Film

FIL 2500. Prior Learning: Film. 1-5 Unit.
FIL 3290. The Art of Screenwriting. 3-4 Unit.
This class uses a workshop format for students to develop the fundamental tools and techniques of screenwriting for film. It is designed to provide the creative and film writing student with skills that cultivate an ability to create compelling narrative story lines, a nuanced understanding of the dramatic structure of screenplays, and an ability to effectively read and write in film script format. The class is designed for the screenwriting student who is prepared to originate new work and present it in a supportive and rigorous workshop setting. Work will be given a close reading by all students and the teacher in the workshop. Participants will give detailed written comments as well as engage in group critique of work. The class will seek to investigate screenwriting as a genre that is both bound by conventions but breaks with held formulas. We will reflect on the commercial versus the artistic aspects of the screenplay and the demands of each market- how can the screenplays and stories we want to tell be both personal (reflect our cultural identities) and viable in a commercial marketplace?

FIL 3500. Prior Learning: Film. 1-5 Unit.
FIL 3510. Independent Study. 1-5 Unit.
FIL 3530. Internship. 1-5 Unit.
FIL 3880A. American Culture & Soc Through Film. 3-4 Unit.
This course explores, through the medium of film, a variety of social, cultural, and political themes within American society from the 1920's to the present. The goal of the course is to investigate a series of topics reflected in cinema, which influence popular consciousness through representation of images, values, ideals and myths. The topics are approached through Hollywood films, documentaries, film clips, texts, supplemental readings, and lectures. From such perspectives students can examine vital motifs and themes in American life: power and the issue of empowerment; gender and race relations; sexuality and romance; war and peace; crime and violence; class divisions; decline of the family, and so forth. This course emphasizes the dialectic between the larger cinematic enterprise and the social reality of American life, especially throughout the post-World War II years.

FIL 4050. Political Documentary: Challenging the Official Story. 3-4 Unit.
Over the past decade documentary films have entered a new golden age: more popular, more seen and appreciated, more in number, and more important than ever. This course considers the history and politics of recent documentaries; their challenge to the official stories of government and media; their presentation of an alternative reading of our times. The films of Barbara Kopple, Michael Moore, Errol Morris, Robert Greenwald and others will be examined in an effort to come to a critically informed understanding of the work of contemporary political documentary, its methods, techniques and strategies. Writing in 1969, urban sociologist Martin Oppenheimer described the city as the most vulnerable social structure ever conceived by humans. Nearly forty years later, when close to half of the world's population lives in urban areas, Oppenheimer's statement takes on special meaning as city dwellers face both enormous challenges and unique opportunities that will shape the future of the global community. Drawing upon examples from cities as diverse as Beijing, New Delhi, London, Sao Paolo and our own Los Angeles, this course exposes students to the diverse environments, people, systems and cultural expressions that breathe life into urban experiences. What do these cities have in common? What do their differences tell us about the competing values of those who live in them? In what ways are they unique? How do cities in the twenty-first century compare with those that came before? What lessons can developing nations take away from their post-industrial counterparts? What is the source of local, national, and trans-national identities? These are but a few of the questions that frame the goals of the class. Students meet the city in which they live by interacting with people and organizations that influence Los Angeles on a daily basis. The course encourages students to utilize interdisciplinary methods to identify and engage in the social, cultural and political landscape of the city.

FIL 4800. Documentary Film Official Story. 3-4 Unit.
Documentary filmmaking is a living tradition. Historically, documentary filmmakers have influenced global policy agendas, framed political debates, witnessed events, and constructed views of reality for audiences that inspire action. The course focuses on documentary filmmaking in history and as practice. Students analyze contemporary and historical films from technical, economic, aesthetic, political and cultural perspectives, and develop their own creative visual storytelling talents through hands-on assignments, short essays, reflective writing, and finally, the production of a short film.

FIL X2000. Film / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
FIL X2004. Film & Psych / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
FIL X2005. Film & UCE / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
FIL X4000. Film / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
FIL X4004. Film & Psych / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
FIL X4005. Film & UCE / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.