

FILM AND MEDIA COURSE OFFERINGS: WINTER 2023

UCOR 1300-01 Visual Storytelling Documentary

Alexander Johnston

TTH 3:45-5:50



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 1300-02 Cell Phone Filmmaking

Benjamin Davis

TTH 1:30-3:35



This course will be an efficient and comprehensive introductory to filmmaking shot on mobile phones. Utilizing the techniques of video production, students will gain insight, knowledge and experience of cinematic filmmaking using their smartphone. Using the latest free Apps for cell phone filmmaking, will help provide a range of powerful cinematic tools for students to use as resources. No prior filmmaking experience is required, this course introduces students to the necessary

components of film. Drawing from actual examples of successful commercial box office films that were shot on smartphones, students will learn about lighting, audio, framing, exposure and composition. The specific skill sets acquired in this course will prep students should they desire to expand their filmmaking capabilities beyond cell phone use.

UCOR 1400-08 Cinema of Surveillance

Benedick Stork

TTH 1:30-3:35



Jimmy Stewart as L.B. Jefferies watches his neighbors through a telephoto lens in *Rear Window* (Hitchcock, 1954).

You watch and are watched. Sometimes you are hidden and sometimes you feel seen. The screen looks like a window, and we look into windows like they are screens. From early on, perhaps even before its invention, the cinema—film, movies, moving images—was entangled with surveillance, the act of watching and being watched over. As a technology for recording the visibly “real,” cameras promised security and evidence, defenses against crime, dissidents, and disorder, impassive mechanical eyes without bias or judgement; at the same time, cameras became tools for storytelling and machines for projecting fantasies. These aspects of the cinema quickly merged and, so, the cinema soon told stories and projected fantasies about security and evidence, about watching and being watched, to audiences seated in dark rooms staring into screens that masquerade as windows into the worlds of others. The lines between screens and windows, theaters and homes, entertainment and observation have continued to blur in the 125 years since cinema’s birth.

In this course students will explore both the cinematic representation of surveillance and the ways cinema, along with other moving image media, partake in surveillance as a social process and reality. To do this the class will screen both fiction and documentary films, such as *The Dark Knight*, *Citizen Four*, and *BlacKKKlansman*, while reading foundational and contemporary academic writing on surveillance and visual media. The overall goal of the course is for students to critically engage the role of surveillance in the contemporary world and its relation to moving images.

UCOR 1400-09 Social Justice Cinema

Benedict Stork

TTH 10:15-12:20

Cinema is full of images of police, courts, and prisons in films inspired by the promise of freedom and justice. But do these two subjects actually coincide in the history of cinema or our society? Are films focused on policing, trials, and punishment concerned with justice?



Radio Raheem (Bill Nunn) dead at the hands of the NYPD in *Do the Right Thing* (Lee, 1989)

If so, what does justice look like in images of criminal justice system? If not, how has cinema upheld or challenged the role of this system in our society and its claims to justice and liberty? In this course we will attempt to answer these questions by watching and discussing a selection of films

from the late 20th Century through to the present that focus on police, courts, prisons. Along with screening films ranging from documentaries, art house and international cinema to Hollywood blockbusters, our conversations will be informed by readings from film and media studies, critical legal studies, court rulings, mainstream journalism, and abolitionist scholars, activists, and organizers. Possible film selections for the course include *Training Day* (Fuqua, 2001), *Do the Right Thing* (Lee, 1989), *Time* (Bradley, 2020), *Hate* (Kassovitz, 1995), and *13th* (DuVernay, 2016). Work for the course consists of roughly 20 pages of reading per week, two personal reflections (2 pages), three short film analyses (~2-4 pages), a group presentation, and a final critical essay (~7-10 pages).

FILM 2000-01 Intro to Film and Media

John Trafton

TTH 3:45-5:50



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.

FILM 2005-01 Horror Film and Media
John Trafton
TTH 6:00-8:05



This course will examine the horror genre in two ways simultaneously. We will look at the history of the genre, from its origins in nineteenth century literature and Freudian psychoanalytic theory to the horror cinema of the twenty first century in all its rich, global diversity. At the same time, we will closely examine the genre's different tropes and subgenres: the ghost, the monster, the vampire, the walking dead, the unholy demon, and the nefarious other. The aim of this course is to provide a general overview of the genre, develop an understanding of its various themes and subgenres, and explore what these films have to say about the cultures that produce them. Most importantly, this course has a keen interest in why horror works. Why has the genre endured and why do we like to be scared?

FILM 3003-01 Film Festivals
John Trafton
MW 3:45-5:50



The film festival plays a key role in the distribution and exhibition of a film and is of particular importance for independent and experimental film. Of the thousands of films made each year, only a small percentage of these are accepted and shown at some of the most prestigious festivals like Cannes, Sundance, Toronto, Berlin, Venice and SXSW.

In this class, we will study the key historical and contemporary role of the film festival in national and global film industries. We will explore the cultural and national status of film festivals, recent trends in award winners, and key international and local festivals, including the Social Justice Film Festival, the Seattle International Film Festival, Tasveer, and the Seattle Queer Film Festival. We'll also explore the world of curation with invited speakers from local film festivals and consider what festivals mean for audiences, filmmakers and cinephiles.

FILM 3100-01 Filmmaking II
Alexander Johnston
TTH 1:30-3:35



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 3104-01 Sound for Film and Media
Craig Downing
TTH 10:15-12:20



While using proper film mics and effective mixing techniques, practice recording dramatic dialogue, impacting podcasts and

rich radio commercials all to elevate your filmmaking skill set. Learn and understand professional tricks for audio mixing and audio effects. Through hands-on practice, practice with lav mics and build lucious sound design while mastering this marketable skill of sound production for film.

FILM 4950 Film Internships
Kirsten Thompson



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

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.