set in relation to social, cultural, and political conditions. Students are billed a course fee. Enrollment restricted to first-year students, sophomores, and juniors. (General Education Code(s): IM, IH, A.) L. Kim

20C. Introduction to Digital Media. F,S
Introduces fundamental features of digital media and examines the immense visual, social, and psychological impact of the "digital revolution" on our culture. Topics include the concepts and forms of the digital hypertext interface, Internet, and web, and the impact of digital media on conceptions of the self, body, identity, and community. Students are billed a course fee. Enrollment restricted to first-year students, sophomores, and juniors. (General Education Code(s): IH, A.) L. Kelley

20P. Introduction to Production Technique. F,W
Introduction to production process with emphasis on low-budget, independent film and video making. Explores conceptualization, planning, shooting, editing of documentary, personal essay, and feature narrative works. Emphasis on visualization and shooting style, and scriptwriting, but not hands-on editing. Open to students of varied backgrounds and goals. Students are billed a course fee. (General Education Code(s): PR-C, A.) I. Gustafson, J. Fantushen

42. Student-Directed Seminar. F,W,S
Seminars on selected topics taught by upper-division students under faculty supervision (see course 192). Students submit petition to sponsoring agency. The Staff

80A. Technothrillers. *
Examination of recent films classified as "thrillers" that approach technology (computers, robotics, biotech, the Internet, etc.) through suspense, anxiety, and paranoia. It will also address how technologically produced popular culture negotiates attitudes towards technological change. Students are billed a course fee. (General Education Code(s): T5-Humanities and Arts or Social Sciences, A.) The Staff

80S. Special Topics in Film and Digital Media. F,S
Study of selected aspects of film, television, and/or digital media. Includes weekly screenings and historical/theoretical readings. May be repeated for credit. (General Education Code(s): IM, T5-Humanities and Arts or Social Sciences, A.) S. Scott, J. Fantushen

80X. Sex in the Cinema. *
Examines the historical representation of sexual difference, orientation, and politics in film and video using cultural studies, political and economic historiography, and feminist and queer theory and paying special attention to intersections of U.S. political movements with filmmaking and reception. (General Education Code(s): IM, T5-Humanities and Arts or Social Sciences, A.) The Staff

Lower-Division Courses

20A. The Film Experience. F,W
An introduction to the basic elements, range, and diversity of cinematic representation and expression. Aesthetic, theoretical, and critical issues are explored in the context of class screenings and critical readings. Students are billed a course fee. Enrollment restricted to first-year students, sophomores, and juniors. (General Education Code(s): IM, IH, A.) S. Stamp, G. Younans

20B. Introduction to Television Culture and Society. S
Introduction to the basic forms of televisial presentation, including differing narrative structure from movies and situation comedies to soap opera, plus modes of direct discourse in news, advertising, sports, music, television, and other genres. Alternative forms and modes in electronic media, such as independent video art and documentary, public television, cable, and electronic networks are explored, with their potential for expressing cultural diversity

Upper-Division Courses

120. Introduction to Film Theory and Criticism. W
An introduction to classical and contemporary film theory and those theoretical paradigms and methods that have illuminated the media: formalism, realism, structuralism, semiotics, psychoanalysis, Marxism, feminism, and issues of identity and difference. Students are billed a course fee. Prerequisite(s): course 20A, satisfaction of the Entry Level Writing and Composition requirements. Enrollment restricted to film and digital media majors, pre-majors, and minors during priority enrollment; may be opened if space allows. (General Education Code(s): W.) A. Hastie

130. Silent Cinema. *
Presents the development of silent film as a cultural form from the early period to the beginning of sound, addressing its historical evolution, technological development, aesthetic transformations, and varied cultural contexts. Students are billed a course fee. Usually offered in alternate academic years. Prerequisite(s): course 20A. (General Education Code(s): A.) L. Kim

132A. International Cinema to 1960. W
A survey of significant developments in narrative film outside Hollywood from the advent of sound technology to the late '50s. Differing inter/national contexts, theoretical movements, technological innovations, and major directors are studied. Students are billed a course fee. Usually offered alternate academic years. Prerequisite(s): course 20A. (General Education Code(s): A.) P. Limbrick

132B. International Cinema, 1960 to Present. *
A survey of significant developments in narrative film outside Hollywood from 1960 to the present. Major film movements and directors from around the world are studied. Students are billed a course fee. Usually offered in alternate academic years. Prerequisite(s): course 20A. (General Education Code(s): A.) Y. Wang

134A. American Film, 1930—1960. W
A survey of American narrative cinema from 1930 to 1960. Examines developments in film style, film technology, and the film industry in relation to American cultural history. Students are billed a course fee. Prerequisite(s): course 20A or 20B. Offered in alternate academic years. S. Stamp

134B. American Film, 1960–Present. F
A survey of American narrative cinema from 1960 to the present. Examines developments in film style, film technology, and the film industry in relation to American cultural history. Students are billed a course fee. Prerequisite(s): course 20A or 20B. Offered in alternate academic years. G. Younans

136A. Experimental Film and Video. S
A survey of various experimental styles and practices in film and video, addressing the historical developments of these media formats. The course situates experimental film and video work within the larger contexts of artistic traditions as well as networks of production and reception. Students are billed for a course fee. Prerequisite(s): course 20A or 20B. Offered in alternate academic years. G. Younans

136B. History of Television. *
Survey of the historical development of broadcast television from its origins to the present day phenomena of cable, satellite, and electronic networks. Examination of major genres, forms, and modes of production and consumption within cultural, social, and economic contexts. Offered every other year, alternating with course 136A. Students are billed for a course fee. Prerequisite(s): course 20B. (General Education Code(s): A.) The Staff

136C. Visual Culture and Technology: History of New Media. F
Explores the relationship between technology and change and surveys the history of various technologies of visual culture from print to computer based imagery and the Internet. Students are billed a course fee. Prerequisite(s): course 20C, L. Kelley

Programs and Courses

* Indicates an upper-division course.
142. Beyond Cybernetics: Advanced Topics in New Media Technologies. *  
Analysis of the effects of communication and information technologies on culture and cultural production through the study of systems and networks. Assignments may include papers, Internet presentations, development/participation in virtual communities, interactive multimedia. Emphasis on advanced critical and experimental approaches. Students are billed a course fee. Prerequisite(s): course 20C. Enrollment restricted to film and digital media majors. Enrollment limited to 40. L. Andreu, S. Daniel

150. Screenwriting, F  
Problems in writing for film and television are explored through the writing of original material and analysis of existing works. Various film genres, conventions, and styles, both fictional and nonfictional, are examined. Prerequisite(s): satisfaction of the Entry Level Writing and Composition requirements. Admission by application process which may begin prior to start of quarter; application materials generally available final week of preceding quarter. See enrollment conditions section in quarterly Schedule of Classes for application dates and other application instructions that may apply. May be repeated for credit. (General Education Code(s): W) H. Dana

151. Film Directing, *  
Workshop that explores the director’s involvement in film and video production. Topics will include the manipulation of time and space, continuity, script planning and blocking, and working with actors and crew. Students will participate in group and individual exercises in pre-production and scene direction. Prerequisite(s): courses 20A, 20F and/or 170B are recommended. Admission by application process which may begin prior to the start of the quarter; application materials generally available final week of preceding quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Enrollment limited to 30. (General Education Code(s): A.) G. Vasquez

152. Script Analysis, *  
Students analyze diverse narrative techniques, dramatic structures, and genres to form an understanding of the craft of screenwriting and prepare for their own creative writing and filmmaking. Students read finished scripts and view films. Prerequisite(s): course 120. Enrollment restricted to film and digital media majors and film and digital media pre-majors. Enrollment limited to 25. The Staff

160. Film Genres. F/W  
Concentrated study of films from one cinematic grouping with similar themes and narrative structures such as westerns, musicals, or science fiction, or a comparative study of different genres. History, theory, and criticism of the genre are covered. Students are billed a course fee. Prerequisite(s): course 132A, 132B, 132C, 134A or 134B. May be repeated for credit. (General Education Code(s): A.) S. Stamp, G. Voumas

161. Documentary Film and Video. S  
Explores the category of nonfiction through a historical and theoretical study of documentary film and video. Addresses ethnocentric film, Soviet and Griersonian documentary, cinema verité and/or other selected documentary texts and the issues of representation they raise. Students are billed a course fee. Prerequisite(s): course 20A or 20B. Offered in alternate academic years. I. Gustafson

162. Film Authors. S  
Intensive critical study of the work of one film auteur (director, screenwriter, actor, cinematographer). Themes, style, and structure are explored using various critical modes of analysis. Students are billed a course fee. Prerequisite(s): course 120. May be repeated for credit. L. Kelley

165A. Film, Video, and Gender. W  
A study of texts, theories, and issues of gender in film/and or video. Changing focus on one or more topics, including production and authorship, representation, reception. Prerequisite(s): course 132A or 132B. May be repeated for credit. L. Mitchell

165B. Race on Screen. S  
Review of historical and critical tools to interpret representations of race on cinematic, television, and computer screens. Class will consider the place of race in theoretical and historical scholarship and examine the debates about race produced within and across film and digital media. Students are billed a course fee. Usually offered in alternate academic years. Prerequisite(s): course 20A or 20B. (General Education Code(s): A.) I. Gustafson

165C. Lesbian, Gay, and Queer Film and Video. *  
An overview of homosexuality in American film. Explores a baseline Hollywood homophobia and the formal and historical attempts to change it. Recent independent queer film and video discussed. Topics include authorship, spectatorship, genre and genre reappropriation, historical gender constructs, the "art" film, mainstream vs. independent production, the relationship of film to popular music. Students are billed a course fee. Usually offered in alternate catalog years. I. Gustafson

165D. Asian Americans and Media. *  
Examines media representations about, as well as by, Asian Americans. Using critical essays on film theory, racial studies, feminist criticism, and independent cinema, students develop the skills necessary to conduct critical analysis of Asian Americans in film and television. Students are billed a course fee. Enrollment restricted to juniors and seniors. (General Education Code(s): E.) The Staff

168. National Cinema and Culture. F  
Study of a specific cinematic or other media tradition of a region, nation, language, diasporic collectivity or other unifying cultural entity. Not a survey, this course selects unifying cultural entity. Admission by application process which may begin prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. May be repeated for credit. I. Todd

170A. Fundamentals of Introduction to Digital Media Production. FW  
Introduction to the conceptual and technical fundamentals of making digital media. Covers principles of digital image manipulation, basic web authoring, and interface design through projects that introduce production techniques and methods. Students are billed a materials fee. Prerequisite(s): course 130, 132A, 132B, or 132C. May be repeated for credit. J. Todd

170B. Fundamentals of Film and Video Production. FWS  
An introduction to the art and craft of making films and videos. Covers principles of cinematography, video editing, production planning, and lighting involving both production techniques and methods. Students are billed a materials fee. Prerequisite(s): course 20A or 20B and one other film/video and digital media critical studies or history course required. Completion of additional upper-division film and digital media critical studies or history courses improves students’ ability to be admitted to this course. Admission by application and entrance essay. The online application process begins several weeks prior to the start of the quarter. See enrollment conditions section in quarterly Schedule of Classes for application dates and other application instructions that may apply. Enrollment limited to 24. (General Education Code(s): A.) J. Fankushen, K. Herold, L. Andrews

171. Special Topics Workshops.  
Study of selected aspects of film, video, and/or digital media production. The Staff

171A. Sound. W  
The cinematic equation equals images plus sound. What are sound-specific properties? What is the relationship between sound and image? Examines these and other questions through the creation of audio and audiovisual pieces. Students are billed a materials fee. Prerequisite(s): priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Enrollment limited to 20. L. Andrews

171C. Special Topics Workshop: Found Footage. S  
Students will consider the practice of "recycling" images perhaps not intended by the original "owner" or "creator." In addition to assigned readings and technical workshops, students produce three video projects and give a presentation on a specific issue or artist/group. Prerequisite(s): course 170A or 170B; priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Enrollment limited to 20. The Staff

171D. Social Information Spaces. S  
Investigates how information spaces can be designed to be inhabited, socially navigable spaces. Emphasizes the social navigation of information spaces, a set of techniques and ideas from computer-supported cooperative works, human-computer interaction, and architecture. Prerequisite(s): course 170A. Enrollment limited to 20. M. Haugbouret

171E. Special Topics Workshop: Autobiographical Film. F  
Students explore autobiography as a filmmaking genre and practice, using experimental, fictionalized, documentary, and hybrid forms. Readings and screenings provide a theoretical context for production work. Topics include: strategies of (self) representation, representation, performance, memory, memory, memoir, memoir, and diaristic film. Prerequisite(s): course 170B. Enrollment by interview only; priority given to application process/production concentrators. Students are billed a materials fee. Enrollment limited to 20. K. Herold

172. Film and Video Studio. F, WS  
Intermediate workshop in film and video production concentrating on narrative production, development of critical
standards, and technical methods. Topics include cinematography, sound, and non-linear digital editing techniques. Each student is responsible for the completion of short narratives from assignments. Students must bear the cost of materials and are billed a materials fee. Prerequisite(s): priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Enrollment limited to 20. G. Vazquez, E. Hollander

173. Narrative Workshop: Reconfiguring Narrative within the Digital Realm. *
Analysis of cinematic codes and narrative structure through digital video, Internet and interactive multimedia projects. Required readings address contemporary research in narratology and hyper-media, exploring the potential of digital technology to reconfigure the role of author and audience. Students billed a course fee. Prerequisite(s): course 170A. Enrollment limited to 20. J. Andrews, G. Vazquez

175. Documentary Video Workshop. F
Workshop in documentary video production, development of critical standards, ethical issues, and technical methods. Each student is responsible for the completion of short documentaries from assignments. Students must bear the cost of materials and are billed a materials fee. Prerequisite(s): priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Enrollment limited to 20. E. Hollander

176. Experimental Video Workshop. S
Introductory workshop in video production (non-narrative, experimental). Topics include a survey of non-narrative experimental video from a historical/theoretical perspective and an introduction to videography, fundamentals of video editing, and sound. Students complete several short projects and are billed a materials fee. Students must bear the cost of all materials. Prerequisite(s): course 170B; priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Enrollment limited to 20. G. Vazquez

177. Digital Media Workshop: Computer as Medium. W
Introduction to the computer as a medium as well as a tool. Students explore art practice within digital imaging and information and communications environments through projects, readings, and "screenings." Assignments may include designing virtual communities and/or interactive, multimedia web works. Students are billed a course fee. Prerequisite(s): course 170A. Enrollment limited to 20. M. Haufler

178A. Personal Computers in Film and Video. S
Introduction to the specific applications of computers for film and video. By using computer-generated, enhanced and improved graphics, animation, text, sound, and moving video, students create still and time-based works in a computer environment. Prerequisite(s): course 170B; priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Students are billed a materials fee. Enrollment limited to 20. The Staff

178B. Advanced Personal Computers in Film and Video. *
Study of advanced computer tools in digital media, including exploration, creation, and manipulation of sound with the same level of complexity as required in composing the moving image. Students produce a final project that demonstrates skills learned. Prerequisite(s): course 170A; priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Students are billed a materials fee. Enrollment limited to 20. The Staff

178C. Computer and Hypermedia. S
Study of advanced computer tools in digital media, including exploration, creation, and manipulation of sound with the same level of complexity as required in composing the moving image. Students produce a final project that demonstrates skills learned. Prerequisite(s): course 170A; priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Students are billed a materials fee. Enrollment limited to 20. The Staff

178D. Sound and Image in Theory and Criticism. *
Explores theories and critiques of sound in culture and analyzes sound in relation to media images in film, video, digital media, and music/image practices such as Vjaying. Students are billed a course fee. Prerequisite(s): courses 20A, 20B, or 20C. Enrollment restricted to sophomores and junior film and digital media majors. Enrollment limited to 20. L. Kim

185. Special Topics in Film and Video. **
Study of selected aspects of film and/or video history, theory, or criticism. Students are billed a course fee. The Staff

185D. Writing About Film, Television, and Digital Media. *
Improve students’ ability to write and edit, and invites students to explore different kinds of writing related to film, television, and digital media including historical, theoretical, cultural criticism, popular reviews, grant proposals, online forums, and publishing. Prerequisite(s): course 20A, 20B, or 20C. Enrollment restricted to sophomores and junior film and digital media majors. Enrollment limited to 20. S. Scott

185E. Critical Studies Thesis Preparation Seminar. *
Study of selected aspects of film and/or electronic media history and criticism. Topics can include virtual environments, electronic networks, video installations, computer games, and hyper-media. Usually offered in alternate academic years. Students are billed a course fee. Prerequisite(s): course 20C. Enrollment restricted to junior and senior film and digital media majors and minors during priority enrollment; may be offered if space allows. May be repeated for credit. A. Hastie

185F. Critical Studies Thesis Preparation Seminar. *
Study of selected aspects of film and/or electronic media history and criticism. Topics can include virtual environments, electronic networks, video installations, computer games, and hyper-media. Usually offered in alternate academic years. Students are billed a course fee. Prerequisite(s): course 20C. Enrollment restricted to junior and senior film and digital media majors and minors during priority enrollment; may be offered if space allows. May be repeated for credit. A. Hastie

186. Documentary Video Workshop. F
Workshop in documentary video production, development of critical standards, ethical issues, and technical methods. Each student is responsible for the completion of short documentaries from assignments. Students must bear the cost of materials and are billed a materials fee. Prerequisite(s): priority given to students who have been accepted into the production concentration. Admission is by an online application process which begins several weeks prior to the start of the quarter. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions that may apply. Students who are not in the production concentration and who have completed course 170A or 170B may apply by submitting an application and sample of production work at first class meeting; these applications will be considered on a space-available basis. Enrollment limited to 20. E. Hollander

187. Advanced Topics in Television Studies. W
Study of a selected aspect of television history, television criticism, or national television. Includes weekly screenings and historical/theoretical readings. Usually offered in alternate academic years, with rotating topics. Students are billed a course fee. Prerequisite(s): course 20B. Enrollment restricted to junior and senior film and digital media majors and minors. May be repeated for credit. A. Hastie

188. Advanced Topics in Electronic Media Studies. S
Study of a selected aspect of digital and/or electronic media history and criticism. Topics can include virtual environments, electronic networks, video installations, computer games, and hyper-media. Usually offered in alternate academic years. Students are billed a course fee. Prerequisite(s): course 20C. Enrollment restricted to junior and senior film and digital media majors and minors during priority enrollment; may be offered if space allows. May be repeated for credit. A. Hastie

189. Advanced Topics in Digital and Electronic Media Studies. S
Study of a selected aspect of digital and/or electronic media history and criticism. Topics can include virtual environments, electronic networks, video installations, computer games, and hyper-media. Usually offered in alternate academic years. Students are billed a course fee. Prerequisite(s): courses 20A and 120. Enrollment restricted to junior and senior film and digital media majors and minors during priority enrollment; may be offered if space allows. May be repeated for credit. A. Hastie

190. Advanced Critical Studies Seminar. *
Intensive research and writing on a changing topic chosen to demonstrate critical mastery in a specific area of film and/or digital media studies. Prerequisite(s): course 120. Enrollment restricted to senior film and digital media majors accepted into the critical studies concentration. Enrollment limited to 15. A. Hastie

Intensive seminar prepares students for writing a critical studies thesis. Designed to be taken prior to enrolling in course 195, seminar guides students through the process of choosing a thesis topic, preparing a bibliography, and drafting a detailed outline. Prerequisite(s): course 190. En-
rollment restricted to senior film and digital media majors accepted into the critical studies concentration. Enrollment limited to 15. S. Stamp

192. Directed Student Teaching. F, W, S
Teaching a lower-division course under faculty supervision (see course 42). Proposal supported by a faculty sponsor and department. The Staff

194A. Film Theory Seminar. W, S
Advanced senior seminar examining classical and contemporary film theory and those theoretical paradigms and methods that have illuminated the medium: formalism, realism, structuralism, semiotics, psychoanalysis, Marxism, feminism, and phenomenology. Primary texts are read. Students are billed a course fee. Prerequisite(s): course 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. S. Scott, A. Hastie

194B. Electronic Media Theory Seminar. F
Study of the major theoretical approaches to electronic media and their critical application to texts from television, independent video art and documentary, and electronic networks. Readings include a range of theoretical approaches selected from semiotic, ideological, feminist, cultural studies, reception theory, postmodernist, and other critical traditions. Students are billed a course fee. Prerequisite(s): courses 20B and 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. L. Kim

194C. New Media Theory Seminar. *
Study of theories of emerging genres of electronic culture, with emphasis on the discourse about computer-assisted and computer-generated forms of art and mass culture such as digital imagery, virtual environments, telematics, hyper- and multimedia, and electronic networks. Students are billed a course fee. Prerequisite(s): courses 20C and 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. The Staff

194D. Film History Seminar. *
In-depth study of film history investigating developments in cinematic style, technological innovation, and industrial practice against the broad canvas of cultural history. Students will acquire the basic tools necessary to conduct informed film historical research. Students are billed a course fee. Prerequisite(s): course 120 and either 130 or 134A or 134B. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. S. Stamp

194E. International Cinemas. S
In-depth study of the history and theory of international cinemas with changing topics such as globalization and resistance, postcolonial theory, international productions and querying race, the "national," and cinema. Students are billed a course fee. Prerequisite(s): course 120 and either 132A, 132B, or 132C. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. P. Limbrick

194F. Film and the Other Arts. *
Examines the role of artistic media within films and of films that thematically are about other media. What do other art forms allow for—in terms of the story, the film's meaning, the gate, and the spectator? Students are billed a course fee. Prerequisite(s): course 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 16. E. Hollander

194G. New(s) Media. *
Addresses the role of new media technologies in the production, distribution, and reception of the news, especially international news. Examines software and network technologies as amplifying, filtering, extending, and counteracting the forces of media. Students are billed a course fee. Prerequisite(s): courses 20C and 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 16. W. Sack

194S. Special Topics Seminar. W
Intensive research and writing on a changing topic chosen to demonstrate critical mastery in a specific area of film and digital media studies, for example, film adaptations and their literary sources, documentary/reality shows, or networked new media texts. Students are billed a materials fee. Prerequisite(s): course 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. May be repeated for credit. G. Vournas

195. Senior Thesis/Project. F, W, S
An individually supervised course, with emphasis on independent research, to culminate in a senior thesis/project. Proposals should be submitted to adviser one quarter in advance. Petition required, approved by instructor and department; thesis petitions available in the department office. The Staff

196A. Senior Project in Narrative Production. W, S
Students accomplish a range of production work focused on narrative production including shooting script development, casting, and rehearsing and post-production work. Students are billed a materials fee. Admission by application during the preceding quarter. Students may apply a maximum of two times. See the enrollment conditions section in the quarterly Schedule of Classes for application dates and other application instructions. (Formerly Senior Project in Film and Video Production.) Enrollment limited to 20. C. Archer, G. Vasquez

196B. Senior Project in Screenwriting. W
Students write a full-length (75–100 page) screenplay in this seminar while studying structural concepts and character development, shooting and post-production techniques. Students are billed a course fee. Prerequisite(s): course 120. Enrollment restricted to senior film and digital media majors. Enrollment limited to 20. H. Dam

196C. Senior Documentary Workshop. W
Students are responsible for producing short documentaries (up to 12 minutes). In class, students discuss each other's work as well as view and discuss other documentary films. Admission by application during the preceding quarter. Enrollment restricted to senior film and digital media majors. Students are billed a materials fee. Enrollment limited to 20. E. Holland

196D. Senior Digital Media Workshop. *
Independent projects using the computer as a medium as well as a tool. Students will design and implement projects in digital imaging, information, and communications environments. Students' projects may include designing virtual communities, building collaborative networks, and/or interactive, multimedia web works. Students are billed a course fee. Admission by application during winter quarter. See department office for more information. Enrollment limited to 20. W. Sack

198. Independent Field Study. F, W, S
Provides for department-sponsored individual study programs off campus for which faculty supervision is not in person (e.g., supervision is by correspondence). Students engaging in field study must complete application procedures for such study by the fifth week of the previous quarter. Field study may not be used to satisfy major requirements. Petition required, approved by instructor and department; petitions available in the department office. May be repeated for credit. The Staff

198F. Independent Field Study (2 credits). F, W, S
Provides for department-sponsored individual study programs off campus for which faculty supervision is not in person (e.g., supervision is by correspondence). Students engaging in field study must complete application procedures for such study by the fifth week of the previous quarter. Field study may not be used to satisfy major requirements. Petition required, approved by instructor and department; petitions available in the department office. May be repeated for credit. The Staff

198G. Independent Field Study (2 credits). F, W, S
Provides for department-sponsored individual study programs off campus for which faculty supervision is not in person (e.g., supervision is by correspondence). Students engaging in field study must complete application procedures for such study by the fifth week of the previous quarter. Field study may not be used to satisfy major requirements. Petition required, approved by instructor and department; petitions available in the department office. May be repeated for credit. The Staff

199. Tutorial. F, W, S
Individual study in areas approved by sponsoring instructors. Tutorial may not be used to satisfy major requirements. Petition required, approved by instructor and department; petitions available in the department office. May be repeated for credit. The Staff

199F. Tutorial (2 credits). F, W, S
Individual study in areas approved by sponsoring instructors. Tutorial may not be used to satisfy major requirements. Petition required, approved by instructor and department; petitions available in the department office. May be repeated for credit. The Staff

Graduate Courses

200A. Introduction to Graduate Study. F
Introduces graduate study in the critical practice of film and digital media. Conducted as a pro-seminar, with faculty presentations and discussion. Enrollment restricted to graduate students. Enrollment limited to 15. P. Limbrick

200B. Theory and Praxis of Digital Media 1. W
Investigates methods for rhetorical production of written and visual/aural texts. Emphasizes questions about delimitation between theory and practice, and provides groundwork in theories relevant to key areas in film, television, and digital media studies. Enrollment restricted to graduate students. Enrollment limited to 15. L. Kim

200C. Theory and Praxis of Digital Media 2. S
Investigates methods for rhetorical production of written and visual/aural texts. Focuses on new technologies such as the artist/researcher/teacher, formal and expressive possibilities of "hybridized" research, and cultural issues raised by integrated methods of inquiry. Students are billed a materials fee. Enrollment restricted to graduate students. Enrollment limited to 15. E. Gustafson

222. Critical Methodologies in Film and Television. W
Core course introduces graduate students to critical methodologies in media studies and offers sustained examination of theoretical approaches to media studies. Methodologies may include (but not limited to) contemporary theory (semiotic, psychoanalytic, ideological), cultural studies, intertextuality, feminist film, and television theory. Enrollment restricted to graduate students. Enrollment limited to 14. A. Hastie

223. The Film/Video Essay. *
Focuses on "essayistic" approaches to scholarship and production, emphasizing relationships between theory and praxis that this mode of production requires. Enrollment restricted to graduate students. Enrollment limited to 15. I. Gustafson
224. **Mediating Difference.** *  
Considers theoretical and strategic, situated “difference” in the era of (semi-)colonialism, post-colonialism, and globalism, examining theoretical writing alongside media works on the topic. Enrollment restricted to graduate students. Enrollment limited to 15. **Y. Wang**

225. **Software Studies.** *  
Today, our lives are woven into vast software systems that facilitate our family communications, personal relations, jobs, and cultural, economic, political, and social institutions. Course examines these conditions of life and thought using insights from the arts and humanities. Enrollment restricted to graduate students. **W. Sack**

226. **Queer Theory and Global Film and Media.** *  
Examines queer subjectivities, practices, and theories in relation to globalization, transnationalism, and postcoloniality, focusing on film/media produced outside the United States. The course addresses representation and also uses queer theoretical work to engage wider contexts of film/media production, distribution, and exhibition. Enrollment restricted to graduate students. **P. Limbrick**

283. **New Media Art and Digital Culture.** *  
A study of new media art in the context of digital culture. Electronic, digital and online technology art are set in critical relation to discourse on history, aesthetics, hypermedia, the interface, hacks, embodiment, robotics, artificial life and other topics. Students are billed a course fee. Enrollment restricted to graduate students. Enrollment limited to 15. **M. Morse**

284. **Film, Culture, and Modernity.** S  
Traces the rise of motion picture culture from the late 19th century through the end of the 1920s, looking at film’s emerging visual and narrative grammar, its changing cultural status, and its engagement with shifting registers of class, ethnicity, gender, and sexuality. Enrollment restricted to graduate students. Enrollment limited to 15. **S. Stamp**

297. **Independent Study.** F,W,S  
Either study related to a course being taken or a totally independent study. Students submit petition to sponsoring agency. Enrollment restricted to graduate students. May be repeated for credit. May be repeated for credit. **The Staff**