

# FILM + MEDIA

## MODEL PROGRAM

The Film+Media program is an integrated model, intertwining studio work, critical/historical studies and humanities/sciences. Students' placement in the program is dependent on portfolio review and transfer credits.

<i>Film+Media (Studio + Critical &amp; Contextual Studies)</i>	<b>84</b>
<i>Humanities &amp; Sciences</i>	<b>30</b>
<i>College Electives</i>	<b>6</b>
<i>Total Credits for a BFA Degree in Film+Media</i>	<b>120</b>

### FIRST YEAR

FOUNDATION	FALL	SPRING
<i>FN 123 Interdisciplinary Studio I</i>	<b>9</b>	–
<i>FN 124 Interdisciplinary Studio II</i>	–	<b>9</b>
<i>FN 133 Critical &amp; Contextual Studies I</i>	<b>3*</b>	–
<i>FN 134 Critical &amp; Contextual Studies II</i>	–	<b>3</b>
<i>HS 113 Writing &amp; Analysis I</i>	<b>3</b>	–
<i>HS 114 Writing &amp; Analysis II</i>	–	<b>3</b>
<i>Total Credits</i>	<b>15</b>	<b>15</b>

\*Counts towards H&S requirements

### SECOND YEAR

	FALL	SPRING
<i>FM 223 Introduction to Narrative Film</i>	<b>6</b>	–
<i>FM 224 Narrative Film Production</i>	–	<b>3</b>
<i>FM 225 Introduction to Experimental Film</i>	<b>3</b>	–
<i>FM 226 Writing the Screen Story</i>	–	<b>3</b>
<i>FM 233 Film Language</i>	<b>3</b>	–
<i>FM 234 World Cinema Since 1960</i>	–	<b>3</b>
<i>HS 213 Research in the Liberal Arts I</i>	<b>3</b>	–
<i>HS 214 Research in the Liberal Arts II</i>	–	<b>3</b>
<i>College Elective</i>	–	<b>3</b>
<i>Total Credits</i>	<b>15</b>	<b>15</b>

### THIRD YEAR

	FALL	SPRING
<i>FM 323 Advanced Narrative Film I</i>	<b>3</b>	–
<i>FM 324 Advanced Narrative Film II</i>	–	<b>6</b>
<i>FM 325 Advanced Non-Fiction Film</i>	<b>3</b>	–
<i>FM 326 Studio Elective</i>	–	<b>3</b>
<i>FM 333 Major Topics and National Cinemas</i>	<b>3</b>	–
<i>FM 334 Major Directors</i>	–	<b>3</b>
<i>HS Continuing Studies</i>	<b>3</b>	<b>3</b>
<i>College Elective</i>	<b>3</b>	–
<i>Total Credits</i>	<b>15</b>	<b>15</b>

### FOURTH YEAR

	FALL	SPRING
<i>FM 423 Senior Thesis</i>	<b>6</b>	–
<i>FM 424 Senior Thesis II</i>	–	<b>6</b>
<i>FM 425-426 Studio Elective</i>	<b>3</b>	<b>3</b>
<i>FM 419 Professional Practices</i>	–	<b>3</b>
<i>HS Continuing Studies</i>	<b>6</b>	<b>3</b>
<i>Total Credits</i>	<b>15</b>	<b>15</b>

## COURSE DESCRIPTIONS

### FM 223 Introduction to Narrative Film

6 Credits, Fall

An introduction to storytelling and style in film that provides students with practical opportunities to develop their voice in creating work of their own. The class takes up visual storytelling in two main forms of narrative cinema: fiction and non-fiction. Over the semester students will learn the rules of the 'continuity' system as well as the value of discovering alternatives to it, taking lessons learned in the Film Language class to understand how important filmmakers have achieved their effects, beginning with the shot and going on to explore how shots are cut together in commercial filmmaking, in classic art-house films, and in radical experiments. From shots and cuts students will explore camera angles, camera movement, sound, light, acting for the camera, and editing. By the end of the semester students will have a basic understanding of the rules of cinema and will have discovered some of the aesthetic power that comes from breaking those rules.

### FM 224 Narrative Film Production

3 Credits, Spring

In this course students will form different production teams to make short narrative films. Each student will participate in producing three films, and each will rotate among roles, from producer to editor, first making pieces individually and then making them collaboratively. Students will learn more deeply how to break down scripts for image and psychological impact, how to scout locations (and make sets), how to direct actors for the screen, how to work in a creative team, make shot lists, and edit and deliver final films. Some scripts developed in Writing the Screen Story will be produced in this course.

### FM 225 Introduction to Experimental Film

3 Credits, Fall

In his delightfully elliptical and strange book, *Notes on the Cinematographer*, the filmmaker Robert Bresson writes, "An old thing becomes new if you detach it from what usually surrounds it." In this course, students are asked to make the movies new again by making motion pictures outside of the constraints of narrative. We begin with the basics, image + sound, and assuming that the self is still a mystery worth investigating. Over the semester students will make films from smartphones, from still cameras, from dreams and unconsciously developed material, and will produce many short films that accepts another of

## FILM+MEDIA COURSE DESCRIPTIONS *(continued)*

Bresson's precepts: "what is for the eye must not duplicate what is for the ear."

### **FM 226 Writing the Screen Story**

*3 Credits, Spring*

This course focuses on writing stories for the screen and on developing those stories into short films. Students will examine the structures of classic and recent screenplays, including some for new (web-based) platforms, and write five 10-15 page screenplays of their own that will include two adaptations from short fiction, two stories made from the conventions of genre, and an original piece. Throughout, students will study the three-act structure as practiced in the U.S. and in more suggestive structures developed over the past half-century in other parts of the world. Students will spend time focusing on the fit, in screen stories, between action and dialogue.

### **FM 233 Film Language**

*3 Credits, Fall*

This is a film history seminar paired with the Studio courses, a discussion-based class in the evolution of film language from the Etienne-Jules Marey's scientific experiments in the 1880s to the Lumiere Brothers in 1895 to Citizen Kane and beyond. In this course students study how films evolved from static, one-shot set-ups to the language we know as the continuity system: establishing shots, parallel action, close-ups, sophisticated camera movements, lighting, the introduction of sound, the revolution in deep focus photography, and how the Surrealists along with Sergei Eisenstein changed the way film and filmmakers saw the possibilities in the cut. Each Critical and Contextual Studies course is designed as a Liberal Arts course and as a key to furnishing of the imagination of the next generation of filmmakers.

### **FM 234 World Cinema Since 1960**

*3 Credits, Spring*

This course is a semester-long survey of films from major producers of films in the world, including France, Japan, Italy, the U.S., Hungary, Poland, England, Sweden, and China. This seminar introduces students to the further evolution of film language, the development of Modernism in cinema, and the considerable achievements of Jean-Luc Godard, Michelangelo Antonioni, Yasujiro Ozu, Akira Kurosawa, Chantal Akerman, Federico Fellini, Roman Polanski, Ingmar Bergman, and, among other filmmakers, Kar-wai Wong. Throughout, we will read critical texts and perform close and careful readings of

the films. Students will learn how to see films made from sometimes radically subjective points of view, and how to describe their effects and how they make meanings.

### **FM 323 Advanced Narrative Film I**

*3 Credits, Fall*

Each student in this studio course will write and direct one fiction short film in the course of the semester: each will also act as chief creative crew (cinematographer, editor, sound designer) for at least two other films. Each film will be proposed to the class (by the filmmaker) and critically evaluated before being approved by faculty, and each film will be subject to constraints: use of only available light, for example, or being composed of a majority of long takes, or movement. Production schedules and delivery dates will be part of the work, and each piece will be developed from the beginning in consideration of a final outlet, as for example for theatrical exhibition (or film festivals), television, or a newer platform devoted to original programming such as Hulu+ or www.louisck.net.

### **FM 324 Advanced Narrative Film II**

*6 Credits, Spring*

Each student will choose to concentrate work for the semester in one film form: the personal essay, fiction, documentary, or experimental film. Each will develop, write, produce, direct, and edit two films in this form, proposing each to the class as an idea before writing the treatment/screenplay and/or submitting storyboards. These will be critically examined by the class before being "greenlit" by the faculty member. Then each will be produced, with fiction and documentary films being made collaboratively and personal essay and experimental films being made either collaboratively or as solo works. For the former two, students in the class will be expected to act as creative collaborators. In every case, the final goal is the fit of content with style, with students focused on deepening their work with each.

### **FM 325 Advanced Non-Fiction Film**

*3 Credits, Fall*

Each student in this studio course will write and direct one short non-fiction or essay film in the course of the semester, and each will also act as chief creative crew (cinematographer, editor, sound designer) for at least two other films. Each film will be proposed to the class (by the filmmaker) and critically evaluated before being approved by faculty, and each film will fit with certain conditions or styles such as the personal essay film, *verité*, the interview, and the portrait of the artist film.

### **FM 326 Studio Elective 3 Credits, Spring**

Studio electives are offered to junior and senior students in the visual arts departments and programs: Art, Design, Film, and Interior Architecture. The studio electives are structured in 5-week modules. Students can choose any combination of modules including 3 different modules, 2 modules of the same subject or 1 different module, or 3 modules in the same subject per unit offering the choice of breadth or depth. Students have the opportunity to explore subjects in other departments.

### **FM 333 Major Topics and National Cinemas**

*3 Credits, Fall*

This course will rotate from year to year, focusing on one of eight topics or national cinemas, each designed for the study of movements and national trends over time. Topics will include: **Surrealist Film From Bunuel to Leos Carax**, which covers this form's confrontation with the porous boundary between conscious and unconscious life; **French Cinema** examines the second most productive cinema in the world, from the Lumiere Brothers to the filmmakers of the 'cinema du look'; **Asian Cinema** will examine the related yet different traditions of Japan and China, especially focusing on the period of sentimental dramas of the 1940s through to the films of 5th and 6th generations in China and the two major periods of Japanese filmmaking; **Films of the Other Europe** will look at Northern European Film (Finland, Germany, Sweden,) and Eastern European film (Czechoslovakia, Poland, Germany, Hungary); **Films of the New World** covers Mexico, Brazil, Argentina, Canada; **Italian Cinema** takes up Neo-Realism, Italian Modernism (Fellini, Antonioni, Bertolucci) and, among other movements, the Spaghetti Western. A limited number of genres will be explored: **The Western from Stagecoach to No Country For Old Men**; and **Noir: Global Crime From The Big Sleep to Oldboy**.

### **FM 334 Major Directors 3 Credits, Spring**

This is a rotating set of seminars on major directors that focus on one or two in a semester and that allow students to more fully study their visions, themes, major contributions to the culture and to film language. In short, it offers students the rare opportunity to regard the work of a master in three dimensions over his or her lifetime. Filmmakers to be selected among are **Howard Hawks** (*Scarface*, *The Big Sleep*, *Red River*, *Rio Bravo*), **Alfred Hitchcock** (*The 39 Steps*, *The Lady Vanishes*, *Notorious*, *Rear Window*,

*(continued next page)*

## FILM+MEDIA COURSE

### DESCRIPTIONS *(continued)*

*Vertigo*), John Ford (*Stagecoach*, *Young Mr. Lincoln*, *My Darling Clementine*, *The Searchers*, *The Man Who Shot Liberty Valance*), Yasujiro Ozu (*I Was Born But . . .*, *Late Spring*, *Tokyo Story*, *Floating Weeds*, *Late Autumn*), Akira Kurosawa (*Rashomon*, *Stray Dog*, *Seven Samurai*, *Ikiru*, *Yojimbo*, *Ran*), Orson Welles (*Citizen Kane*, *The Lady From Shanghai*, *Touch of Evil*, *Chimes at Midnight*, *The Trial*), Jean-Luc Godard (*Breathless*, *My Life to Live*, *Contempt*, *A Married Woman*, *Pierrot le fou*, *2 or 3 Things I Know About Her*, *In Praise of Love*), Chantal Akerman (*Jeanne Dielman*, *News From Home*, *Hotel Monterey*, *No Movie Home*), Agnes Varda (*Le Bonheur*, *Cleo From 5 to 7*, *Vagabond*, *The Gleaners and I*), and Joel and Ethan Coen (*No Country For Old Men*, *True Grit*, *O Brother, Where Art Thou?*, *A Serious Man*, *Hail, Caesar*, *Miller's Crossing*).

**FM 418 Internship** 1–6 Credit(s), Fall/Spring  
Internship. Arrange with Department Chair.  
Department authorization required.

#### **FM 419 Professional Practices**

3 Credits, Spring

Becoming a professional filmmaker means knowing how to pitch ideas, work with entertainment attorneys, write grants, submit to festivals, compose emails, form LLCs and production companies, meet professional deadlines, work with other producers, production companies and clients, audition actors, raise funds, create crowd-funding pitches, write budgets, resolve creative differences, and be creatively nimble in an ever-evolving creative world. In this course students will learn all of these skills and will put them into practice in a variety of real-world exercises, practices and tests.

#### **FM 423 Senior Thesis** 6 Credits, Fall

Students will take what they have learned in their sophomore and junior years and concentrate in this final year on developing (perhaps still discovering) their voices and their themes, and on finishing films professionally with titles, credits, and more complete sound design. Students choosing to work with documentary film, the personal essay or fiction will learn to create complex stories with subplots and subtexts. Students choosing to focus on experimental or personal essay films will concentrate on enriched combinations of image and sound perhaps over narrative (as it is usually understood). All students will learn about producers' work, including line



production (financing), and how to make work with layered soundtracks. Students will make one or two films totaling 20-30 minutes of finished work, all in consultation with faculty and program leader. Each student will contribute to at least two other film projects. In the last module, students will submit their BFA proposal.

#### **FM 424 Senior Thesis II**

6 Credits, Spring

In this final semester students will focus on producing work for the BFA show that demonstrates their talent for filmmaking and their ability to combine shots in montage, to work with space, actors, camera movement, sound, and pace. Students will be encouraged to choose to work with a different form from the one they chose in the fall semester. Students will pitch work to faculty, program leader, and fellow students before beginning work on production, and completing 20-30 minutes of completed work by the end of the semester. As in other Film Studio courses, each student must also contribute creatively to at least two other film projects.

#### **FM 425, FM 426 Studio Elective**

3 Credits, Fall

Studio Electives are offered to junior and senior students in the visual arts departments and programs; Art, Design, Film and Interior Architecture. The studio electives are structured in 5-week modules. Students can choose any combination of modules including 3 different modules, 2 modules of the same subject or 1 different module, or 3 modules in the same subject per unit offering the choice of breadth or depth. Students have the opportunity to explore subjects in other departments.

## FILM FACULTY

**LYALL BUSH** Chair, Film+Media

MA Rutgers University

BA Concordia University

**STACI BERNSTEIN** Adjunct Instructor

BFA Cornish College of the Arts

**YAEL BRIDGE** Adjunct Instructor

MFA Stanford University

MA The New School

BA Reed College

**ROBERT CAMPBELL** Professor

MFA California Institute of the Arts

BFA California Institute of the Arts

**ROBINSON DEVOR** Adjunct Instructor

BFA Southern Methodist University

**CHARLES MUDEDE** Adjunct Instructor

BA Western Washington University

**WARD SERRILL** Adjunct Instructor

BA University of Washington

CPA University of Washington