

## FILM & DIGITAL MEDIA GRADUATE COURSES 2015-16

### FALL

**FILM 200A** Introduction to Graduate Study –  
*Horne, Jennifer*

Introduces graduate study in the critical practice of film and digital media. Conducted as a pro-seminar, with faculty presentations and discussion.

**FILM 227** Representing Memory – *Lusztig, Irene E.*

Studio-based hybrid practice/theory to explore problems of historical representation in film, video, and new media and engage with the production of new cinematic/visual forms that take on issues of personal, collective, and national memories.

**FILM 234** Toward an Ethics of New Media –  
*Murray, Soraya E.A.*

Investigates an ethics of new media. Using an intersectional approach, students read thematic units that consider issues of race, class, and gender as they crosscut questions of advanced technological tools and their implementation in modern society.

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### WINTER

**FILM 200B** Theory and Praxis of Film and Digital Media 1 – *Kim, Lahn S*

Investigates methods for rhetorical production of written and visual/aural texts. Emphasizes questions about delineation between theory and practice, and provides groundwork in theories relevant to key areas in film, television, and digital media studies.

**FILM 237** Graduate Critique – *Prelinger, Rick*

Develops fluency in the languages of critical practice as expressed across a range of media, integrating critical and analytical writing on objects and experiences created by and through electronic and digital media with ongoing student-driven critiques of audiovisual scholarship.

**FILM 238** The Politics of Information – *Kim, Lahn S*

Explores the production and perception of information (news, stories, figures, identities, controversies, complacencies). Students research, analyze, theorize, and define the scope of “The Politics of Information,” study the consequences of media(ted) knowledge, and propose possibilities for critical intervention and change.

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### SPRING

**FILM 200C** Theory and Praxis of Film and Digital Media 2 – *Gustafson, Irene*

Investigates methods for rhetorical production of written and visual/aural texts. Emphasizes interwoven practices of the artist/researcher/teacher, formal and expressive possibilities of “hybridized” research, and cultural issues raised by integrated methods of inquiry. Students are billed a course materials fee. Enrollment restricted to graduate students.

**HAVC/ FILM 204** Grant Writing – *STAFF, TEMP*

Devoted entirely to writing grant proposals. Students work on grants for educational support, their doctoral dissertation grants, or both. (Also offered as History of Art&Visual Culture 204. Students cannot receive credit for both courses.) Enrollment restricted to visual studies and film and digital media graduate students.

**FILM 229** Topics in Documentary Studies –  
*Kahana, Jonathan*

This seminar explores the history, theory, and practice of screen reenactment, a once ubiquitous, now resurgent mode of documentary representation. For our purposes, reenactment names a variety of screen formats of theatricalized actuality in which the arts and technologies of moving images and recorded sound are employed in reiterative techniques of narration, memory, and rehearsal. The syllabus draws from screens in cinema, contemporary art and theater, and popular culture, and assembles readings useful to thinking about the sources, meanings, and practice of reenactment from the fields of media theory, film and performance studies, social and political thought, history, and psychoanalysis. Seminar requirements will include significant weekly reading, screening, and generous (both plentiful and unselfish) conversation, as well as substantial production of critical prose.

**FILM /SOCD 293** Studies and Practice for Social Documentation, Filmmaking, and New Media –  
*Friz, Anna M*

This thematic, graduate-level, hybrid, production/critical studies course provides opportunities to learn specific technical skills while engaging in the analysis and critical interpretations of cinema, social documentary, animation, art, television, and new media. Technical topics may include animation; motion graphics; interactive web media; and installation, editing, cinematography, and sound. (Also offered as Film and Digital Media 233. Students cannot receive credit for both courses.)