Film/Media 70 MEDIA CRITICISM J. Holt
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 in return affect our cultural practices and patterns.

Lecture: TR 11:00-12:50pm POLLOCK
T 7:00-8:50pm BROIDA 1610

Plus one required discussion section:
1) W 8:00-8:50am SSMS 2017 #22392 9) F 11:00-11:50am SSMS 2017 #22475
2) W 9:00-9:50am SSMS 2017 #22400 10) F 9:00-9:50am SSMS 2013 #22483
3) W 10:00-10:50am SSMS 2017 #22418 11) F 10:00-10:50am SSMS 2013 #22491
4) W 8:00-8:50am SSMS 2013 #22426 12) F 11:00-11:50am SSMS 2013 #22509
5) W 9:00-9:50am SSMS 2013 #22434 13) R 8:00-8:50am SSMS 2013 #76612
6) W 10:00-10:50am SSMS 2013 #22442 14) R 9:00-9:50am SSMS 2013 #76620
7) F 9:00-9:50am SSMS 2017 #22459 15) R 10:00-10:50am SSMS 2013 #76638
8) F 10:00-10:50am SSMS 2017 #22467

Film/Media 95 INTERNSHIP (2.0 units) J. Palladino #22517
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 #22525
Prerequisite: Consent of instructor and department.
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 5 units per quarter and 30 units total in 98/99/198/199/199AA-ZZ courses combined. No unit credit applied toward the major. Selected research under the direction of a faculty member.

Film/Media 101B HISTORY OF CINEMA: SOUND IN FILM (5 units) C. Wolfe #22632
Prerequisites: Film/Media 46 and with a grade of C or better; open to Film and Media majors only. (Required for majors)
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 11:00-1:20pm POLLOCK
TR 11:00-12:15pm BUCH 1940

Plus one required discussion section:
1) W 2:00-2:50pm SSMS 2013 #22541 6) W 4:00-4:50pm SSMS 2017 #22590
2) W 3:00-3:50pm SSMS 2013 #22558 7) R 8:00-8:50am SSMS 2017 #22608
3) W 4:00-4:50pm SSMS 2013 #22566 8) R 9:00-9:50am SSMS 2017 #22616
4) W 2:00-2:50pm SSMS 2017 #22574 9) R 10:00-10:50am SSMS 2017 #22624
5) W 3:00-3:50pm SSMS 2017 #22582

Film/Media 104 PRODUCTION TECHNOLOGY A. Learned-Wolf #22406
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.
Lecture: MWF 8:00-8:50am ARTS 1353
1) T 9:00-9:50am PLK SOUNDSTG #22657 3) T 11:00-11:50am PLK SOUNDSTG #22673
2) T 10:00-10:50am PLK SOUNDSTG #22665

Film/Media 106B CREW PRODUCTION: POST (5.0 Units) C. Jenkins / P. Giamatti #22707
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. Postproduction through composite print.
Seminar: MW 9:00-10:50am SSMS 2303 (PG) #22681
Seminar: MW 9:00-10:50am SSMS 2303 (CJ) #22699

Film/Media 111 SOUND PRODUCTION S. Holcomb #59956
Prerequisites: consent of instructor, and upper-division standing.
A workshop approach to explorations of sound recording, editing, and mixing in project production
Lecture: MW 1:30-3:30pm SSMS 2414

Film/Media 119ML MAGIC LANTERN B. Sarkar #22731
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 9:00-10:50am SSMS 2017
Lab: M 6:00-11:50pm IV Theater 1
F 6:00-11:50pm IV Theater 1
**Film/Media 155 SW**  DIRECTORS: STAR WARS  C. Felando  #59964

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.) Class will explore the Star Wars franchise as an American phenomenon that became an international powerhouse by considering it in relation to the following: the origins of the blockbuster and the development of the super-blockbuster; George Lucas's inspiration and auteur influences; the significance of the franchise for subsequent Star Wars auteurs; and in terms of the franchise's enormous critical and fan responses.

Lecture:  MW  1:30-4:20pm  POLLOCK

**Film/Media 165BA**  FILM/SOCIAL REALITY: BLACK AUTEURS  A. Everett  #22780

From the filmmaking interventions of Oscar Micheaux and Spencer Williams to Ivan Dixon, Ousmane Sembène Melvin Van Peebles, Gordon Parks, Spike Lee, Julie Dash, Charles Burnett, Oprah Winfrey, Tyler Perry, Issae 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:  MW  9:00-10:50am  POLLOCK

**Film/Media 166CC**  GLOBAL CINEMA AND THE CITY  M. Damluji  #70839

Prerequisite: Film/Media 46 or upper division standing. [Satisfies an Elective Requirement] From its beginning, cinema has been fascinated with cities. Virtually all major film movements have a special relationship to the city. In this course, we will adopt an interdisciplinary approach to understanding the relationship between filmmaking and urban space, architecture and cultural geographies.

Lecture:  TR  2:00-3:50pm  SSMS 2013

**Film/Media 166EM**  ENERGY MEDIA CULTURE  M. Damluji  #59972

Using a cultural and media studies-based approach, this course will examine how our dependency on carbon-based energy shapes ways of seeing and interacting with modern environments. The course will trace the social and cultural relevance of oil to modern life, from the origins of documentary film until today’s re-imagination of a world ‘after oil.’

Lecture:  W  11:00-1:50pm  SSMS 2017

**Film/Media 166SV**  SCIENTIFIC VISIONS  A. Chang  #60038

An introduction to science and technology studies, rhetoric of science, and ecocinema scholarship, which asks how “objective” scientific knowledge is created, performed, and communicated through “the media” and diverse media forms including photography, cinema, games, apps, music, and art.

Lecture:  TR  11:00-12:15pm  SSMS 2013

**Film/Media 187AR**  SEMINAR; ARCHIVING  D. Driskel  #22806

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 2017

**Film/Media 187FT**  FILM AND TV OF THE 60s  A. Everett  #22830

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:  T  9:00-11:50am  SSMS 2017

**Film/Media 188A**  BASIC SCREENWRITING  M. Miner  #22848

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, disgrace awareness, description and dialogue.

Seminar:  TR  12:00-1:50pm  SSMS 2017

**Film/Media 188B**  ADVANCED SCREENWRITING  M. Miner  #22863

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 2017

**Film/Media 189LM**  LANTINX MEDIA  B. Ballina  #61928

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 course explores the recent history Latinx media production and representation in the United States, linking the varying meanings of Latinidad to critical shifts in US and Latin American media landscapes.

Seminar:  TR  1:00-3:50pm  SSMS 2303

**Film/Media 189SM**  SOUND MEDIA AND SOCIETY  G. Siegel  #59980

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. This course builds the conceptual and analytical tools for a critical understanding of sound, media, and auditory cultures. Special attention is paid to how social and historical factors inform sound media and how sound media, in turn, inform cultural perceptions and practices.

Lecture:  TR  11:00-12:50pm  SSMS 2303

**Film/Media 192FT**  CLASSICAL FILM THEORY  N. Yamamoto  #59936

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:  TR  1:00-3:50pm  POLLOCK

Discussions:
1)  R  8:00-8:50am  SSMS 2303  #22987  4)  W  11:00-11:50am  SSMS 2013  #22954
2)  R  9:00-9:50am  SSMS 2303  #22905  5)  W  12:00-12:50pm  SSMS 2013  #22962
3)  R  10:00-10:50am  SSMS 2303  #22913  6)  W  1:00-1:50pm  SSMS 2013  #22970

**Film/Media 195I**  INTERNSHIPS (2 Units)  J. Palladino  #22988

Prerequisite: upper-division standing, a minimum 3.0 grade point average for the preceding three quarters, provided the letter designations are different. However, only 12 units may count toward the major. {Satisfies Career/Labor Requirement} {Required for majors}

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.

**Film/Media 195PI POLLOK THEATER INTERNSHIPS (2 Units)**

Prerequisites: admission to senior honors program.

A one-quarter directed study, to be conducted as outlined in the description of the Senior Honors Program. (Found in the Film/Media Office)

**Film/Media 196 INTERNSHIP: SENIOR HONORS SEMINAR (4.0 Units)**

Prerequisites: Open to Film and Media Studies majors only; consent of department. This course builds the conceptual and analytical rigorously, methodologically explicit histories of d

**Film/Media 199 INDEPENDENT STUDIES (1.0-4.0 Units)**

Prerequisites: Instructor approval required prior to registration. Use instructor codes to enroll. Upper division standing; 3.0 GPA for preceding 3 quarters; have completed at least 2 upper-division Film/Media courses. Variable units 1-4 - YOU MUST FILL OUT AN INDEPENDENT STUDIES COURSEWORK shall consist of faculty supervised research assistance.

**Film/Media 231 MEDIA HISTORIES**

Comparative analysis of various historical accounts of cinema, television, and digital media that have shaped the field of film and media studies. Emphasis on issues and debates that have dominated efforts to write rigorous, methodologically explicit histories of different media.

Lecture: W 6:00-8:50pm SSMS 2017

**Film/Media 242MF MARXIST FILM AND THEORY**

This course builds the conceptual and analytical tools for a critical understanding of sound, media, and auditory cultures. Special attention is paid to how social and historical factors inform sound media and how sound media, in turn, inform cultural perceptions and practices.

Lecture: R 4:00-6:50pm SSMS 2303

**Film/Media 252SM SOUND AND AURALITY**

This course considers the spatial dynamics of creativity and cultural circulation. It focuses especially on cities that have become centers of the global media economy, such as Hollywood and Mumbai, while also exploring alternative cultural geographies anchored in such cities as Beijing, Lagos and Kabul.

Lecture: T 4:00-6:50pm SSMS 2303

**Film/Media 262GM GLOBAL MEDIA CULTURE**

Drawing on scholarship from media studies, cultural geography, and global studies, this seminar considers the

**Film/Media 295I PROFESSIONAL INTERN**

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.
Students will screen and then write about films by Japanese directors between 1945 and 1985. Students will learn how to evaluate stylistic components of film narrative. The emphasis will be on viewing the films as pictorial representations (and interpretations) of aspects of Japanese society, political, social, cultural.

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An opportunity to view films (animation, documentary, experimental and narrative), examine the specifics of media production, compare the various works produced by black women, and acquire the skills necessary for media criticism.

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Examination of the dynamics of family, race, sexuality, resistance, and cultural transformation through women's novels and film adaptations, and other films which have had significant impact on the national consciousness.

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