

# Department of Film and Media Studies

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## Lucas Hilderbrand, Department Chair

2000 Humanities Gateway

949-824-3532

[www.humanities.uci.edu/filmandmediastudies](http://www.humanities.uci.edu/filmandmediastudies) (<http://www.humanities.uci.edu/filmandmediastudies/>)

Film and Media Studies focuses on the histories, theories, aesthetics, and cultural meanings of film, television, video games, digital platforms, and other media.

The undergraduate program in Film and Media Studies trains students to do media analysis. Our core courses teach students both to understand the histories and aesthetics of media and to make sense of the ever-evolving media landscape. Our topical elective courses give students the opportunity to take classes on a wide range of topics, including Latinx media and popular culture, the history of computing, reality TV, game studies, Korean cinema, queer media, the films of Alfred Hitchcock, Brazilian cinema, hip hop culture, race, sports, and media. The department also offers courses in screenwriting and media production with the goal of offering insights into how media work through practical training.

The graduate program in Film and Media Studies provides students with rigorous foundational training in film, television, and digital media scholarship and advances a commitment to interrogating questions of history and power. Ph.D. students develop original research projects that will advance our discipline.

UC Irvine's location in the heart of Southern California - close to studios, game developers, and film and television archives - makes outstanding professional internship and research opportunities possible. Undergraduates can complete internships for credit at some of the leading companies in the entertainment industry; build community and collaborate on filmmaking through our student-run clubs, the Film-Arts-Drama Alliance (FADA), and the Cine Collective; and develop independent research projects under the supervision of our faculty.

Film and Media Studies encourages students to take advantage of the many opportunities that UC Irvine offers to study abroad. Our students have studied in UCEAP programs all over the world and regularly earn credit toward their degrees. Information on these programs is available through the UCI Study Abroad Center (<http://www.studyabroad.uci.edu/>).

In order to cover the extra costs of media and equipment demanded by the specialized Film and Media Studies curriculum, the School of Humanities charges laboratory fees to students taking Film and Media Studies courses.

## Career Opportunities

Film and Media Studies at UC Irvine prepares students with broad humanities training for a wide range of professional careers. Our alumni include entertainment industry professionals, creative artists, and film and media studies faculty. The Department encourages all qualified students to do professional internships. Visit the internship page on our website (<http://www.humanities.uci.edu/filmandmediastudies/undergraduate/interns.php>) for more information about the diverse array of internships that you can do for credit.

The UCI Division of Career Pathways provides services to students and alumni including career counseling, information about job opportunities, a career library, and workshops on résumé preparation, job search, and interview techniques. See the UCI Division of Career Pathways website (<http://career.uci.edu/>) for additional information.

- Film and Media Studies, B.A.
- Film and Media Studies, Graduate Emphasis
- Film and Media Studies, Minor
- Film and Media Studies, Ph.D.
- Graduate Program in Visual Studies

## Faculty

Catherine Benamou, Ph.D. New York University, *Professor of Film and Media Studies; Culture and Theory* (Latin American, Latinx, and postcolonial Francophone and Lusophone cinema and television, transnational flows and diasporic audiences, authorial itineraries (Orson Welles), documentary, media ethnography and historiography, media and social justice)

Elizabeth Cane, M.F.A. University of California, Los Angeles, *Lecturer of Film and Media Studies* (narrative and documentary film production, screenwriting, global warming, successful aging, social justice)

Marie Cartier, Ph.D. Claremont Graduate University, *Lecturer of Film and Media Studies*

Desha Dauchan, M.F.A. University of California, Los Angeles, *Associate Professor of Film and Media Studies* (media and activism, African American film, African diaspora cinema, screenwriting and film production)

Sohail Daulatzai, Ph.D. University of Southern California, *Professor of Film and Media Studies; African American Studies* (decolonization, black studies, critical ethnic studies, Muslim studies, Imperial culture, aesthetics, short film/video production)

Arcelia Gutierrez, Ph.D. University of Michigan, *Assistant Professor of Film and Media Studies* (Latinx media studies, media activism, media policy, industry studies)

Bambi Haggins, Ph.D. University of California, Los Angeles, *Associate Professor of Film and Media Studies; African American Studies* (black [African American] comedy in film, television history, digital media and performance, television history, comedy as social and political discourse, African-American studies, American studies)

Kristen Hatch, Ph.D. University of California, Los Angeles, *Associate Professor of Film and Media Studies* (classical Hollywood, American film history, histories of race, gender, and sexuality, stardom, childhood and girlhood studies)

Lucas Hilderbrand, Ph.D. New York University, *Department Chair and Professor of Film and Media Studies* (queer cultures and media, video, pornography, documentary, cultural studies, archives, film and media histories)

Victoria E. Johnson, Ph.D. University of Southern California, *Professor of Film and Media Studies; African American Studies; Culture and Theory* (U.S. television, history and theory, sports media and media industry studies, critical race theory, cultural geography, media law and policy)

Meryem Kamil, Ph.D. University of Michigan, *Assistant Professor of Film and Media Studies* (new media studies, postcolonial studies, Palestine/Palestinian social movements, ethnic studies, American studies)

Peter Krapp, Ph.D. University of California, Santa Barbara, *Professor of Film and Media Studies; English; European Languages and Studies; Informatics; Music* (secret communications and cryptologic history, history of computing and cultural memory, aesthetic communication)

Keiji Kunigami, Ph.D. Cornell University, *Assistant Professor of Film and Media Studies; Asian American Studies; Comparative Literature* (Brazilian cinema, Japanese cinema, Critical Race Theory, film and media theory, critical theory, silent cinema, decoloniality, cinematic embodiment, Asian-Latin American studies)

Catherine Liu, Ph.D. The Graduate Center, CUNY, *Professor of Film and Media Studies* (historical materialism, new Taiwan cinema, Hou Hsiao-hsien, Edward Yang, Sinophone cinema, political economy of film and media studies, genre film, class and contradiction, history and theory of trauma studies and trauma media)

Glen M. Mimura, Ph.D. University of California, Santa Cruz, *Associate Professor of Film and Media Studies* (third cinema, Asian American film and media, Native American and Indigenous film and media, the Western and martial arts genres, animals and representation)

Philana Payton, Ph.D. University of Southern California, *Assistant Professor of Film and Media Studies* (black film and television history, black popular culture, performance studies, classical Hollywood, stardom, woman and gender studies, black studies, queer studies)

Allison J. Perlman, Ph.D. University of Texas at Austin, *Associate Professor of History; Film and Media Studies* (TV studies, media law and policy, media activism, popular memory, public media, media history)

Fatimah Tobing Rony, Ph.D. Yale University, *Professor of Film and Media Studies* (narrative, experimental, and documentary film production, visual biopolitics, history and theory of ethnographic film, transnational cinema, postcolonial studies, feminist film theory, visual studies, animation)

Bonnie (Bo) Ruberg, Ph.D. University of California, Berkeley, *Assistant Professor of Film and Media Studies; Informatics* (digital media, video games, technology, media history, queer studies, sexuality, gender studies, feminism, digital humanities)

Braxton Soderman, Ph.D. Brown University, *Associate Professor of Film and Media Studies* (game studies, game history, play studies, digital media studies, new media aesthetics)

## Affiliate Faculty

Maxime Bey-Rozet, Ph.D., *Assistant Professor of French; Film and Media Studies* (extreme cinemas, 20th century French literature and culture, French cinema and television, trauma studies, industry studies, memory studies)

Joseph Jonghyun Jeon, Ph.D. University of California, Berkeley, *Professor of English; Asian American Studies; Culture and Theory; Film and Media Studies* (Asian-American literature, film modernism)

Kyung Hyun Kim, Ph.D. University of Southern California, *Professor of Korean Culture; Asian American Studies; Film and Media Studies* (East Asian cinema, modern Korea, critical theory)

Jack I. Lerner, J.D. Harvard University, *Clinical Professor of School of Law; Film and Media Studies*

Jared Sexton, Ph.D. University of California, Berkeley, *Professor Emeritus of African American Studies; Culture and Theory; Film and Media Studies* (race and sexuality, policing and imprisonment, contemporary U.S. cinema and political culture, multiracial coalition, critical theory)

Michael F. Szalay, Ph.D. Johns Hopkins University, *Professor of English; Film and Media Studies* (contemporary television and literature)

Roxanne Varzi, Ph.D. Columbia University, *Professor of Anthropology; Culture and Theory; Film and Media Studies; Religious Studies* (Iran, media, war, visual anthropology, film studies, ethnographic and fiction writing)

## Courses

### **FLM&MDA H80. Honors Seminar: Race Sport Media. 4 Units.**

Honors seminar examining the intersection of race, sports, and media in everyday U.S. popular culture (film, TV, advertising, gaming, social media) and political culture.

Restriction: Campuswide Honors Collegium students only.

(IV and VII ).

### **FLM&MDA 85. Introduction to Film and Visual Analysis. 4 Units.**

Introduces the language and techniques of visual and film analysis. Teaches students to analyze the moving image; emphasize framing, camera movement, and sound; and conveys how editing produces meaning, reproduces historical ideologies, fosters or disrupts narrative, and cues spectators. Materials fee.

Prerequisite: Satisfaction of the UC Entry Level Writing requirement.

(IV)

### **FLM&MDA 85B. Broadcast Media History and Analysis. 4 Units.**

History of broadcast media from the radio era to the present day, including social, political, institutional, and audience analysis as well as methods of visual and aural analysis of these media.

Prerequisite: Satisfaction of the UC Entry Level Writing requirement.

(IV)

### **FLM&MDA 86. Introduction to Television Analysis. 4 Units.**

Introduces critical approaches to the study of television from a range of theoretical perspectives. Materials fee.

Prerequisite: Satisfaction of the UC Entry Level Writing requirement.

(IV)

### **FLM&MDA 87. Introduction to New Media and Digital Technologies. 4 Units.**

The study of digital media, computer-mediated communication, and Internet cultures, from historical and theoretical perspectives. Materials fee.

Prerequisite: Satisfaction of the UC Entry Level Writing requirement.

(IV)

### **FLM&MDA 101A. History of Film I: The Silent Era. 4 Units.**

The aesthetic, industrial, and socio-historical developments of cinema in the U.S. and internationally from its invention to the adoption of synchronous sound. Includes early exhibition, developments in narrative and editing, the formation of the studio system, and avant-garde film movements. Materials fee.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

### **FLM&MDA 101B. History of Film II: The Studio Era. 4 Units.**

The aesthetic, industrial, and socio-historical developments of cinema in the U.S. and internationally from the 1930s through the 1960s. Includes the Hollywood studio system, propaganda films, Italian neorealism, post-war Japanese cinema, and the French New Wave. Materials fee.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

### **FLM&MDA 101C. History of Film III: The Contemporary Era. 4 Units.**

The aesthetic, industrial, and socio-historical developments of cinema in the U.S. and internationally from the late 1960s to the present. Includes New Hollywood and independent U.S. films, ethnic cinemas, postcolonial cinemas, East-Asian new waves, and digital filmmaking. Materials fee.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 101D. History of Radio and Television. 4 Units.**

The aesthetic, industrial, and socio-historical development of radio and television. Includes rise of broadcasting, transition to cable, and emergence of streaming. Materials fee.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 101E. History of Digital Media. 4 Units.**

The aesthetic, industrial, and socio-historical development of digital media. May include history of video games, computing, and social media. Materials fee.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 110. Film and Media Theory. 4 Units.**

Survey of major directions in film and media theory. Various theories of mass culture, realism, auteurism, semiotics, feminism, cultural studies, and theories of other media, with an emphasis on developing the student's ability to analyze and articulate a theoretical argument. Materials fee.

Prerequisite: FLM&MDA 85 and FLM&MDA 86 and FLM&MDA 87 and (FLM&MDA 101A or FLM&MDA 101B or FLM&MDA 101C or FLM&MDA 101D or FLM&MDA 101E). Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 111. Film and Media Theory and Practice. 4 Units.**

Seminar focusing on issues in film and media production and editing. Reading and exercises to understand aspects of film and media production (montage, sound, film movement, directing, and mise en scène), and how ideology works in tandem with style.

Prerequisite: FLM&MDA 85 and FLM&MDA 86 and FLM&MDA 87 and FLM&MDA 120A and (FLM&MDA 101A or FLM&MDA 101B or FLM&MDA 101C or FLM&MDA 101D or FLM&MDA 101E). Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 112. Topics in Genre Study . 4 Units.**

Critical approaches to the serial productions we call "genre" films such as westerns, weepies, musicals, horror films, and others; televisual genres such as sitcoms, drama, comedy, news, docudrama, police; Internet categories such as chat-rooms, listservs, Web pages.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 113. Topics in Narrative/Image . 4 Units.**

What relations do sound, image, and story assume in film, television, video, and Internet narratives? In what ways do these media interact with and borrow from each other and traditional story-telling media? How have the new media explored non-narrative strategies.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 115. Topics in Authorship . 4 Units.**

Theoretical and analytical discussions of visual media authorship, focusing on case studies of directors, producers, scriptwriters, and film, video, and digital artists.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 117A. Introduction to Screenwriting. 4 Units.**

Introduction to the technique and format of the screenplay, with a particular focus on its three act structural elements: coverage, treatment, and 60 beat outline. Materials fee.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 117B. Intermediate Screenwriting. 4 Units.**

Exercises in the development of screenplays, with emphasis on formal and structural considerations of character development. Students work with the hero structure and other character development methodologies, such as method acting. Materials fee.

Prerequisite: FLM&MDA 117A. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 118A. Writing Television I. 4 Units.**

Introduction to the technique and format of the television screenplay. Focuses on character, storytelling, structure, and scene development; culminating in a one-hour drama series treatment and first act of the pilot.

Prerequisite: FLM&MDA 86. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 118B. Writing Television II. 4 Units.**

Intermediate-level screenwriting class exploring the one-hour television drama format. Students write and workshop an original pilot, continuing work started in 118A, and finish a complete draft of the pilot script.

Prerequisite: FLM&MDA 118A. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 120A. Basic Production. 4 Units.**

Introduction to the basic apparatus of video/film production. The elementary essentials of production, including the use of camera and lenses, lighting, editing, and sound. Materials fee.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 120B. Intermediate Production. 4 Units.**

Students work on individual and group projects, utilizing skills and insights introduced in Film and Media Studies 120A. Materials fee.

Prerequisite: FLM&MDA 120A. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 120C. Production Workshop. 4 Units.**

As film and video are collaborative media, students form production groups and ultimately produce final 10-15-minute film/video projects. Materials fee.

Prerequisite: FLM&MDA 120B. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 130. Multicultural Topics in the Media. 4 Units.**

Investigation of media representations of gender, race, and sexuality in the United States. Topics include media images of and by one or more minority groups in the United States, including African Americans, Asian Americans, Chicano/Latinos, Native Americans, gays, and lesbians.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 139W. Writing on Film and Media. 4 Units.**

Writing on cinema, television, and/or digital culture, emphasizing identification of reliable sources, close readings, addressing academic, professional, and/or popular audiences. Requires at least 4,000 words of assigned composition.

Prerequisite: FLM&MDA 85 or FLM&MDA 86 or FLM&MDA 87. Satisfactory completion of the Lower-Division Writing requirement.

Restriction: Film and Media Studies Majors only.

**(Ib)****FLM&MDA 143. Critical Theory of Television. 4 Units.**

Introduction to critical, theoretical, and scholarly understandings and analyses of television, which offer in-depth analyses of television programming, audience reception practices, and industry strategies of address.

Prerequisite: FLM&MDA 86. Satisfactory completion of the Lower-Division Writing requirement.

**FLM&MDA 144. Studies in New Media. 4 Units.**

Advanced analysis of the technologies, texts, theories, and cultures of computers, video games, networks, or platforms.

Prerequisite: FLM&MDA 87. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 145. Topics in Popular Culture and Media. 4 Units.**

Considers the forms, ideologies, consumption, and marketing of popular entertainment and technologies. May focus on cultural studies methods, transnational approaches, and synergy between media.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 146. Topics in Sound Studies. 4 Units.**

Focuses on the production, theories, and meanings of sound recordings, music, and/or audio technologies. Topics may include the cultures of popular music and audio devices, music television, and theories of film sound.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 150. Topics in Audiences and Reception. 4 Units.**

Explores the dynamics of address, interpretation, and appropriation between film and media texts and their viewers. Topics may include reception studies, fandom, audience-defined modes of production, demographics, spectatorial pleasure, and historical approaches to audiences.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 151. Topics in Documentary and Experimental Film and Media. 4 Units.**

Examines nonfiction and/or experimental cinemas and media, such as documentary, the historical avant-garde, video art, and activist media. Students consider the specific aesthetics and ideologies of forms distinct from narrative feature films.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 160. National/Regional Cinemas and Media. 4 Units.**

National schools, period styles, or cultural movements beyond U.S. cinema, as defined by national borders or by geographic regions, such as Latin America. May be approached from a comparative perspective.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 161. Global/Transnational Cinemas and Media. 4 Units.**

Analyzes the multinational production, circulation, and reception of film and media texts beyond singular national borders or specific geographic regions. Topics may include transnational co-productions, exports, and diasporic reception.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 162. Topics in US Cinema . 4 Units.**

Explores the modes of production and distribution, aesthetics, and contexts that have shaped cinema in the United States. Topics may include classical Hollywood, American independent cinema, or periods such as 1970s cinema.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 185. Topics in Television and New Media. 4 Units.**

Advanced seminar focusing on special topics in television and new media. Past examples have included courses on media marketing and brand identity; television and sound; game theory; and other issues related to popular culture, broadcast media, and new media technologies.

Prerequisite: FLM&MDA 86 or FLM&MDA 87. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 190. Special Topics in Film and Modern Media. 4 Units.**

Special issues concerned with film and media history, theory, and criticism.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 191. Special Topics in Critical Practice. 4 Units.**

Integrates critical analysis, historical, and theoretical methods with creative projects to illuminate film and media production and industries. May include courses in adaptation, writing television, media activism, writing the short film, performance studies, and movie title sequences.

Prerequisite: FLM&MDA 85. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 192. Special Topics in Advanced Film Production. 4 Units.**

Focuses on special topics in production. Culminates in final 6-10-minute group film projects. Topics include producing, acting, and/or directing in short films, experimental films, documentaries, television, and other media.

Prerequisite: FLM&MDA 120A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 193. Special Topics in Advanced Screenwriting. 4 Units.**

Focuses on special topics in screenwriting. Topics include adaptation, alternative screenwriting, writing the first feature, act two construction, and rewriting.

Prerequisite: FLM&MDA 117A or FLM&MDA 118A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

**FLM&MDA 194. Special Topics in Interdisciplinary Studies. 4 Units.**

Interdisciplinary approaches to special issues concerned with film and media history, theory, and criticism.

Repeatability: Unlimited as topics vary.

**FLM&MDA 197. Professional Internship. 2-4 Units.**

Professional internship in the film, broadcast, and/or digital media industries designed to provide students with closely supervised professional experience to enhance their understanding of media from industrial, historical, and critical perspectives. Journal and final report required.

Grading Option: Pass/no pass only.

Repeatability: May be taken for credit 3 times.

Restriction: Upper-division students only.

**FLM&MDA 198. Creative Project. 2-4 Units.**

Creative project in screenwriting, filmmaking, videomaking, or Web or internet design intended to provide advanced production and creative writing training beyond the Film and Media Studies 117A-B-C or 120A-B-C series. Final project required.

Prerequisite: (FLM&MDA 85 and FLM&MDA 117A and FLM&MDA 117B and FLM&MDA 117C) or (FLM&MDA 120A and FLM&MDA 120B and FLM&MDA 120C). Satisfactory completion of the Lower-Division Writing requirement. Recommended: FLM&MDA 101A.

Repeatability: May be taken for credit 2 times.

Restriction: Upper-division students only.

**FLM&MDA 199. Directed Research. 4 Units.**

Directed reading and research under supervision of a faculty member in topic areas not covered by regular course offerings. Final research paper required.

Prerequisite: Satisfactory completion of the Lower-Division Writing requirement.

Restriction: Upper-division students only.

**FLM&MDA 285A. Film Studies: Theory and Methods. 4 Units.**

Examines canonical texts and explores current directions in film studies.

Restriction: Graduate students only.

**FLM&MDA 285B. Television Studies: Theory and Methods. 4 Units.**

Examines canonical texts and explores current directions in television studies.

Restriction: Graduate students only.

**FLM&MDA 285C. Digital Media and Game Studies: Theory and Methods. 4 Units.**

Examines canonical texts and explores current directions in digital media and game studies.

Restriction: Graduate students only.

**FLM&MDA 286A. Film and Media Studies Historiography. 4 Units.**

Approaches to film and media studies historiography.

Restriction: Graduate students only.

**FLM&MDA 286B. Media/Power/Culture. 4 Units.**

Approaches to the study of power and culture in relation to film and media.

Restriction: Graduate students only.

**FLM&MDA 286C. Methods and Research Design. 4 Units.**

Explores a range of research methods and trains students to design original research projects.

Restriction: Graduate students only.

**FLM&MDA 287. Practicum in Pedagogy. 1 Unit.**

Students learn best practices for teaching film and media studies.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

**FLM&MDA 288A. Practicum in Professionalization I. 1 Unit.**

Students learn best practices for film and media studies professionalization.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

**FLM&MDA 288B. Practicum in Professionalization II. 1 Unit.**

Students learn best practices for film and media studies professionalization.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

**FLM&MDA 288C. Practicum in Professionalization III. 1 Unit.**

Students learn best practices for film and media studies professionalization.

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

**FLM&MDA 291. Graduate Seminar in Film and Media Studies. 4 Units.**

Studies in selected areas of film and media studies. Topics vary each quarter.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

**FLM&MDA 292. Graduate Seminar in Film and Media Critical Practice. 4 Units.**

Integrates critical analysis, historical, and/or theoretical methods with creative projects. Topics vary each quarter.

Repeatability: Unlimited as topics vary.

Restriction: Graduate students only.

**FLM&MDA 295. Directed Reading. 4 Units.**

Directed reading on a specific topic agreed upon by student and instructor.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.



**FLM&MDA 296. Reading for the Preliminary Examination. 4-12 Units.**

Directed reading in preparation for the preliminary exam.

Prerequisite: FLM&MDA 285A and FLM&MDA 285B and FLM&MDA 285C and FLM&MDA 286A and FLM&MDA 286B and FLM&MDA 286C

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

**FLM&MDA 297. Prospectus Research. 4-12 Units.**

Research and writing of the dissertation prospectus.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

**FLM&MDA 298. Prospectus Writing Practicum. 4 Units.**

Offered spring quarter each year and taught in a workshop format. Assists students with the preparation and revision of the dissertation prospectus.

Prerequisite: FLM&MDA 285A and FLM&MDA 285B and FLM&MDA 285C and FLM&MDA 286A and FLM&MDA 286B and FLM&MDA 286C

Grading Option: Satisfactory/unsatisfactory only.

Restriction: Graduate students only.

**FLM&MDA 299. Dissertation Research. 4-12 Units.**

Research and writing of the dissertation.

Prerequisite: FLM&MDA 298

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.

**FLM&MDA 399. University Teaching. 4 Units.**

Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.