

Department of Film and Media Studies

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

The Department of Film and Media Studies at UC Irvine offers students a liberal arts education in the film, broadcast, and digital media landscape. Our majors acquire skills in theoretical and historical cultural analysis, and broad knowledge of the history of moving images. Students strengthen their writing through active engagement with all aspects of cinematic, broadcast, and digital culture. The department also teaches courses in screenwriting and production, with the goal of deepening the understanding of media through some hands-on training.

Film and Media Studies focuses on nurturing our diverse student body and our students' varied backgrounds and interests. Courses reflect an interdisciplinary and historically grounded approach to the study of moving images, on big and small screens alike. From parsing the history of television policy to writing for video games, our students get a unique interdisciplinary education in the historical and social background of the study of film, television, and new media. Our outstanding faculty are engaged in innovative research on topics like globalization, gender studies, queer theory, broadcast studies, intellectual history, new media and critical game studies, history of photography, and national cinema approaches to the analysis of Film and Media Studies, and our courses give our students access to this cutting-edge research. In our production and screenwriting courses, students get hands-on experience creating short films, television pilots, webisodes, computer games, and other visual media.

Film and Media Studies students join their professors and industry professionals in attending some of the most important film festivals in our area. The department regularly invites film directors, scholars, and industry professionals to offer a rich array of programming including screening original films and media and hosting production-based workshops. UC Irvine's location in the heart of Southern California, close to studios and some of the most important film and television archives in the United States, makes outstanding internship opportunities and serious research possible for our majors. Our location makes it convenient for our students to do internships for credit at some of the leading companies in the entertainment industry. Students also have the opportunity to collaborate on filmmaking through our student-run club, the Film-Arts-Drama Alliance (FADA). FADA members write, direct, produce, and craft short films through the Zotfilm program in fall and winter quarters. In spring quarter, FADA screens these and other student-created films at Zotfest, one of the longest-running student-organized film festivals in the United States.

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 towards 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 generated by the purchase and rental of media demanded by the specialized Film and Media Studies curriculum, the School of Humanities charges a laboratory fee to students taking Film and Media Studies courses.

Career Opportunities

Film and Media Studies at UC Irvine prepares students for graduate study and professional life in the Film and Media Studies areas. Our students have been admitted to Ph.D. and M.F.A. programs at UCLA, USC, New York University, and the University of Texas at Austin. Film and Media studies majors have gone on to law school and to get Ph.D.s in a variety of fields. Alumni also make careers in all aspects of the entertainment industry, finding work in the film, television, and game industries in Southern California and beyond. Film and Media Studies students find careers in directing, cinematography, editing, journalism, advertising, marketing, and distribution. Our students' diverse backgrounds have enabled them to work in bilingual or global media outlets. 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, Minor
- Graduate Program in Visual Studies

Faculty

Catherine Benamou, Ph.D. New York University, *Associate Professor of Film and Media Studies; Culture and Theory; Visual Studies* (Hispanophone and Lusophone cinema and television, U.S. Latino media, Orson Welles and maverick cinema, transnational flows, spectatorship, cinematic memory and cultures of preservation)

Elizabeth M. Cane, M.F.A. University of California, Los Angeles, *Lecturer of Film and Media Studies*

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

Desha Dauchan, M.F.A. University of California, Los Angeles, *Lecturer of Film and Media Studies*

Sohail Daulatzai, Ph.D. University of Southern California, *Professor of Film and Media Studies; African American Studies; Visual Studies* (decolonization, empire, race, Muslim studies, Black studies)

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

Kristen L. Hatch, Ph.D. University of California, Los Angeles, *Professor of Film and Media Studies; Visual Studies* (classical Hollywood, stardom, melodrama, histories of gender, race and sexuality, girlhood studies)

Lucas Hilderbrand, Ph.D. New York University, *Professor of Film and Media Studies; Visual Studies* (Queer cultures and media, cultural studies, documentary, pornography, popular music, video art, histories of technology)

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

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

Peter O. Krapp, Ph.D. University of California, Santa Barbara, *Professor of Film and Media Studies; English; European Languages and Studies; Informatics; Music; Visual Studies* (digital culture, media history, cultural memory)

Keiji Kunigami, Ph.D. Cornell University, *Assistant Professor of Film and Media Studies; Visual Studies* (Brazilian cinema, Japanese cinema, critical race studies, critical theory, decolonial theory, black feminist film theory, cinematic/photographic temporality, Asian-Latin American studies)

Felicidad (Bliss) Lim, Ph.D. New York University, *Professor of Film and Media Studies; Visual Studies* (Philippine cinema, temporality, postcolonial and feminist film theory, transnational horror and the fantastic, film archives)

Catherine Liu, Ph.D. Yale University, *Professor of Film and Media Studies; Visual Studies* (Hou Hsiao-hsien, culture wars, Frankfurt School, historiography of critical theory/cultural studies, surveillance, cold war culture and neoliberalism)

Glen M. Mimura, Ph.D. University of California, Santa Cruz, *Associate Professor of Film and Media Studies; Visual Studies* (minoritarian and political film; media and race; popular culture and social movements)

Allison J. Perlman, Ph.D. University of Texas at Austin, *Associate Professor of History; Film and Media Studies; Visual Studies* (history of broadcasting, American social movements, media law and policy, media activism, popular memory)

Fatimah Tobing Rony, Ph.D. Yale University, *Department Chair and Professor of Film and Media Studies; Visual Studies* (ethnographic film, race and representation, film production)

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

Braxton Soderman, Ph.D. Brown University, *Assistant Professor of Film and Media Studies; Visual Studies* (digital and new media studies, video games, networks, digital art and electronic literature)

Affiliate Faculty

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

Jared Charles Sexton, Ph.D. University of California, Berkeley, *Professor of African American Studies; Culture and Theory; Film and Media Studies; Visual 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; Visual Studies* (contemporary television and literature)

Roxanne Varzi, Ph.D. Columbia University, *Professor of Anthropology; Culture and Theory; Film and Media Studies; Religious Studies; Visual 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. Materials fee.

Restriction: Campuswide Honors Collegium students only.

(IV and VII).

FLM&MDA 85A. 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.

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 85C. New Media and Digital Technologies. 4 Units.

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

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

FLM&MDA 112. 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 85A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 113. 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 85A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 114. Film, Media, and the Arts. 4 Units.

A synthetic entity, film draws on both established and popular arts. Looks at visual media's exchanges with "high" and "low" culture, exploring its relation to areas such as photography, music, painting, and architecture.

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

Repeatability: Unlimited as topics vary.

FLM&MDA 115. 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 85A. 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 85A. 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 117C. Screenwriting Workshop. 4 Units.

Continuation and intensification of work initiated in 117B. Students complete a full-length screenplay. Concentrates on both practical and technical concerns, addressing pragmatic and aesthetic questions in intensive small-group discussions. Materials fee.

Prerequisite: FLM&MDA 117B. 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 85B. 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 85A. 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 85A or FLM&MDA 85B or FLM&MDA 85C. 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 85B. 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 85C. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 145. 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 85A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 146. 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 85A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 150. 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 85A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 151. 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 85A. 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. 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 85A. Satisfactory completion of the Lower-Division Writing requirement.

Repeatability: Unlimited as topics vary.

FLM&MDA 185. 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 85B or FLM&MDA 85C. 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 85A. 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 85A. 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 85A 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 as topics vary.

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 399. University Teaching. 4 Units.

Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.