The page contains a list of courses offered during the summer of 2015 in the Film & Media Studies program at an institution. The courses are organized by day, time, and location. Each course is described with its title, instructor, and some additional information about the course content and requirements. The courses cover various aspects of film and media studies, including entertainment, production technology, film festivals, and more. The document also includes requirements for majors, prerequisites, and information on the Blue Horizons Summer Program. The layout is a standard list format with courses listed in a structured manner, making it easy to navigate and understand the course offerings.
Film/Media 182  INTRODUCTION TO ENVIRONMENTAL MEDIA  R. Hutton  (SESSION A)  #15974
Part of the Blue Horizons Summer Program. Must be taken concurrently with FLMST 109EM (Environmental Media) FLMST 109EP (Post Production for Environmental Media) and EEMB 94 (Issues in Marine Conservation). Ties the acquisition of critical viewing skills for film to the practice of conceiving and writing short environmental documentaries. Students screen narrative films and documentaries, deconstruct them and use their new proficiency to write their own documentary treatments.
Lecture:  T R  9:00-11:50am  SSMS 2303

Film/Media 187CC  COSMIC CINEMA  H. Gooshwin  (SESSION B)  #17632
How do films reveal scales of time and space that defy our perception and comprehension? How do they imagine, explain, and explore scientific phenomena at macrocosmic and microcosmic scales, and how do they situate human life within them? This course will consider a range of films from early cinema to 2014’s Interstellar, probing how cinema combines fantasy and science to envision the extreme ends of scale, including atoms, microbes, stars, and the universe.
Lecture:  M W  4:00-6:50pm  SSMS 2017

Film/Media 187HH  CANCELLED

Film/Media 187HK  BOOMS, BUSTS, & BULLETS: HONG KONG CINEMA 1980-2010  W. Jacks  (SESSION A)  #16006
This course surveys the evolution of the Hong Kong film industry from the early 1980s to the present, tracing the rise, fall and reconfiguration of the territory’s production, distribution and exhibition sectors through historical scholarship and close analyses of film texts.
Lecture:  M W  1:00-3:50pm  SSMS 2013

Film/Media 187KW  KILLER WHALES, CUTE KITTENS, AND TALKING PIGS S. Boman  (SESSION A)  #16022
Considers the various ways animals are represented in film (and other visual media), and how they connect with broader aesthetic, ethical, emotional, and philosophical questions. What attracts us to images of animals? What is their role in modern visual culture?
Lecture:  M W  4:00-6:50pm  SSMS 2017

Film/Media 187WF  WAR FILMS  A. Langdale  (SESSION A)  #15990
This class will examine images of war, violence and human conflict from the invention of film to the present. War has been an essential element of modern life and has formed a crucial part of western artistic representation. Filmmakers have considered many aspects of war – its creation of heroic virtue; its unending violence, brutality, and social devastation; the deeply personal experiences of war and its aftermath; and the demands it creates for new forms of representation. Although the focus will be on World War II, the Vietnam War, and the more recent American wars in Iraq and Afghanistan, research topics may include anything from the wide historical range of war and conflicts (i.e. Israeli/Palestinian conflict, propaganda shorts on YouTube from Al Queda or ISIS, etc.) and even issues of violence and abuse as they pertain to contemporary issues such as human rights (i.e. human trafficking). Both fiction/narrative and documentary films will be considered. A week will be devoted specifically to films of the more recent Iraq War.
Lecture:  T R  5:00-7:50pm  SSMS 2017

Film/Media 188A  BASIC SCREENWRITING  J. Golding  (SESSION A)  #16048
Prerequisites: Film/Media 46 or upper-division standing. (Satisfies elective (Area D) requirement)
Students will learn the basic theories of screenwriting and write the first 60 pages of a screenplay, including logline, synopsis, and outline.
Lecture:  T R  3:00-5:50pm  SSMS 2303

Film/Media 188A  BASIC SCREENWRITING  M. Miner  (SESSION B)  #16055
Prerequisites: Film/Media 46 or upper-division standing. (Satisfies elective (Area D) requirement)
Students will learn the basic theories of screenwriting and write the first 30 to 50 pages pages of a screenplay, including logline, synopsis, and outline.
Lecture:  T R  1:00-3:50pm  SSMS 2017

Film/Media 188TV  SCREENWRITING FOR TV  B. Steinkellner  (SESSION A)  #16063
Prerequisite: Film/Media 46 or upper-division standing. (Satisfies Elective (Area D) requirement)
Students will practice the art of television writing from one or more of the following: sit-com, hour-long drama, reality TV, mini-series, and documentary. Lectures focus on the theories of comedy and of drama from classical to contemporary and a brief history of TV writing.
Lecture:  T R  9:00-11:50am  SSMS 2013

Film/Media 192FT  CLASSICAL FILM THEORY  A. Langdale  (SESSION A)  #16113
Prerequisites: Film/Media 46 with a minimum grade of C and Film/Media 96 with a minimum grade of C; upper-division standing. [Required for majors] Film Studies 192FT is a survey of film theory from 1916 through the early 1970s. The main contributors include figures such as Münsterberg, Eisenstein, Amheim, Bazin, Metz, and Baudry. These theorists applied several master theories to cinema, such as psychology, psychoanalysis, semiotics and Marxism.
Lecture:  T R  1:00-3:50  BUCH 1920
Plus one required discussion section:
1) W 12:00-12:50pm  SSMS 2017  #16139
2) W 1:00-1:50pm  SSMS 2017  #16147

Film/Media 192CT  CONTEMPORARY FILM & MEDIA THEORY  A. Champlin  (SESSION B)  #16071
Prerequisites: Film/Media 46 with a minimum grade of C. [Required for majors]
Surveys the major theoretical film debates from the late 1960’s to the present day. The course explores how the post-WWII crisis in Eurocentric ideologies contributed to an epistemological shift in ideas about the nature of Western societies and their cultural production.
Lecture:  MW  1:00-3:50pm  BUCH 1940
Plus one required discussion section:
1) T 1:00-1:50  SSMS 2013  #16089
2) T 2:00-2:50  SSMS 2013  #16097

Film/Media 195I  INTERNSHIP  J. Walker  2.0 units  (SESSION A)  #16154
Prerequisites: Upper-division standing, a minimum of 3.0 grade point average for the preceding three quarter, and consent of department. Open to film studies majors only.
An opportunity for training, career sampling, and making contacts in the film or television industry. Required are approximately 100 hours of work a quarter, a final five-page report, and a supervisor's letter of verification.

Film/Media 199  INDEPENDENT STUDIES  (SESSION A/B)  #16170
Instructor Code Numbers:
| Anderson, A  11 | Brasanti, A  04 | Driskel, D B  06 | Everett, A  02 | Felando, C L  25 | Portugues, P  05 | Sarkar, B  14 | Venegas, C  16 | Walker, J  08 | Wolfe, C  09 |
BLUE HORIZONS
UCSB Summer Program for Environmental Media
Using Media to Communicate Important Stories of the Global Ocean
June 22 – August 21, 2015

BLUE HORIZONS students explore how to communicate vital stories about the ocean through media.

During this 9-week summer program, students learn elements that are essential to producing documentary films – from developing a film’s core idea and story, to thinking about its impact on its audiences, to the nuts-and-bolts of video production itself. Then, after examining the critical issues of our region’s oceans and seashores, students develop their own stories and produce their own short documentaries. The films premiere at the end of the Blue Horizons program in UCSB’s new Pollock Theater.

In this media-focused world, audiences are bombarded with messages, and are left to try to make sense of an overwhelming amount of information. How can our messages actually cut through the clutter to help motivate new awareness, new behaviors? Which strategies lead to a more effective use of media? Today’s students need a sophisticated sense of how media works and what it does, to become better communicators themselves.

The Blue Horizons summer program brings together students interested in digital media production and environmental studies to learn about important issues of the global ocean from a local, California perspective. A coordinated series of interdisciplinary courses and related activities, Blue Horizons introduces students to scriptwriting, media portrayals of the environment, the biological, socio-economic, and political aspects of marine conservation, and the latest innovations in environmental filmmaking.

Students will gain the skills necessary to communicate effectively with their peers, scientists, policymakers, and the general public by producing short, compelling videos. Issues such as marine protected areas, sustainable fishing, watershed ecosystems, beach erosion, aquaculture, and others will be closely studied, providing a foundation for the research necessary to produce an informative film. Techniques of digital video camera operations, sound gathering, lighting, and editing will also be covered.

www.summer.ucsb.edu/specialprograms.html

Required Courses

**Session A (June 22-August 1)**

**FLMST 182 –Introduction to Environmental Media** (4 units) – Richard Hutton

This course ties the acquisition of critical viewing skills for film to the practice of conceiving and writing short environmental documentaries. Students screen narrative films and documentaries, deconstruct them, and use their new proficiency to write their own documentary treatments.

**FLMST 109EM - Introduction to Environmental Media Production** (4 units) - Michael Hanrahan

This course is designed to give students the core skills needed to conceptualize, capture, edit, and deliver short-form documentaries with an environmental theme. Basic aspects of cinematography, lighting, sound and editing are covered. A required Camera Workshop is scheduled for Saturday, June 27, 2015.

**Session D (June 22-July 11)**

**EEMB 94 - Issues in Marine Conservation** (2 units) - TBA

This three week course surveys the major threats currently facing California marine ecosystems and many proposed approaches for mitigating threats and sustainably managing ecosystems. Case studies will be used to highlight the biological, socio-economic, and political aspects of marine conservation. This course will be compressed into the first weeks of the summer so that Blue Horizons students will be able to select the topic of their environmental film from a range of local ocean related issues.

**Session F: (August 3-21)**

**FLMST 109EP - Advanced Environmental Media Production** (4 units) - Michael Hanrahan

This course will have students in the field autonomously producing a short-form digital documentary. Emphasis will be on development of creative style and storytelling. To be taken immediately following FLM ST 109EM. Student's documentaries will premiere in the state-of-the-art Pollock Theater on the last day of the session, Friday, August 21, 2015.

Visit: [http://www.carseywolf.ucsb.edu/emi/blue-horizons-program-application](http://www.carseywolf.ucsb.edu/emi/blue-horizons-program-application). Applications are being accepted through [May 1, 2015](mailto:Fawcett@carseywolf.ucsb.edu) to Fawcett@carseywolf.ucsb.edu, or mail to Blue Horizons, Carsey-Wolf Center, University of California, Santa Barbara, Santa Barbara, CA 93106-4010. Applications received after that date will be considered on a space-available basis. Additional program information can be found at [http://www.carseywolf.ucsb.edu/emi/blue-horizons](http://www.carseywolf.ucsb.edu/emi/blue-horizons).