### Film/Media 46  INTRODUCTION TO CINEMA  A. Brusutti

Required for majors. Concurrent enrollment in Film/Media 46 is highly recommended for Film/Media majors. An introduction to the study of film as an aesthetic and social phenomenon, and to various forms of critical analysis.

Lecture:  TR  9:00-10:50am  POLLOCK
T  5:00-7:50pm  BUCHANAN 1940

1) W 1:00-1:50pm  SSMS 2303  #22988
2) W 2:00-2:50pm  SSMS 2303  #22986
3) W 3:00-3:50pm  SSMS 2303  #23002
4) T 12:00-12:50pm  SSMS 2017  #23010
5) T 1:00-1:50pm  SSMS 2017  #23028

Film/Media 46H  MAJOR SEMINAR  (1.0 Unit)  A. Brusutti  #23077

Prerequisites: Concurrent enrollment in Film/Media 46 with consent of instructor.

Lecture:  MW  9:00-10:50 am  SSMS 2303  #23382

1) R 8:00-8:50am  SSMS 2013  #23234
2) R 9:00-9:50am  SSMS 2013  #23242
3) R 10:00-10:50am  SSMS 2013  #23259
4) R 4:00-4:50pm  SSMS 2013  #23267
5) R 5:00-5:50pm  SSMS 2013  #23275

Film/Media 46S  MAJOR SEMINAR  (2.0 Units)  A. Brusutti  #23085

Prerequisites: Concurrent enrollment in Film/Media 46 with consent of instructor.

Seminar:  R 1:00-2:50pm  SSMS 2017

Film/Media 54  HOLLYWOOD: ANATOMY OF AN INDUSTRY (2 Units)  C. Steinkellner  #23093

An in-depth analysis of the changing cinema world developed in intimate dialogues with major Hollywood players. Focus may be on areas such as directing, producing, screenwriting, acting, etc.

Lecture:  F  5:00-6:50pm  POLLOCK THEATER

Film/Media 95  INTERNSHIP (2 Units)  J. Walker  #23101

Prerequisite: Film/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  (1-4 units)  T.B.A  #23218

Prerequisites: 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 5 units per quarter and 30 units total in 98/99/198/199A/AA-ZZ courses combined. No unit credit applied toward the major. Selected research under the direction of a faculty member.

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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 101A  HISTORY OF SILENT FILMS (5 Units)  C. Felando

Required for majors. Prerequisite: Film/Media 46 and open to Film/Media majors only. International film history from the camera obscura to the close of the silent era in the late 1920’s. [Required for majors]

Lecture:  TR  1:00-3:50pm  POLLOK THEATER
W  7:00-9:30  BUCHN 1920

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 audience 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

Film/Media 105  HISTORIC PRODUCTION  D. Driskel  #23374

Teaches film history as a production workshop. Students will be introduced to the primary technologies and working methods used during their three distinct eras in the development of the motion picture. The class will write and produce scenes on 16mm film reflecting the styles and techniques of the silent era.

Lecture:  MW  9:00-10:50 am  SSMS 2303

Film/Media 106A  CREW PRODUCTION  D. Driskel / C. Jenkins  #23390

Prerequisites: Film/Media 46; Film/Media 102 or 104 or 107; and consent of instructor.

Instruction in the basic techniques of short filmmaking from preproduction through principal photography.

Lecture:  MW  11:00-12:50pm

Film/Media 112  LIGHTING FOR THE MOVING IMAGE  D. Driskel  #23416

Prerequisites: Film/Media 104; and consent of instructor. A workshop/seminar approach to explorations in how lighting affects the moving image, from theater to film to the computer.

Seminar:  TR  9:0011:50am  SSMS 2303

Film/Media 111W  IMPROV WORKSHOP  B. Steinkellner  #62679

Exploring the creative process through improvisation and classic theater games students will create scenes and characters, discovering spontaneity and enhancing creative intuition, with an emphasis on developing improvisational skills as a powerful resource for all forms of writing.

Seminar:  MW  1:00-2:50pm  POLLOCK THEATER

Film/Media 113A  HIGH CONCEPT STORY ANALYSIS  J. Moss  #66571

Prerequisite: Film/Media 46 or upper-division standing. [Satisfies Elective (Area B) Requirement.] This course will examine the formal and conceptual transformations that have taken place in the function of the Hollywood screenplay in the age of the "high concept" blockbuster. Lectures will analyze the rise of action cinema and "world creation" in films such as "Star Wars," "The Matrix," and "Rambo," and consider this impact on screenwriting as a literary form.

Seminar:  TR  5:00-7:50pm  SSMS 2017
Film/Media 119ML MAGIC LANTERN J. Walker #23424
Prerequisites: Film/Media 46 or upper division standing. Satisfies Elective (Area B) Requirement.
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.
Seminar: M 10:00-11:50am SSMS 2013
M 6:00-11:50pm IV Theater 1
F 6:00-11:50 pm IV Theater 1

Film/Media 122NI NEW ITALIAN CINEMA A. Brusotti #56937
Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Elective (Area B) Requirement.] This course will explore the work of some of the directors who have shaped Italian cinema, from the seventies to the present. We will situate the films in their historical context, and discuss them in light of their social and economic impact within the European film industry.
Lecture: MW 5:00-7:50pm BUCHANAN 1930

Film/Media 150FT FAIRY TALE P. Bloom #56960
Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Elective (Area B) Requirement.] This course examines how fairy tales and related films as tales of wonder provide a metaphoric context for human adaptation and interpretation. You will be required to write weekly informed commentaries, a take-home midterm and final for the course.
Lecture: TR 11:00-12:50pm POLLOCK

Film/Media 155MS MARTIN SCORSESE C. Felando #56952
Prerequisite: Film/Media 46 or upper division standing [Satisfies an Elective (Area B) requirement]
Martin Scorsese is a genius of the American movie system. 155MS offers a survey of Scorsese’s immense body of work, from his shorts to features and television work, and considers his fascination with film history and popular culture, in order to trace his persistent, singular, and very American vision.
Lecture: MW 10:00-12:50pm POLLOCK

Film/Media 165MS CANCELLED

Film/Media 166TS TV SITCOMS J. Moss #60061
Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Elective (Area B) Requirement.]
This course explores historical and theoretical perspectives on the American television situation comedy from its origins in vaudeville and radio to the contemporary era.
Seminar: TR 2:00-3:50pm BUCHANAN 1920

Film/Media 187IR INTERNATIONAL RADIO P. Bloom #62695
Prerequisite: Film/Media 46; Consent of instructor. [Satisfies Seminar (Area A) Requirement.]
This course surveys a historical and interpretive context for international radio studies as technology and narrative allied with voice, music, and sound effects. You will be asked to write weekly assignments, a take-home midterm, research paper and final presentation.
Lecture: T 4:00-6:50 pm SSMS 2017
W 10-12:50 am SSMS 2017

Film/Media 187JC JAPANESE CINEMA N. Yamamoto #62703
Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Seminar (Area A) Requirement.]
By critically reviewing the ways in which a generation of film scholars has embraced the “otherness” of Japanese cinema, this course aims to clarify what kind of geopolitical and cultural tensions were at play in the formation of film studies as an academic discipline.
Lecture: M 5:00-7:50pm SSMS 2013
W 6:00-7:50pm SSMS 2013

Film/Media 187VG VIDEO GAMES A. Everett #66589
Prerequisites: Film/Media 46; Consent of instructor. [Satisfies Seminar (Area A) Requirement.]
This course surveys a historical and interpretive context for international radio studies as technology and narrative allied with voice, music, and sound effects. You will be asked to write weekly assignments, a take-home midterm, research paper and final presentation.
Lecture: MW 2-3:50pm SSMS 2013

Film/Media 188A BASIC SCREENWRITING P. Portuges #23515
Prerequisite: upper division standing; Consent of instructor [Satisfies Elective (Area B) Requirement.]
Students are required to submit a writing sample. 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.
Seminar: R 6:00-7:50pm SSMS 2303

Film/Media 192ET FILM THEORY (5 units) N. Yamamoto
Prerequisite: Film/Media 46. [open to majors only][Required for majors] A survey of the contribution Note: 192A. Fills same requirement as FM. 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 4:5:50pm SSMS 2303

Film/Media 195I INTERNSHIP
Prerequisite: 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 Studies 199 INDEPENDENT STUDIES T.B.A #23564
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 Studies courses. Variable units 1-4. 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.

Film Studies 199B INDEPENDENT RESEARCH ASSISTANT T.B.A #23572
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 Studies courses. Variable units 1-4. YOU MUST FILL OUT AN INDEPENDENT STUDIES CONTRACT IN THE FILM STUDIES OFFICE BEFORE ENROLLING.
Coursework shall consist of faculty supervised research assistance.
### GRADUATE FILM AND MEDIA COURSES:

**Film/Media 232JC**  
**JAPANESE CINEMA**  
N. Yamamoto  
62711

By critically reviewing the ways in which a generation of film scholars has embraced the "otherness" of Japanese cinema, this course aims to clarify what kind of geopolitical and cultural tensions were at play in the formation of film studies as an academic discipline.

Lecture:  
W  6:00-7:50pm  
SSMS 2013

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**Film/Media 241**  
**TV NEW MEDIA THEORY**  
A. Everett  
57000

Explores important theoretical writings concerning electronic and digital media. Course readings define the unique properties of these mediums, consider their ontological status, and discuss how they differ from one another and other cultural forms.

Lecture:  
W  11:00-12:50pm  
SSMS 2013  
M  10:00-12:50pm  
SSMS 2017

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**Film/Media 252PH**  
**PIRATE HUMANITIES**  
B. Sarkar  
57018

This course examines pirate assemblages as an ineluctable underside of capitalist modernity. We explore the cognitive, cultural, and political efficacies of the simultaneously romanticized and vilified figure of the pirate—and its recent avatar, the media pirate. Within a framework of control and emergence (derived largely from contemporary theories of risk, biopolitics, and securitization), the course seeks to develop posthumanist conceptions of the pirate that take us well beyond the domain of bourgeois-liberal law. Along the way, we consider questions of potentiality and foreclosure, intellectual property rights and global governance, participatory cultures and the commons, and cognate monstrous figures such the terrorist.

Lecture:  
W  10:00-12:50pm  
SSMS 2013

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**Film/Media 295I**  
**PROFESSIONAL INTERN**  
T.B.A  
23606

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

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**Film/Media 501**  
**TA PRACTICUM**  
T.B.A  
23614

*Required for majors* 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.

Lecture:  
TBA

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**FLMST 262IR**  
**INTERNATIONAL RADIO**  
P. Bloom

This course surveys a historical and interpretive context for international radio studies as technology and narrative allied with voice, music, and sound effects. You will be asked to write weekly assignments, a take-home midterm, research paper and final presentation.

Lecture:  
W  10-12:50pm  
SSMS 2017  
T  4:00-6:50pm  
SSMS 2311

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**Film/Media 596**  
**DIRECTED READING AND RESPONSE**  
T.B.A  
23630

(1-6) Prerequisite: graduate standing; consent of instructor. Individual tutorial.

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**Film/Media 597**  
**MA/PHD EXAM PREP**  
T.B.A  
23648

(1-6) Prerequisite: graduate standing; consent of instructor. Master's Oral Exam and PhD Qualifying Exam preparation.

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**Film/Media 599**  
**DISSERTATION/RESEARCH WRITING**  
T.B.A  
22715

(1-6) Prerequisite: graduate standing; consent of instructor. Only for the research and writing of dissertation. Instructor should be chair of the student's doctoral committee.

### OTHER FILM AND MEDIA COURSES:

**Black Studies 171**  
**AFRICAN IN FILM**  
51920

Explores, with examples from dominant (Hollywood) cinema and African cinema, what the sample films show about the relationship between ideology and representation, especially the reference points through which Africa functions as a site of complex and conflicting meanings.

Lecture:  
8:00-9:15pm  
WEBB 1100  
1)  W 5:00-7:15pm  
PSY 1902

**Chicano Studies 143**  
**Chicano Film Studies**  
58107

Portuguese and Brazilian films of the past forty years both as an art medium and as a document of changing society. Topic or author to be chosen by faculty member; each course on a different topic. Taught in English.

Lecture TR  5:00-6:15 pm  
PHELPS 3523

**Italian 180Z**  
**ITALIAN CINEMA**  
57539

A survey of the major trends and directors in Italian cinema since World War II. Directors to be studied include: Rossellini, De Sica, Visconti, Fellini, Antonioni, and Rosi.

Lecture TR  5:00-6:15pm  
BUCH 1930

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**Instructor Code Numbers:**  
| Anders, A | 11 | Brusutti, A | 04 | Driskel, D | B 06 | Everett, A | 02 | Felando, C | L 25 |  
| Parks, L | 12 | Penley, C | 10 | Portuges, P | 24 | Sarkar, B | 14 | Venegas, C | 16 | Walker, J | 08 | Wolfe, C | 09 |