

# Film Studies - Winter 2018 Courses

## UCOR 1300-01: Visual Storytelling

J. Barda

T/Th 10:15 AM – 12:20 PM



Structured around the topic of artificial intelligence, this course will explore a concept that has inspired filmmakers from the dawn of the medium to the present day. Approaching this topic from both a creative and an academic perspective, the course will provide students the opportunity to develop skills in creative thinking and expression; have direct experience in the process of creating original

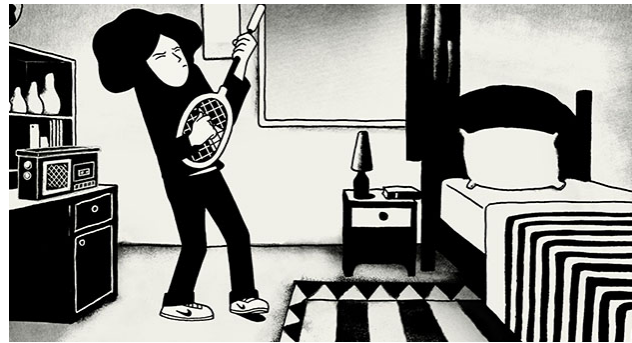
film-related work; learn to articulate a vision through film and seek to share that vision with others; learn and be able to apply basic filmmaking techniques and aesthetic principles relevant to film; incorporate an understanding of the social, political, economic, and historical contexts of film movements into creative expression; learn and be able to apply simple principles to evaluate and interpret films; and reflect on and analyze film and the creative process.

## UCOR 1300-02: Visual Storytelling

C. Downing

M/W 3:40 – 5:45 PM

This course takes a production-based and content-creation approach towards exploring the history, process and development of visual storytelling strategies. We will spend the duration of the course exploring the following question: what do totem poles, cave paintings, Japanese pictograms, newspaper headlines, iconic photographs, 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, visual sequences, 16mm film direct animation, flip books and video production.



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

K. Thompson

T/Th 10:15 AM – 12:20 PM



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 3020-02: History of Film**

B. Stork

T/Th 6:00 – 8:05 PM

Film—as technology, art, industry, and cultural force—dominated the 20<sup>th</sup> Century and continues to influence the media landscape of the 21<sup>st</sup> Century, despite repeated declarations of cinema's death. This course provides a survey of this history, moving from the invention of the cinema in (approximately) 1895 through to the present. The class covers major film movements such as Soviet Silent Film, Classical Hollywood and genre filmmaking, post-WWII “New” cinemas (Italian Neo-realism, La Nouvelle Vague, and New German Cinema), and American Independent Film.

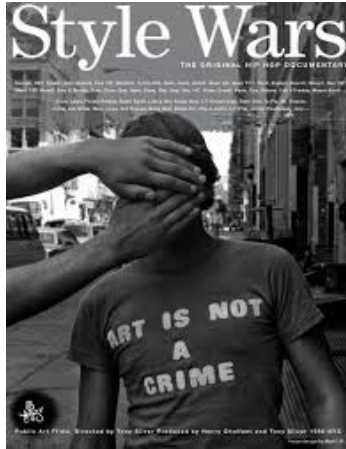
These movements, and their films, are continually put in their social, cultural, national, and political contexts, including their relation to changing technological and economic systems. In addition to the canonical history of western cinema (dominated by the United States and western Europe), the course puts this history in conversation with challenges from Third Cinema (postcolonial film), radical political cinema, and experimental film, as well as cinema from other film industry centers such as Japan, India, and China. Work for the course consists of weekly reading of 50-100pgs (primarily from a textbook), 1 historical analytic essay, 1 group presentation, a midterm and a final exam.



## Film 3270-01: Documenting Hip Hop: Keeping it Real Since '83

B. Stork

M/W 3:40 – 5:45 PM



“We know where the real life documentarians are. Of course, the mighty Mos Def is a real life documentarian. Talib Kweli, real life documentary.”— Mos Def (Yasiin Bey), “Intro” *Mos Def and Talib Kweli are... Black Star*

Hip Hop, the subculture born in the Bronx, NYC, in the mid-1970s among working class black and latinx youth, is now a global cultural force, equally present in uprisings in the global south as it is in the consumer and corporate world of the north. Within a decade of its emergence a visual record of the subculture took hold. Since these early days, hip hop has remained a compelling subject for film and television, especially documentary and non-fiction. This course examines a selection of these nonfiction films and videos devoted to hip hop. Beyond exploring the visual history of hip hop as a subculture, the class also focuses on the ways both hip hop and documentary, in various and contested ways, make claims on (and to) reality. On one hand, questions of authenticity, truth, and social justice are at the core of both documentary and hip hop; on the other hand, both forms of expression rely on fantasy, desire, and a voyeuristic investment in otherness. These contradictions and complexities, as well as the formal and aesthetic conventions of both genres, are at the core of the course’s analysis of the history and continued relevance of both hip hop and documentary. Work for the course consists of roughly 30pgs of reading a week, 3 short reflection papers (2-3pgs), a midterm exam, a group presentation, and a final research paper (10-12pgs).

## Film 3420-01: Filmmaking II

C. Downing

T/Th 3:45 – 5:50 PM

Expanding from the technical fundamentals acquired from Filmmaking I, this course prepares filmmakers to effectively understand and delivery stunning cinematography through informed focal length choices, stylized lighting, and arresting camera movements. Filmmakers will spend more time pushing the production value of their work as they focus on client-level films.

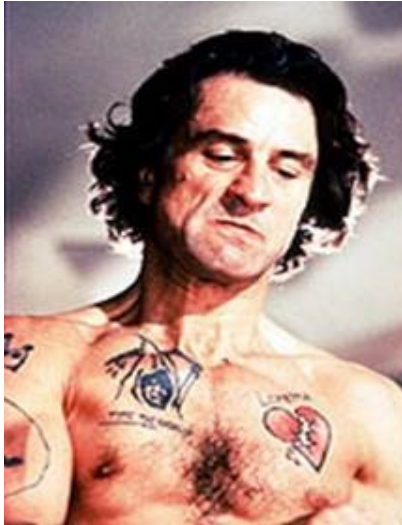
Filmmakers can expect to work on public-facing films in our community and to crew on sets supporting advanced film productions.



## Film 3910-01: Film Genre: Crime

K. Thompson

T/Th 1:30 – 3:35 PM



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, biometrics and DNA that map and profile the body? How does the crime film engage with issues of race, class, gender and nation? From the gangster film, 'whodunnit', 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: *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)*

## Film 3910-02: Hollywood: The Business of Filmmaking

J. Keasey

M/W 6:00 – 8:05 PM

Whether you wish to be a director, screenwriter, cinematographer, editor, producer, or any position above (or below) "the line", your future requires a firm grasp of "the industry". In this class, students will learn how to navigate the complex and evolving ecosystems of Hollywood's traditional studio system and the indie film world. Led by two experienced working professionals -- one a Los Angeles based, WGA writer who has been hired to write films for Will Smith, Justin Lin and Fan Bing Bing, among others; the other a prominent entertainment attorney who has helped package numerous Northwest productions -- students will learn how to network, pitch, acquire options, package scripts, acquire managers, seek out agents, work with production companies, explore indie finance, draft donor models, market films, strategize distribution, submit to film festivals and much much more!





## **Film 4400-01: Filmmaking III: Industrial Film**

J. Peterson

T/Th 6:00 – 8:05 PM



This class will teach you how to make corporate or industrial films on commission for clients, whether non-profit or commercial. These films are called industrials, or non-theatrical films that are made for many different functions: advertising, promotion, fund raising, instructional, advisory and so on. For many working filmmakers, they are the bread and butter of a professional life. For those students interested in being professional filmmakers, this class will help you gain essential professional skills. We will have several real

life clients, both internal (university) and external (non-profit). Class assignments will help build on the many steps necessary to help create a video for a client's particular needs, from understanding the client's initial's request and constraints, to the pitch that must balance your own creative contributions with those constraints, to executing the final product.

*Prerequisite: Intro to Filmmaking I or waiver/consent of the instructor, or Director of Film.*