Films and Media Courses Winter 2017

(all courses are 4 units unless otherwise specified)

Schedule subject to change please check back for updates

January 9, 2017

Film/ Media 70 MEDIA CRITICISM G. Siegel
Prerequisite: Open to film and media majors only. (Required for majors) Provides students with the analytical tools required for a critical understanding of the interrelationships between media, culture, and society in America. Special attention is given to how social structures shape media and how media products return affect our cultural practices and patterns.

Lecture: TR 9:00-10:50AM BUCHIN 1910
W 7:00-8:50PM BUCHIN 1910

Plus one required discussion section:

1) T 11:00-11:50am SSMS 2017 #22517 7) W 8:00-8:50am SSMS 2017 #22574
2) T 12:00-12:50pm SSMS 2017 #22525 8) W 9:00-9:50am SSMS 2017 #22582
3) T 1:00-1:50pm SSMS 2017 #22533 9) W 10:00-10:50am SSMS 2017 #22590
4) T 2:00-2:50pm SSMS 2013 #22541 10) W 8:00-8:50am SSMS 2013 #22608
5) T 3:00-3:50pm SSMS 2013 #22558 11) W 9:00-9:50am SSMS 2013 #22616
6) T 4:00-4:50pm SSMS 2013 #22566 12) W 10:00-10:50am SSMS 2013 #22624

Film/ Media 95 INTERNSHIP (2.0 units) J. Palladino #22632
Prerequisite: Open to lower division film and media majors only.

An opportunity for training, career sampling, and 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 99 INDEPENDENT STUDIES TBA #22640
Prerequisite: Consent of instructor. Students must have a minimum 3.0 cumulative grade-point average. May be repeated for credit to a maximum of 8 units. Students are limited to 8 units per quarter and 20 units total in 98/99/198/199 AA-EE courses combined. No unit credit applied toward the major. Selected research under the direction of a faculty member.

Upper-division Film/ Media courses have a prerequisite of Film/ Media 46 or upper-division standing or consent of instructor unless stated otherwise.

Film/ Media 101B HISTORY OF CINEMA: DEVELOPMENT OF SOUND IN FILM (5.0 units) C. Wolfe
Prerequisites: Film/ Media 46 and 70 with a grade of C or better; open to Film and Media majors only.

International film history from the advent of talkies through the late 1950s. Historical accounts of film as an aesthetic form, a social force, an economic institution, and a technology are considered.

Lecture: MW 2:00-4:20pm POLLOCK TR 11:00-12:20pm BUCHIN 1920

Plus one required discussion section:

1) W 11:00-11:50am SSMS 2013 #22665 6) R 10:00-10:50am SSMS 2017 #22715
2) W 12:00-12:50pm SSMS 2013 #22673 7) R 8:00-8:50am SSMS 2013 #22723
3) W 1:00-1:50pm SSMS 2013 #22681 8) R 9:00-9:50am SSMS 2013 #22731
4) R 8:00-8:50am SSMS 2017 #22699 9) R 10:00-10:50am SSMS 2013 #22749
5) R 9:00-9:50am SSMS 2017 #22707

Film/ Media 101BH HISTORY OF CINEMA: SOUND IN FILM (1.0 unit) C. Wolfe #22756

Students receive one unit for the honors seminar. Intended for highly motivated and well prepared Letters and Science Honors Students.

Lecture: R 1:00-1:50pm SSMS 2017

Film/ Media 104 PRODUCTION TECHNOLOGY C. Jenkins
Prerequisites: Film/ Media 46 and consent of instructor. This lecture-based course addresses the fundamentals of moving image production and technology from the perspective of entertainment mediums that seek to attract audiences through the uniqueness of the medium and the medium's potential to create a "new" experience. Historical and contemporary methods and breakthroughs are examined. Workshop exercises are included. Satisfies the Production requirement.

Seminar: MW 8:30-9:50am POLLOCK 1) T 10:00-10:50am PLK SOUNDSTG #22772 3) T 12:00-12:50pm PLK SOUNDSTG #22798
2) T 11:00-11:50am PLK SOUNDSTG #22780

Film/ Media 106B CREW PRODUCTION: POST (5.0 Units) C. Jenkins / A. Wolf
Prerequisite: Film/ Media 104 or Film/ Media 107 and consent of instructor.

Part two of a workshop involving instruction in the basic techniques of filmmaking via the production of crew projects over two consecutive quarters. Post-production through composite print.

Seminar: MW 12:00-1:50pm SSMS 2303 #22806
Seminar: MW 12:00-1:50pm SSMS 2303 #22814

Film/ Media 107 INTRODUCTION TO ANIMATION D. Driskel #22822
Prerequisites: Film/ Media Studies 46; open to film and media majors only. (Satisfies the production requirement) A look at the techniques and history of animation with emphasis on the major styles and methods of production, including cel, direct, photo, three-dimensional, and computer. Close examination of significant films combined with production of a class project.

Lecture: TR 9:00-10:50am POLLOCK

Film/ Media 109MG MOTION GRAPHICS L. Shereen-Sakr #49852
This studio course focuses on motion graphics and aesthetic interdisciplinary animation using graphics, typography, computer/video visual imaging and sound synthesis. Projects will cover basic motion graphics principles, design and composition, timing and drama, storyboarding and planning, sound and music development and synchronization.

Lecture: TR 8:30-9:50pm PHEL 1517

Film/ Media 113CS CLASSIC SITCOM C. Steinkellner #63073
Prerequisites: Consent of instructor, a writing sample, and upper-division standing. Students are required to submit a writing sample.

Introduction to fundamentals of writing for the situation comedy for television. Investigation of the practical and creative tools necessary for navigating successful television scripts. (Satisfies Elective Area D) Requirement

Lecture: R 9:00-11:50am SSMS 2303

Film/ Media 119ML MAGIC LANTERN J. Walker #22848
Prerequisite: Film/ Media 46 or upper division standing. (Satisfies an Elective Requirement)

Note: Open to all majors. Students enrolled in this course will learn the ins and outs of organizing and executing a film series, using the IV Theater as their "lab." They will gain hands on experiences in programming, tracking down prints, contacting and working with distributors and filmmakers, fundraising, advertising, engaging in audience outreach, theater managing, exhibiting, researching, and reviewing. Attendance requirements include all Monday class hours and an even distribution of film attendance on Friday and Monday night screenings. In other words, each student signs up for three films and splits duties with fellow enrollees by class pre-arrangement, though attendance at films is encouraged.

Lecture: M 12:00-1:50pm SSMS 2303
Lab: M 6:00-11:50pm IV Theater 1
F 6:00-11:50pm IV Theater 1

Film/ Media 150AI AMERICAN INDEPENDENTS A. Anders #62885
Prerequisite: Film/Media 46 or upper division standing. [Satisfies an Elective Requirement] The American Indie Film Movement: a look at the films and financing of American Independents from the 1980s to the present.

Lecture: TR 1:00-3:50pm POLLOCK

Film/Media 150 FB FLESH AND BLOOD D. Hedige #49908

Prerequisite: Film/Media 46 or upper division standing. [Satisfies an Elective Requirement] Once considered ‘low’ and marginal, the horror genre is an integral component of today’s popular media culture with the formerly revered and exiled revenant (the animated corpse) now part of the family of stock characters routinely encountered on film and TV, the internet and gaming world. This course will explore the cultural and psychological implications of the current fixation on ‘post-apocalyptic’ scenarios and the return of the dead.

Lecture: MW 2:00-3:50 SSMS 2013

Film/Media 150 SF SHORT FILM C. Felando #49866

Prerequisite: Film and Media 46 or upper-division standing. Course may be repeated an unlimited number of times, provided the letter designations are different. However, only 12 units may count toward the major. [Satisfies Elective (Area D) Requirement] Recent film criticism has called ours a “golden age” and a “bonanza time for short films.” It is certainly an exciting time for short film lovers and students and for shorts filmmakers. Accordingly, Film/Media 150SF surveys several fascinating issues regarding the history, distribution, and exhibition of short films. During the term, we’ll examine the distinctive story and aesthetic/formal strategies used in short filmmaking, and many of the landmark short films and filmmakers from throughout cinema history (both U.S. and international titles), though the emphasis will be on more recent shorts. We’ll explore the recent explosion of attention to shorts and the expanded opportunities available to filmmakers to get their shorts seen at film festivals, on cable, and perhaps most significantly, on the Internet.

Lecture: MW 12:00-1:50pm POLLOCK

Film/Media 151AE TWENTY FIRST CENTURY GLOBAL MEDIA R. Melnick #

This course examines American film and other media during the 1980s and the political, social, and cultural context in which they were produced. It also examines issues of genre, authors, industry, technology, and aesthetics and the rise of independent film.

Lecture: W 1:00-3:50pm SSMS 2017 W 7:00-8:50pm SSMS 2311

Film/Media 165BA BLACK AUTEURS A. Everett #22863

From the filmmaking interventions of Oscar Micheaux and Spencer Williams to Ivan Dixon, Ousmane Sembene Melvin Van Peebles, Gordon Parks, Spike Lee, Julie Dash, Charles Burnett, Oprah Winfrey, Tyler Perry, Isaac Julien, John Akomfrah, Shonda Rhimes, Ava DuVernay, and Issa Rae and among many others, this course will explore the cyclical rise, fall and persistence of black media makers from the dawn of the global film industry to the present day digital media environment. This includes analyzing black auteurs within a transmedia context (film, TV, and New Media platforms).

Lecture: TR 11:00-12:50pm POLLOCK

Film/Media 166SM STREAMING MEDIA A. Chang #62901

Digital games are no longer a niche, subcultural phenomenon. In recent years, they have even dramatically impacted traditional models of media broadcasting and viewership. For example, the YouTube channel with the largest subscription base of over 33 million people belongs to a Swedish gamer known as PewDiePie, and Twitch.tv, started in 2011 as a “social video” platform for gamers, now boasts over 100 million unique viewers per month and over 1.7 million broadcasters. Our class will take a broad theoretical and historical approach to understanding the convergence of electronic gaming and television/web broadcasting. Instead of response papers, students will experiment with recording or live streaming their own short broadcasts (using Let’s Plays, eSports commentary, speed runs, or related forms). No previous technical experience required.

Lecture: TR 1:00-2:50pm PHELPS 1518

Film/Media 187AR SEMINAR; ARCHIVING D. Driskel #22897

Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Elective Requirement] A seminar/workshop examining film archiving preservation concerns and the active management of our department's own film archive.

Seminar: TR 2:00-3:50pm SSMS 2303

Film/Media 187FC FAN CULTURE C. Penley #49833

Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Elective Requirement] The class will organize itself as a research group that investigates a wide range of theories of fan culture while reflecting on our own everyday practices as fans.

Seminar: W 9:00-11:50am SSMS 2303

Film/Media 187FT FILM AND TV OF THE 60s A. Everett #22905

Prerequisite: Film/Media 46 or upper division standing. [Satisfies the Seminar Requirement] May be repeated for credit to a maximum of 12 units provided letter designations are different, but only 8 units may be applied toward the major. A seminar for advanced students examining in-depth a particular problem or issue in the analysis of film and its consequences for a history, theory, or aesthetics of film, television and digital media.

Lecture: R 2:00-4:50pm SSMS 2017

Film/Media 188A BASIC SCREENWRITING M. Miner #22921

Prerequisite: upper division standing; Consent of instructor [Satisfies an Elective Requirement] Students are required to attend the first day of class and be prepared to discuss the project they want to develop in class. A study of the creativity and the technique of screenwriting for the conventional narrative film and for television. Students will be required to complete writing exercises, a treatment, and master scenes of a full length project. The goal of the class will be to illuminate the history, craft and art of dramatic storytelling. We will develop each writer’s idea into a pitch, a synopsis, a treatment and a first draft. Topics discussed will include: the history of dramatic narrative in the Western canon, the novel vs. the screenplay, genre and tone, themes and motifs, studio story coverage, the one liner, the beat sheet, character bios and arcs, backstory, pitching, discrepant awareness, description and dialogue.

Seminar: TR 12:00-1:50pm SSMS 2303

Film/Media 188AU AUTOBIOGRAPHICAL SCREENWRITING A. Anders #62893

Prerequisites: Film and Media Studies 46; open to film and media majors only; consent of instructor. [Satisfies Elective Requirement] An approach to the basics of screenwriting; structure, story, characters, with an emphasis on developing a writing project derived from personal experience. Students will be required to complete writing exercises, a treatment, and master scenes of a full-length project.

Lecture: TR 5:00-6:50pm SSMS 2017

Film/Media 188B ADVANCED SCREENWRITING M. Miner #22939

Prerequisites: FM 188A. Consent of Instructor May be repeated for credit to a maximum of 8 units. [Satisfies an Elective (Area B) Requirement] A course intended for students who have successfully completed FM 188A and have a full-length screenplay in progress which they want to complete. Students must submit at least the first 20 pages of a screenplay or TV pilot, or the entire screenplay for a short film. Students must finish the project, meaning have a complete first draft of the feature film, TV pilot or short film, at the end of the quarter.

Lecture: TR 4:00-5:50pm SSMS 2303

Film/Media 189DA DIGITAL ACTIVISM IN THE MIDDLE EAST L. Shereen-Sakir #49874

This hybrid course surveys emerging media-making practices and theory through a case study on the Arab revolutions of 2011 and the subsequent counterrevolutions. Students will study the growth of the Internet in the region, along with the rise of social media and mobile applications. In their final research projects, students will produce media-enhanced scholarship.

Seminar: TR 12:00-1:50pm PHELP 1517

Film/Media 189FM FUTURE OF MEDIA J. Holt #49890

Prerequisite: Film/Media 46 or upper-division standing. Course may be repeated an unlimited number of times, provided the letter designations are different. However, only 12 units may count toward the major. [Satisfies Seminar (Area A) Requirement] This seminar takes a multidisciplinary approach to contemporary digital media practices and products in order to understand the range of possibilities for their future. We will survey the dramatic impact that ongoing developments in technology, law and policy, production/labor, and business models are having on 21st century media culture. We will also look at the various stakeholders in media industries ranging from film/television and search engines, to games, publishing, and music in order to understand the forces controlling, directing, creating, obstructing, and/or unleashing whatever might come next. We will also explore the individual in the era of social media, the role of data and algorithms, the erosion of privacy and the expansion of surveillance in our efforts to better understand the stakes for contemporary media culture in a global context.

Seminar: TR 11:00-12:30pm SSMS 2303

Film/Media 192FT CLASSICAL FILM THEORY (5 Units) N. Yamamoto
Film/Media 295I  

**Prerequisite:** Film/Media 96. (Open to majors only) | **Required for majors:** A survey of the contribution of contemporary critical theory to the study of film and media. Special emphasis on cultural studies approaches to understanding film as popular culture.

**Lecture:** MWF 10:00-11:50am  

POLLOCK

**Discussions:**

1) **T** 8:00-8:50am  
   SSMS 2017  
   #22954

2) **T** 9:00-9:50am  
   SSMS 2017  
   #22962

3) **T** 10:00-10:50am  
   SSMS 2017  
   #22970

4) **T** 8:00-8:50am  
   SSMS 2013  
   #22988

5) **T** 10:00-10:50am  
   SSMS 2013  
   #22996

Film/Media 195I  

**Prerequisites:** upper-division standing, a minimum 3.0 grade point average for the preceding three quarters, consent of department. Open to Film/Media Majors only. Use instructor codes to enroll. YOU MUST FILL OUT AN INTERNSHIP CONTRACT IN THE FILM/MEDIA OFFICE BEFORE ENROLLING.

An opportunity for training, career sampling, and 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.

Students gain professional skills, including writing event proposals, marketing, and theater operations. This quarter, students will focus on production of Q&A’s and sitcoms in a weekly workshop. Students will take part in eight evening events, where they will shoot multi-camera TV shows that air on television.

**Students must have a minimum 3.0 grade average for the preceding three quarters and are limited to 5 units per quarter and 30 units total in all 98/99/199/199AA-ZZ courses combined. Coursework shall consist of faculty supervised research assistance.**

**Graduate Courses:**

**Film/Media 250**  

**MEDIA HISTORIOGRAPHY**  

G. Siegel  

**Prerequisites:** upper-division standing; completion of two upper-division courses in film and media studies; consent of instructor and department. Students must have a minimum 3.0 grade-point average for the preceding three quarters and are limited to 5 units per quarter and 30 units total in all 98/99/199/199AA-ZZ courses combined. Coursework shall consist of faculty supervised research assistance.

**Film/Media 267**  

**MEDIA INDUSTRIES**  

J. Holt  

**Prerequisites:** upper-division standing; completion of two upper-division courses in film and media studies; consent of instructor and department. Students must have a minimum 3.0 grade-point average for the preceding three quarters and are limited to 5 units per quarter and 30 units total in all 98/99/199/199AA-ZZ courses combined. Coursework shall consist of faculty supervised research assistance.

**Graduate Courses:**

**Film/Media 295I**  

**PROFESSIONAL INTERN**  

STAFF  

**Prerequisites:** Open to Film and Media Studies majors only; consent of department. Students must have a minimum 3.0 GPA.

An opportunity for training, career sampling, and contacts in the media industry.

**Courses:**

Film/Media 501  

**T A PRACTICUM**  

STAFF  

**Prerequisites:** Open to Film and Media Studies majors only; consent of department. Designed to accommodate graduate students who serve as teaching assistants. Includes analyses of texts and materials, discussion section teaching techniques, formulation of topics and questions for papers and examinations, and grading papers and examinations under instructor supervision.

**Film/Media 595DD**  

**DIRECTED READING AND RESPONSE**  

J. Walker  

**Prerequisites:** Graduate standing; consent of instructor.

Individual tutorial.

**Film/Media 597**  

**Prerequisite:** Graduate standing. No credit allowed toward advanced degrees.

Master’s oral exam preparation.

TBA

**Film/Media 599**  

**DISSERTATION RESEARCH/Writing**  

STAFF  

**Prerequisite:** Graduate standing. Only for the research and writing of dissertation. Instructor should be chair of the student’s doctoral committee.

**Instructor Code Numbers:**

Anders, A - 11  
Bloom, P - 28  
Brusutti, A - 04  
Chang, A Y - 23  
Curtin, M J - 17  
Damluji, M N - 05  
Driwk, D - 06  
Everett, A - 02  
Fehlano, C L - 25  
Hebdige, R W - 18  
Holt, J - 15  
Jenkins, C L - 21  
McNab, R D - 03  
Palladino, J N - 19  
Parks, L A - 12  
Penley, C - 10  
Petro, P S - 24  
Ryan, M J - 20  
Sarkar, B - 14  
Sakr, Shereen - 22  
Siegell, G D - 13  
Venegas, C - 16  
Walker, J - 08  
Wolfe, C - 09  
Yamamoto, Naoko - 07  
Yamamoto, Naoko - 07  

**REQUIREMENTS SUMMARY FOR FILM/MEDIA UNDERGRADUATE DEGREE**

**Required Courses:**

70, 101B, 192FT

Production: 104, 107


Electives: 119ML, 150AI, 150FB, 150SF, 151AF, 165BA, 166SM

No Credit Towards Major: 54, 106B, 109MG

H - Indicate section for Honor students only, Instructor approval required