### FILM/MEDIA COURSES WINTER 2016

(All courses are 4 units unless otherwise specified)

**SCHEDULE SUBJECT TO CHANGE PLEASE CHECK BACK FOR UPDATES**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
<th>Units</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film/Media 70</td>
<td>MEDIA CRITICISM</td>
<td>D. Hebidge</td>
<td>1.0</td>
<td>Lecture</td>
<td>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.</td>
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<tr>
<td>Film/Media 105</td>
<td>HISTORY OF CINEMA: SOUND IN FILM (5.0 units)</td>
<td>C. Wolfe</td>
<td>5.0</td>
<td>Lecture</td>
<td>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 &quot;new&quot; experience. Historical and contemporary methods and breakthroughs are examined. Workshop exercises are included. Satisfies the Production requirement.</td>
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<tr>
<td>Film/Media 106B</td>
<td>CREW PRODUCTION: POST (5.0 Units)</td>
<td>C. Jenkins / G. Bead</td>
<td>5.0</td>
<td>Seminar</td>
<td>Prerequisites: 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.</td>
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<tr>
<td>Film/Media 107</td>
<td>INTRODUCTION TO ANIMATION</td>
<td>D. Driskel</td>
<td>2.0</td>
<td>Lecture</td>
<td>Prerequisites: Film and 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.</td>
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<tr>
<td>Film/Media 113SS</td>
<td>HIGH CONCEPT: SCREENWRITING AND THE ACTION STYLE</td>
<td>J. Moss</td>
<td>4.0</td>
<td>Lecture</td>
<td>This course examines the often problematic relationship between screenwriting, narrative, and visual spectacle in the age of the “high concept” action film. Students will examine the traditions of film storytelling from both academic and screenwriting perspectives in connection with the blockbuster techniques of contemporary action style. Lecture: TR 4:00-7:50pm BUCHN 1920.</td>
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<tr>
<td>Film/Media 119ML</td>
<td>MAGIC LANTERN</td>
<td>J. Walker#22780</td>
<td>2.0</td>
<td>Seminar</td>
<td>Prerequisite: Film/Media 46 or upper division standing. 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 &quot;lab.&quot; 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 10:00-11:50am SSMS 2303. Lab: M 6:00-11:50pm IV Theater 1. F 6:00-11:50pm IV Theater 1.</td>
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</table>
Film/Media 155 NH  NEW HOLLYWOOD CINEMA  C. Felando  #57463
Course considers the early careers of four significant American directors: Francis Ford Coppola, George Lucas, Steven Spielberg, and Martin Scorsese—and does so in the context of the historically and critically important "New Hollywood Cinema" era, which many film critics and historians consider one of the American film industry's "golden ages." In addition to exploring the theoretical notion of "auteurism" and its focus on the prominent themes and styles of an individual director's films, we consider several factors that enabled the emergence and development of the so-called "New Hollywood" period, from the late 1960s until the late 1970s, including early films like Bonnie and Clyde (Penn, 1967), auteurs, film school, Roger Corman, and television. Finally, 113 discusses how the early films and careers of the four directors reflect the larger issues and contexts associated with New Hollywood Cinema (including its different definitions) and the ways in which they anticipate future work.
Lecture:  
MW: 12:00-1:50pm  POLLOCK
W: 6:30-9:30pm  BUCHN 1940

Film/Media 165BA  BLACK AUTEURS  A. Everett  #57034
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, Issac 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: 10:00-11:50am  POLLOCK

Film/Media 165DA  DIGITAL ACTIVISM & NEW MEDIA IN THE MIDDLE EAST  L. Shereen-Sakr  #57042
This hybrid course surveys emerging media-making practices and theory through a case study on the Arab revolutions of 2011 and the subsequent counter-revolutions. 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.
Lecture:  
MW: 2:00-3:50pm  PHELPS 1518

Film/Media 166CL  CLASS CANCELED

Film/Media 166GG  GROWING GAMES  A. Chang  #57455
An introduction to game studies—its history, major approaches, and key concepts and debates, including narrative versus gameplay, gamification, media effects, gender, race, and sexuality, and critical play. Considers relations between digital and non-digital games, games and other media, and the "real" and the "virtual." Group game-design project.
Lecture:  
TR: 3:30-4:50pm  SSMS 1005

Film/Media 187AR  SEMINAR; ARCHIVING  D. Driskel  #57711
A seminar/workshop examining film archives preserving concerns and the active management of our department's own film archive.
Lecture:  
TR: 1:00-2:50pm  SSMS 2303

Film/Media 187FT  INTERNSHIPS  J. Palladino  #22988
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 187WF  INTERNSHIPS: SENIOR HONORS SEMINAR  STAFF  #23002
Prerequisite: admission to senior honors program.

Film/Media 195I  POLLOCK THEATER INTERNSHIPS  M. Ryan  #22996
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  INTERNSHIPS: SENIOR HONORS SEMINAR  STAFF  #23002
Prerequisite: admission to senior honors program.

Film/Media 199  INDEPENDENT STUDIES  STAFF  #23010
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 ELECTIVE FORM BEFORE ENROLLING.

Film/Media 199A  INDEPENDENT RESEARCH ASSISTANCE  (1.0-5.0 Units)  STAFF  #23028
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 98/99/198/199/199AA-ZZ courses combined.  Coursework shall consist of faculty supervised research assistance.
**GRADUATE COURSES:**

**Film/Media 231** MEDIA HISTORIOGRAPHY  C. Venegas  #57802
The course explores in-depth histories of media cultures and examines a range of different media forms. Historical research and writing are analyzed in relation to media industries, institutions, technologies, texts, archives, cultural practices and policies.
Lecture: T 4:00-6:50pm SSMS 2017

**Film/Media 242FF** FEMINIST FILM THEORY  C. Penley  #57810
Rather than trying to exhaustively cover the entire range of contributions to the development of feminist film and media theory, the seminar will experiment with focusing on a single theorist—the seminar convener—and those who sparked and shaped her thinking. Readings and discussions will address semiotic and psychoanalytic approaches to film and film theory, science fiction and sexual difference, male trouble, technoculture, cultural studies, fan culture, porn studies, creative research, and feminist pedagogy and publishing.
Lecture: W 11:00-1:50pm SSMS 2017

**Film/Media 248** DATA VISUALIZATION AS MEDIA PRAXIS  L. Shereen-Sakr  #61762
In this graduate course, students will investigate various methods for producing arguments in both written and visual/aural texts. The particular emphasis of this course will be on learning basic visualization design and evaluation principles, and how to acquire, parse, and analyze large datasets. No prior background in statistics or programming is required or expected.
Seminar: M 10:00-12:50pm SSMS 2017
W 10:00-11:00am PHELPS 1518

**Film/Media 295I** PROFESSIONAL INTERN  STAFF  #23069
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.

**Film/Media 501** TA PRACTICUM  Staff  #23077

**Film/Media 596** DIRECTED READING AND RESPONSE  Staff  #23085
(1-6) Prerequisite: graduate standing; consent of instructor.
Individual tutorial.

**Film/Media 597** MA/PHD EXAM PREPARATION  J. Walker  #23093

**Film/Media 599** DISSERTATION RESEARCH/Writing  Staff  #23101
Prerequisite: standing graduate.
Only for the research and writing of dissertation. Instructor should be chair of the student’s doctoral committee.

Instructor Code Numbers:
| Driskel, D B 06 | Everett, A 02 | Hebidge, R W 26 | Parks, L 12 | Penley, C 10 | Sarkar, B 14 | Venegas, C 16 | Walker, J 06 | Wolfe, C 09 |

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

Required Courses: 70, 101B, 192FT
Production: 104, 107
Seminar: 187AR, 187FT, 187AU
Electives: 113SS, 155NH, 165BA, 165DA, 166CL, 166GG
No Credit Towards Major: 106B

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