history on-screen: the horrors of slavery in *12 Years of Slave* and Nate Parker's *Birth of a Nation*, the dark side of westward expansion in *The Revenant*, and the Machiavellian politics of the tech world in *The Social Network*.

This course will look at the ways that cinema engages with the history—both recent history and the distant past. We will consider the ways that film uses the past to illuminate hidden truths about the present. We will see how historical films offer counter histories that challenge the official record. We will explore how these films contest long-held notions of national identity and propose new ideas about national belonging. Most of all, this course will show how historical films construct a cultural memory of the past, one that enhances our understanding of history found in print.

In this course, we will look at a broad range of films that reimagine the past in different ways. There will be epic films that bring to life the ancient world and medieval times on a grand scale. War and its impact on the human psyche will be explored in films like *All Quiet on the Western Front* and *The Hurt Locker*. Some of the most celebrated (and notorious) figures in history will be personified in the performances of Daniel Day Lewis, Salma Hayek, and others. And events like the 2008 U.S. Presidential Election, the 1960s Counterculture, and the creation of Facebook will be recreated on-screen.



Film 3260: Genre: Political Cinema

MW 6-8

Justine Bard

All cinema is political insofar as it reflects a particular ideology in terms of content and the circumstances of its production. Indeed, political conditions have had a profound, often determinative effect on the history of cinema itself. In this class we'll study the relationship of cinema to politics through those films that take as their subject wars, revolutions, and political and social movements. We'll watch documentaries and feature films from the silent era up to the present day, from a variety of genres, and from countries across the globe. Featured works will include *Battleship Potemkin*, *All Quiet on the Western Front*, *Triumph of the Will*, *Army of Shadows*, *The Battle of Algiers*, *Z*, *Apocalypse Now*, *The Fog of War*, *Persepolis*, *Milk*, *Waltz with Bashir*, *A Prophet*, *Inside Job*, and *The Square*.



Film 3400: Filmmaking I

MWF 10:55-12:20

Daniel Thornton

This class is a comprehensive introduction to the art and craft of motion picture storytelling, where students gain hands-on experience in all aspects of film production. Using scripts generated from the SU Screenwriting class, students explore all



aspects of film production from pre-production (concepts and ideas, storyboarding, budgeting, breakdowns etc...) to production (cinematography, lighting, sound) to post-production (editing). This course continues the exploration of motion picture production covered in the FS screenwriting class in seeing film production as both industrial practise and medium for creative expression.



Film 3910-02: Classical Cel Animation

TTh 10:15-12:20

Kirsten Thompson

Shhh! Be vewwy vewwy quiet. I'm hunting wabbits!

With iconic characters like Elmer Fudd, Mickey Mouse, Popeye the Sailor and Wile E. Coyote, classical cel animation has shaped American popular culture. This class will explore the influential role of cel animation in the United States from the 1890's through to the 1960's, as an industrial form that is still enormously influential on contemporary shows like *Family Guy* and *The Simpsons*. We'll study the



development of cel animation as an industry, production process and series of aesthetic and generic strategies, while we survey technological developments like the role of sound, music and color and the emergence of personality animation with characters like Bugs Bunny and Felix the cat. We'll trace the vexed ways in which animation engaged with, reproduced or transgressed different representations of race and gender and consider the influential place animation played in World War II propaganda films, and in graphic modernism.

This class can fulfill your genre requirement for Film Majors (PEP required)

Film 3910-01: Directing (Crosslisted as Theater 4200)

MW 2:05-410

Andrew McGinn

What exactly is a director's role? Ask five directors and you will probably get five different answers. Film 3910/Theater 4200 is a hands-on class that will demystify the process of directing and introduce you to some basic principles and working techniques for bringing a text to life



with actors. The approach is based on the theatrical process but we will focus on techniques of analysis/interpretation, rehearsal process, working with actors, storytelling and conceptual approaches that also apply to film and video. The class will culminate in the final presentation of a scene or one-act play that you will direct.

Guest instructor Andrew McGinn holds an MFA in Directing from UW Drama School and a BFA in Acting from The Juilliard School. He has recently directed in Seattle at Sound Theatre, Cornish and last year at Seattle U where he directed *Female Transport*. McGinn has also performed in over 200 professional productions, including 2 shows on Broadway, a stint as a Blue Man, recent title roles in *Titus Andronicus* and *Cyrano de Bergerac*, and will be in this year's *A Christmas Carol* at ACT Theater playing The Ghost of Christmas Present.

Film 4450: Documentary Filmmaking

TTh 1:30-3:45

Georg Koszulinski

Actuality films, news reels, industrial and commercial documentaries, educational and propaganda films, home movies, orphaned films, ethnographic films, film essays, video diaries, experimental and multichannel works—these forms encompass the realm of what we collectively refer to as “non-fiction.” While the term seems to imply a categorical opposite to narrative fiction forms, is the distinction so simple, and what is the analytical value of making such a distinction? How do moving images inform the way we come to know and experience the historical world? And what are the ways we can create and manipulate images in order to tell stories, make convincing arguments, educate and inform, engage history, and shape the future?

Accordingly, the goals of this course are two-fold: (1) to gain a critical understanding of the various modes of non-fiction filmmaking and (2) to produce work that actively engages these modes. In order to achieve these goals, we will collectively examine the historical development of the documentary; analyze films with an eye towards their formal and ideological underpinnings; and apply this work to our own non-fiction films and videos. In the final phase of this course, you will produce a short video that demonstrates a high level of critical engagement with the non-fiction form.

Film 4910: Murder Most Foul: Crime Films

TTh 3:45-5:50

Kirsten Thompson



How have crime and violence been central concerns in cinema since its beginnings? What kinds of genres and subgenres have formed around the representation of the criminal and violence? What is the relationship of crime cinema to the formation of modernity, and how does it engage with key technologies like the fingerprint and DNA that map and profile the body? How does the crime film engage with vexed issues of race, class, gender and nation? From the gangster film, ‘whodunit’, film noir and neo-noir, to the heist film, erotic thriller, serial killer film, crime television and the work of Hitchcock, Coppola and Nolan, we will survey a variety of different narrative and generic formulations of the crime film, from juvenile delinquents on the run to murder amongst friends, to the revenge

drama. Throughout we will consider the narrative function of “detection” and its relationship to the spectatorial experience of consuming and reconstructing specific questions of the whodunit-- namely, who did it ? and why ? We'll look at how crime cinema engages with discourses in criminal law and psychology, including sociopathy, *mens rea* and *actus reus*, the insanity defense and the M’Naghton rule. The class will then conclude with an examination of the serial killer in recent cinema, pulp fiction, and television. Films may include some of the following: *M*, *Shallow Grave*, *Cape Fear*, *Blood Simple*, *Heavenly Creatures*, *The Godfather*, *Goodfellas*, *Se7en*, *Oldboy*, *Silence of the Lambs*, *Hannibal*.

This class can fulfill your genre requirement for Film Majors (PEP required)

