

Film Studies-Spring 2019 Courses

UCOR 1300-11 Visual Storytelling: Documentary

Dr. Alex Johnston

T/Th 8-10:05AM

ADMN 208

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 1400-03 Social Justice Cinema in the Wake of the Great Recession (2008-2018)

Dr. Benedict Stork

T/TH 1:30-3:35pm

ADMN 222

Nearly from its inception, the cinema (film, movies) took up questions of justice, no doubt because as a mass medium it appealed to social reformers, government officials, and capitalist investors, and their interest in influencing as many people as possible.. Historically this interest in justice, and the use of the cinema in pursuit of justice, is especially prevalent in years of conflict, turmoil, and crisis; in this, our time is no different. The financial collapse of 2007-2008,

where a crisis in the mortgage market metastasized into a global financial meltdown, now dubbed the “Great Recession,” is the signal event of our present as the stark injustices of contemporary society could no longer be hidden or denied in the face of disaster. The years following 2008 have seen the rise of dangerous proto-fascism, a consolidation of corporate power, and a crisis in basic human need in the form of housing “shortages,” privatization of drinkable water, and oncoming environmental disasters. But we have also witnessed a renewal of social movements across the political spectrum, from the Tea Party tax revolts to Occupy Wallstreet, from Black Lives Matter to Incels and Proud Boys. In response to our present conditions, UCOR 1400 Social Justice Cinema, Spring Quarter 2019, will focus (primarily) on films released between 2008 and 2018, taking up the multiple ways cinema has produced visions of justice in a time of crisis. We will screen a mix of fiction and documentary, mainstream and experimental films, on distinct but still related topics such as drone warfare, police violence, persistent racism, democracy and its discontents, finance and contemporary capitalism, gender and sexual identity, mass

incarceration, and mass surveillance. Among the films included in the class are *The Big Short* (McKay, 2015), *Fruitvale Station* (Cugler, 2013), *Whose Streets?* (Folayan and Davis, 2017), *Inside Job* (Ferguson, 2010), and *Get Out* (Peele, 2017).



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(*Whose Streets?*, 2017)

FILM 3250: Science Fiction Film

Dr. Ben Schultz-Figueroa

T/TH 3:45-5:50pm

PIGT 100

How do depictions of the future effect our present day? What role do these speculations play in our politics, our arts, our sciences? How has the desire to visualize the future been pursued on film? These are some of the questions we will ask together in Science Fiction Film. This course will examine the tropes, techniques, and preoccupations of science fiction. Space, cyborgs, aliens, and virtual reality will be among the weekly topics. You will engage with a wide range of material, from blockbuster features to short stories, video games to silent films, philosophy to

kitsch. You will also learn various approaches to the central tropes and concerns of the science fiction film, considering the genre's intersection with philosophy, media studies, politics, and science."



FILM 3910-01
Los Angeles and Film
Dr. John Trafton
M/W 6:00-8:05pm
PIGT 100



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 3910-02 Film Festivals

Dr. Justine Barda

T/TH 10:15-12:20

PIGT 100

The film festival is a vital part of the film industry, and of particular importance in the world of independent film. One of the critical steps on the road to a film's success, a festival can mean the difference between a film being seen around the world and not being seen at all. Conversely, in this age of sequels, reboots, and franchises, festivals give audiences access to films they might never have the chance to see otherwise. In this course, we will explore the major film festivals around the world, and immerse ourselves in the festival in our own backyard, SIFF, the largest film festival in the US. We'll study all aspects of festival production, with particular to programming, from the perspective of both the programmers who curate the selection as well as filmmakers trying to navigate the festival circuit.

This course will entail attendance at 6-8 festival screenings. It will also entail a 6-hour volunteer commitment.



FILM 4400-01 Filmmaking III

Dr. Alex Johnston

M/W 3:40-5:45

M PIGT 100/W ADMN 224

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: Film Theory

Dr. Ben Schultz-Figueroa

T/TH 1:30-3:35pm

PIGT 100

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 4910-01 Film & Modernism in Paris

Dr. Edwin Weihe

T/6:00-8:30pm

ADMN 326




Paris is a birth place of cinema, site of the first public film screening and some of the earliest movie houses, paradise to filmgoing fanatics (300 films in 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 subtleties and shades of mystery –

is the place to shoot a short film as your course project. But in this course, film study and filmmaking 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 five bi-weekly evening meetings, and concludes with 14 days in Paris, June 19-July 3. 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 and for a detailed course description.



THINKING ABOUT YOUR FUTURE CAREER?

All Students are recommended to take at least one 5 credit Internship in Spring Quarter before graduating!

Pick up the Internship forms packet from the English Dept Front Desk and speak to a faculty member about supervising your internship

Questions?:
Contact Dr Kirsten Thompson,
Eng. Dept Internship Director
thompski@seattleu.edu

FILM 4950 Internships

A 5 credit internship can count towards your film major and requires 15 hours weekly with the employer, or 4 credits requires 12 hours, 3 credits, 9 hours, and so on.. In addition to these hours, you will also need to meet with the Film Program Internship Director (and your academic supervisor), Dr. Kirsten Thompson, and complete specified academic assignments for her during the term (such as storyboards, journals, visual media, reflective essays, TBA).. For more information on internships for credit, [go here](#), find yourself an internship via Handshake and pick up the packet of forms from Shawn Bell. See Dr. Thompson for any questions!