### Film/Media Courses Winter 2012

(all courses are 4 units unless otherwise specified)

SCHEDULE SUBJECT TO CHANGE PLEASE CHECK BACK FOR UPDATES

**January 9, 2012**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
<th>Days and Times</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film/Media 70</td>
<td>MEDIA CRITICISM</td>
<td>J. Holt</td>
<td>TR 1:00-2:50 pm</td>
<td>Buchn 1920</td>
</tr>
<tr>
<td><strong>Film/Media 118</strong> GREEN SCREEN</td>
<td>C. Jenkins</td>
<td></td>
<td>MW 9:00-10:50am</td>
<td>Pollock Theater</td>
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**Prerequisite:** Film and Media Studies 46 or consent of instructor. Green Screen is a hands-on, project-based environmental media production program. Students work in teams, leveraging their collective production skills and environmental knowledge, to create films about critical environmental issues that affect Santa Barbara County.

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<tbody>
<tr>
<td>Film/Media 119ML</td>
<td>MAGIC LANTERN</td>
<td>C. Venegas</td>
<td>MW 3:00-4:45pm</td>
<td>SSMS 2303</td>
</tr>
</tbody>
</table>

**Prerequisite:** Film/Media 46 or upper division standing. [Satisfies the Elective (Area D) Requirement]

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<tbody>
<tr>
<td>Film/Media 106B</td>
<td>CREW PRODUCTION: POST</td>
<td>D. Driskel / C. Jenkins</td>
<td>MW 12:00-1:50pm</td>
<td>BUCHN 1920</td>
</tr>
<tr>
<td><strong>Film/Media 148ST</strong></td>
<td>SOUNDTRACK</td>
<td>E. Branigan</td>
<td>MW 2:00-4:50</td>
<td>SSMS 2303/2311</td>
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**Prerequisite:** Film and Media Studies 46, open to film and media majors only. (Satisfies the production requirement)

A course aimed at expanding your sensitivity to sounds in film. Screenings will expose you to a variety of sonic styles and many of the choices available for relating sound to both image and narrative structure. The course will focus on the theory, analysis, and aesthetics of sound.

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<tr>
<td>Film/Media 107</td>
<td>ANIMATION INTRODUCTION</td>
<td>D. Driskel</td>
<td>MW 12:00-1:50pm</td>
<td>BUCHN 1920</td>
</tr>
<tr>
<td><strong>Film/Media 148PF</strong></td>
<td>PUZZLE FILMS</td>
<td>E. Branigan</td>
<td>MW 12:00-2:50pm</td>
<td>Pollock Theater</td>
</tr>
</tbody>
</table>

**Prerequisite:** Film/Media 46 or upper division standing. [Satisfies the Elective (Area D) Requirement]

This course examines how crime has been represented in narrative cinema across cultures and nationalities. We will look at crime films from around the world and films that deal specifically with transnational crimes that involve border-crossing.
This course explores fairy tales in an international array of texts and media. We examine alternative readings, as well as their narrative structure as myth and lived fantasy. A midterm, final, and student presentations are required.

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<tr>
<th>Course Title</th>
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<th>Catalog #</th>
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<tr>
<td>FAIRY TALE FILMS</td>
<td>P. Bloom</td>
<td>61077</td>
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Film/Media 150FT
Prerequisite: Film/Media 46 or upper division standing. [Satisfies the Elective (Area D) Requirement]
This course explores fairy tales in an international array of texts and media. We examine alternative readings, as well as their narrative structure as myth and lived fantasy. A midterm, final, and student presentations are required.

| Lecture: T | 3:00-5:50pm | Pollock Theater |
| Lecture: R | 3:00-5:50pm | Pollock Theater |

Film/Media 166PM POP MUSIC AND YOUTH CULTURE
G. Siegel
Prerequisite: Film/Media 46 or upper division standing [Satisfies Seminar (Area A) Requirement].
This course explores the cultural history and politics of popular music and youth culture, with an emphasis on the relationship between musical meaning, cultural value, social power, and technical media.

| Lecture: TR | 10:00-11:50am | BUCHN 1950 |

Film/Media 187RP REVISIONS OF THE PAST
J. Baron
Prerequisite: Film/Media 46 or upper division standing [Satisfies Seminar (Area A) Requirement].
This course examines how documentary filmmakers have used archival documents to represent the past, asking: What is history? What is evidence? How have different documentaries used archival evidence to represent history? Who controls how history is narrated through such evidence?

| Lecture: MW | 1:00-2:50pm | SSMS 2013 |

Film/Media 188B ADVANCED SCREENWRITING
P. Portuges
Prerequisites: FM 188A. Consent of Instructor May be repeated for credit to a maximum of 8 units. [Satisfies Elective (Area D) Requirement] This course is intended for students who have successfully completed FM 188A and have a full-length screenplay in progress which they want to complete.

| Lecture: M | 9:00-11:50am | SSMS 2303 |

Film/Media 189ET ETHNOGRAPHY
P. Bloom
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 draws on the long experience of ethnographic fieldwork and commentary in cultural anthropology, and addresses the development of ethnographic film as document and institution as well as emerging forms of media ethnography. This course seeks to integrate an understanding of critical research methods with practice and criticism. Students will be required to carry out a limited research project.

| Lecture: T | 6:00-8:50pm | SSMS 2017 |
| Lecture: W | 5:00-7:50pm | SSMS 2017 |

Film/Media 189FM FORENSIC MEDIA
G. Siegel
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 examines how legal and scientific institutions mobilize forensic media to convert “evidence” into culturally accessible and socially authoritative ideas, images, and stories. Our concern will be to analyze the historical and ideological links between forensic investigation, scientific representation, and popular imagination.

| Lecture: TR | 11:00-12:50pm | SSMS 2017 |

Film/Media 190AD ADAPTATIONS
C. Wolfe
Prerequisite: Film/Media 46 or upper division standing. [Satisfies Seminar (Area A) Requirement].
Course may be repeated an unlimited number of times, provided the letter designations are different. However, only 12 units may count toward the major.
This seminar focuses on the creative and institutional practices by which various kinds of story material are transformed into cinematic works. General concepts concerning adaptation across media as well as specific case studies will be explored in depth.

| Lecture: T | 3:00-5:50pm | SSMS 2013 |

**GRADUATE COURSES:**

Film/Media 231 Media Historiography
J. Holt
This seminar examines the operations, discourses, and logics that govern the contemporary culture industries, interrogating their impact on creativity, culture, and society. We will focus our attention on screen industries—film, television, and Internet—but will also take up themes and issues that affect culture industries more generally, such as convergence, conglomerate, digitization, globalization, post-Fordism, and the commercialization of public institutions.

| Lecture: W | 6:00-8:50pm | SSMS 2013 |

Film/Media 252PC TRANS-MEDIA: PERFORMATIC CRITICISM
D. Hebdige
This seminar explores the different meanings of the word "demontstration"—as teaching by example, as scientific proof, as exhibition, as political protest—through a series of case-studies drawn from mass and popular culture, experimental science, pedagogy and contemporary art. Each case study will move across a range of media and presentation platforms e.g. books, magazine and newspaper articles, photographs, film/video/You Tube clips, audio samples, internet blogs, documentations of performance and contemporary art. Attention will be drawn throughout to the relationship between medium, message and mode of address, rhetorical strategy, audience reception/reaction and the limits of credibility.

| Lecture: R | 3:00-5:50pm | SSMS 2303 |

Film/Media 260 ETHNOGRAPHY
P. Bloom
This course draws on the long experience of ethnographic fieldwork and commentary in cultural anthropology, and addresses the development of ethnographic film as document and institution as well as emerging forms of media ethnography. This course seeks to integrate an understanding of critical research methods with practice and criticism. Students will be required to carry out a limited research project.

| Lecture: T | 6:00-8:50pm | SSMS 2017 |
| Lecture: W | 5:00-7:50pm | SSMS 2017 |

Film/Media 267 MEDIA INDUSTRIES
M. Curtin
This course examines the operations, discourses, and logics that govern the contemporary culture industries, interrogating their impact on creativity, culture, and society. We will focus our attention on screen industries—film, television, and Internet—but will also take up themes and issues that affect culture industries more generally, such as convergence, conglomerate, digitization, globalization, post-Fordism, and the commercialization of public institutions.

| Lecture: T | 3:00-5:50pm | SSMS 2013 |

Film/Media 280 INTENS正确的权限或邮箱密码错误。
REQUIREMENTS SUMMARY FOR FILM/MEDIA UNDERGRADUATE DEGREE

Required Courses: 70, 101B, 192A
Production: 107
Seminar: 187RP, 189ET, 189FM, 190AD
National Cinema: 121, 122TN
Social Issues: 166PM
Electives: 119ML, 148PF, 148ST, 150FT, 188B, 188TV
No Credit Towards Major: 106B, 118

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

OTHER FILM COURSES:

**Black Studies 170  AFRICAN AMERICAN CINEMA**  C. Robinson  #03608
An examination of the representation of Afro-Americans in the Hollywood feature film, from 1915 to the present. The course explores the relationship between screen icons and the racial attitudes held by black and white Americans. (Satisfies the Social Issues (Area C) Requirement)
Lecture:  TR  12:30-1:45pm  LSB 1001
T  6:00-7:50pm  BRDA 1640

**Feminist Studies 142  BLACK WOMEN FILMMAKERS**  J. Bobo  #21998
Not open for credit to students who have completed Women's Studies 186JB. Letter grade required for majors and minors. Recommended preparation: upper-division standing or a prior women's studies course.
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.
Lecture:  TR  8:00–9:15pm  LSB 1101

**Chinese 172  FICTION FILM OF CONTEMPORARY CHINA**  M. Berry/ M. Curtin  #07310
Same course as Film 121
An introduction to major Chinese directors from the People's Republic of China, the Republic of China (Taiwan), and Hong Kong. Film composition, choices of subject and character, ideas of the cinematic, and relationship of cinema to Chinese culture and society.
Lecture:  TR  12:00-2:50pm  Pollock Theater

**Italian 179X  FICTION AND FILM**  Fogu  #51391
Lecture:  TR  3:30-4:45pm  Psych 1924
T  5:00-7:50PM  Psych 1924

**SOCIETY 151  GENDER IN FILM/TV**  D. Bielby  #45229
Lecture:  W  6:00-8:50pm  Webb 1100