Chinese

for Child and Family Studies. Recipients of the degree gain sufficient background to engage in pro-
fessions that directly (e.g., preschool, 4-H) or indi-
rectly (e.g., social policy) involve children and
families, obtain positions in teaching or research set-
tups, or pursue further study leading to a doctorate
in child development, human development, clinical
psychology, or related fields.

Applicants seeking admissions and fellowships con-
sideration must submit all materials by our priority
December 15 deadline. The final admissions dead-
line is March 1. See our website for more details.

Graduate Adviser. Contact Group office.

Cinema and Digital Media

See Asian American Studies, on page 182; East Asian Languages and Cultures, on page 244; and East
Asian Studies, on page 249.

Cinema and Digital Media

[College of Letters and Science]

Michael Neff, Ph.D., Program Director
Kriss Ravezz-Biagioli, Ph.D., Program Director

Program Office, 101 Art Building
530-752-0890; http://calarts.ucdavis.edu

Committee in Charge

Stephanie Boluk, Ph.D.
(English, Cinema and Digital Media)
Jesse Drew, Ph.D.
(Cinema and Digital Media)
Jaimey Fisher, Ph.D. (German and Russian, Cinema and
Digital Media)
Patrice Lemieux, Ph.D. (Cinema and Digital Media)
Colin M. Milburn, Ph.D. (English, Science and
Technology Studies, Cinema and Digital Media)
Fiamma Montemuzemo, Ph.D.
(Cinema and Digital Media)

Michael Neff, Ph.D. (Computer Science, Cinema and
Digital Media)
Bob Ostertag, Ph.D. (Cinema and Digital Media)
Kriss Ravezz-Biagioli, Ph.D. (Science and
Technology Studies, Cinema and Digital Media)
Eric Smoosin, Ph.D. (American Studies)
Julie Wyman, M.F.A. (Cinema and Digital Media)

Faculty

Stephanie Boluk, Ph.D.
Jesse Drew, Ph.D.
Kriss Fallon, Ph.D.
Jaimey Fisher, Ph.D.
Timothy Lenoir, Ph.D.
Patrice Lemieux, Ph.D.
Colin M. Milburn, Ph.D.
Fiamma Montemuzemo, Ph.D.
Michael Neff, Ph.D.
Bob Ostertag, Ph.D.
Kriss Ravezz-Biagioli, Ph.D.
Julie Wyman, M.F.A.

Emeriti Faculty

Frances Dyson, Ph.D., Professor Emerita
Lynn Hershman, M.A., Professor Emerita
Sarah Pia Anderson, B.A., Professor Emerita

The Cinema and Digital Media

Major Program

The Cinema and Digital Media (CDM) program combines the study of audiovisual and digital
media, theories about such media, and the relevant
trends in cinema and digital media. Current
courses in film history and film theory, as well as in
the latest developments in: cinema and digital media. Perhaps most importantly is self-
motivation: students do best when fueled by their
and their directions, while

fee this is the best education for living and working in a complex, rap-
'idly changing world. Final research papers and cre-
ative production portfolios will provide graduate
school admissions committees, employers or clients
with tangible evidence of Cinema and Digital Media
graduates' track records and talents.

Course Changes. Cinema and Digital Media is
working on updating all of the existing FMS, TCS,
and CTS course codes. If you have any questions regarding the course code changes and equivalent major requirements please contact the Arts Group Advising Center at 530-752-0890.

A.B. Major Requirements:

Preparatory Subject Matter................. 25
Choose two courses from:
1. Film Studies 1, Technocultural Studies 1 or
5.................................................. 8
2. Cinema and Technocultural Studies 12, 20
Choose two courses from:
3. Cinema and Technocultural Studies 40A,
40B, 41A, 41B; Film Studies 45.................. 8

Depth Subject Matter ..................... 37-38

Film Studies 127 or Cinema and
Technocultural Studies 150 .................. 5
Choose two courses for a total of 8 units from the following:
4. Art Studio 114A, 114B, 114C, 117,
Cinema and Technocultural Studies 116,
124E, 174; Technocultural Studies 100,
101, 103, 104, 111, 112, 113, 115,
121, 122, 123, 125, 130, 131, 170A-E,
175, 192, 195, 197, 198.......................... 9
5. Cinema and Technocultural Studies
Choose two courses for a total of 8 units from the following:
6. Cinema and
7. Cinema and

A.B. Major Requirements:

Preparatory Subject Matter................. 20-40

Film Studies 1 .................................. 4

One course from: African American and
African Studies 15, 50, American Studies
1A, 21, 30; Art History 5; Art Studio 30;
Chicana/o Studies 50, 52, 53; Design
French 30, Humanities 60; Italian 50;
Japanese 25; Native American Studies 32;
Textiles and Clothing 7; Women's Studies
20, 25, 28, 29, 30, 31, 32, 33.................. 4

One course from: African American and
African Studies 10, 15, 50; Asian
American Studies 1, 2; Chicana/o Studies
10, 50, 60; Native American Studies 10,
10, 32, 33; Women's Studies 20, 25, 50,
70, 80.......................................................... 4

Two courses from: Art History 1A, 1B, 1C,
1D; Asian American Studies 2, Chicana 10,
11; Classics 10; Comparative Literature 3,
4, 5, 6, 7, Dramatic Art 1, 20, English 43;
The Technocultural Studies Major

Program

Major is closed to new students beginning 2015-2016. Interested students are encouraged to explore the Cinema and Digital Media major which incorporates many of the courses previously offered through Technocultural Studies.

The Technocultural Studies Major Program

The Technocultural is an interdisciplinary integration of current research in cultural history and theory with innovative hands-on production in digital media and “low-tech.” It focuses on the fine and performing arts, media arts, community media, literature and cultural studies as they relate to technology and science. Backed by critical perspectives and the latest forms of research and production studies, students enjoy the mobility to explore individual research and expression, project-based collaboration and community engagement.

Preparatory coursework involves a solid introduction to the history, ideas and current activities of Technocultural studies, along with technical skills courses enabling individuals to get up to speed on digital imaging, sound, digital video and Web production, among other skills. For depth subject matter students, students in the major should concentrate on either critical studies or creative production emphases, and work toward a final project. All majors are required to take at least one course from another department or program relevant to their area of study, but also must have an overall GPA of 3.500 may choose to be approved in advance.

A current list of approved classes is available from the Advising office and from the faculty adviser.

Total Units for the Major

A current list of approved classes is available from the Advising office and from the faculty adviser. 24-20 units in one of the two breadth areas not used to satisfy the breadth requirement, or development of a thematic area in consultation with a faculty adviser. 16-20 Qualified students who complete 20 units and have an overall GPA of 3.500 may choose to be approved in advance.

Major Adviser. Information on the current Aca-
demic Advisers can be obtained by contacting the Arts Group Advising Center at 530-752-0890.

Minor Program Requirements:

UNITS

Film Studies 1 ................................. 24

Preparatory Subject Matter .................. 28

Depth Subject Matter .......................... 44

Preparation for Technocultural Studies 1, 2, 4, 5, 6, 7AE ................................. 24

American Studies 111 or 112 ........................ 4

Technocultural Studies 190, 191, 192

Production emphasis ......................... 32

Choose five from production based Technocultural Studies: 100, 101, 103, 104, 110, 111, 112, 113, 121, 122, 123, 192

Plus two from Technocultural Studies: 120, 150, 151, 152, 153, 154, 155, 158, 159

Plus a four-unit class from another department or program relevant to the student’s area of concentration, as approved by Technocultural Studies.

Studies emphasis.......................... 32

Choose two from production based Technocultural Studies: 100, 101, 103, 104, 110, 111, 112, 113, 121, 122, 123, 192

Plus five from Technocultural Studies: 120, 150, 151, 152, 153, 154, 155, 158, 159

Plus a four-unit class from another department or program relevant to the student’s area of concentration, as approved by Technocultural Studies.

Technocultural Studies 198 ........................ 4

Total Units for the Major

A current list of approved classes is available from the Advising office and from the faculty adviser. 72

Major Adviser. Information on the current Aca-
demic Advisers can be obtained by contacting the Arts Group Advising Center at 530-752-0890.

Courses in Cinema & Technocultural Studies (CTS)

Lower Division

Introduction to Media Computation (4)

Lecture—3 hours; discussion/lab—1 hour. Introduction to key computational ideas necessary to understand and produce digital media. Fundamentals of programming are covered as well as analysis of how media are represented and transmitted in digital form.

Quarter Offered: F-W-Fall, W-Spring, S-Summer; 2017-2018 offering in parentheses.
146A. Modern Italian Cinema (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: upper-division standing; consent of instructor. Contemporary Italian cinema of the 20th century in the context of profound cultural and social changes in Italy since World War II. Productions by representative directors such as Kiarostami, Makhmalbaf, Bahram Beizaie are included. Knowledge of Italian is strongly recommended.

147A. Chinese Film (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: History 9A or any course on traditional Chinese culture; upper-division standing. English language survey of Chinese film, from its inception to the end of the 20th century. Chinese films as important texts for understanding national, transnational, racial, gender, and class politics of modern China. 

(Same course as Chinese 101.) GE credit: ArtHum, Div, Wrt|AH, OL, VL, WC, WE. —F. (S.) Chen

148B. Japanese Literature on Film (4) Lecture/discussion—3 hours; film viewing—3 hours. Survey of films based on works of Japanese literature, emphasis on pre-modern and early modern texts. Introduction to major directors of Japan, with a focus on cinematic adaptations. Lectures and readings in English. Films in Japanese with English subtitles.

(Same course as Japanese 156.) Offered in alternate years. GE credit: ArtHum, Div, Wrt|AH, OL, VL, WE. —(S.) Sorensen

150. Media Theory (5) Lecture—2 hours; discussion—1 hour; film viewing—3 hours; extensive writing. Critical and theoretical approaches to the study of media texts.

20th-century mass media, including electronic technology, and the emergence of new technologies since the invention of photography. Examine various approaches to media (formalist, semiotic, structuralist, Frankfurt School, cybernetics, visual and gender theory). 

(Same course as Science and Technology Studies 151.) GE credit: AH or SS, OL, VL, WE.

162. Surveillance Technologies and Social Media (4) Lecture—3 hours; film viewing—3 hours; term paper. Prerequisite: Technocultural Studies 1 or course 20. Study of the ubiquitous presence of CCTV, face recognition software, global tracking systems, biosensors, and data mining practices that have made surveillance part of our daily life. Exploration of the boundary between security and control, information and spying.

(Same course as Science and Technology Studies 1 or course 20.) GE credit: ArtHum or SocSci (ACGH, AH or SS, VL, OL, WE).

172. Video Games and Culture (4) Lecture—3 hours; extensive writing or discussion—1 hour. Prerequisite: Technocultural Studies 1 or English 3 or Science and Technology Studies 1 or equivalent. Critical approaches to the study of video games, focusing on formal, historical, and cultural modes of analysis. Introduction to computer game design, authorship, authorship, and development.

Relations of games to society, politics, economics, literature, media, and the arts. 

(Same course as Science and Technology Studies 172 and English 172.) GE credit: ArtHum or SocSci (ACGH, AH or SS, VL, OL, WE).

174. Acting for Camera (4) Lecture/laboratory—6 hours. Prerequisite: consent of instructor. Analysis and practice of acting skills required for camera work and digital media. May be repeated for credit. (Same course as Dramatic Art 174.)—S. (S.) Anderson, Merlin

Courses in Film Studies (FMS) Lower Division

1. Introduction to Film Studies (4) Lecture—3 hours; discussion—1 hour; film viewing—3 hours. Analysis of film form and narrative, including cinematography, editing, and sound. Issues include semiotics, the relationship of traditional, race, gender, class, and cultural identity. Includes introduction to selected cinematic movements and national film traditions. GE credit: ArtHum, Div, Wrt|AH, OL, VL, Wrt|DD, WE. —F. W. S. (F. W. S.) —Fisher, Lu, Ravetto-Biagioli, Smooldin

45. Vampires and Other Horrors in Film and Media (4) Lecture—2 hours; discussion—1 hour; film viewing—3 hours. Exploration of representations of vampires and horror generally from the 19th through 21st centuries. Focus on transnational history of the horror genre; psychologies of horror effects; issues of race, gender, class, and class politics of modern China. 

(Same course as Chinese 101.) GE credit: ArtHum, Div, Wrt|AH, OL, VL, Wrt|DD, WE. —F. W. S. (F. W. S.) —Fisher, Lu, Ravetto-Biagioli, Smooldin

90X. Lower Division Seminar (4) Seminar—4 hours. Prerequisite: lower division standing and consent of instructor. Study of a special topic in film studies in a small class setting. May be repeated for credit. (P/NP grading only.)—F. W. S. (F. W. S.)

92. Internship (1-12) Internship—36 hours. Supervised internship offered on and off campus in areas of Film Studies. May be repeated for credit. (P/NP grading only.)

98. Directed Group Study (1-5) (P/NP grading only.)

99. Special Study for Undergraduates (1-5) (P/NP grading only.)

Upper Division

120. Italian-American Cinema (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1. Exploration of representations of Italian-American identity in American (U.S.) cinema. Analysis of both representative and independently produced films, especially as they represent ethnicity, gender, and social class of Italian Americans.

121S. New Italian Cinema (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1 and upper-division standing, or consent of instructor. Italian cinema of the 21st century in the context of profound cultural and social changes in Italy since World War II. Productions by representative directors such as Amelio, Giordana, Moretti, Muccino are included. Knowledge of Italian not required. 

(Same course as Italian 121.) Offered in alternate years. GE credit: ArtHum, Div, Wrt|AH, OL, VL, WE. —S. Heyer-Caput, Schiesari

121. New Italian Cinema (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1 and upper-division standing, or consent of instructor. Italian cinema of the 21st century in the context of profound cultural and social changes in Italy since World War II. Productions by representative directors such as Amelio, Giordana, Moretti, Muccino are included. Knowledge of Italian not required. 

(Same course as Italian 121.) GE credit: ArtHum, Div, Wrt|AH, OL, VL, WE. —S. Heyer-Caput

124. Topics in U.S. Film History (4) Lecture—3 hours; film viewing—3 hours. Prerequisite: course 1. Survey of American film history (such as the silent era; the studio system; U.S. avant-garde cinema), including the influences of technological, economic, regulatory, cultural, and artistic forces. Not open for credit to students who have completed Humanities 124 unless topic differs.

May be repeated two times for credit if topic differs. GE credit: ArtHum, Wrt|AH, Wrt|ACGH, AH, DD, OL, VL, WE. —S. (F. S.) —Heyer-Caput

125. Topics in Film Genres (4) Lecture—3 hours; film viewing—3 hours. Prerequisite: course 1. A study of one or more of the film genres (such as the documentary, the musical, film noir, screwball comedy, or the western), including genre theory and the relationship of the genre(s) to culture, history, and film industry practices. Not open for credit to students who have completed Humanities 125 unless topic differs. May be repeated two times for credit if topic differs. GE credit: ArtHum, Wrt|AH, OL, VL, WE. —W. (W.) —Clever, Constable, Fisher, Ravetto-Biagioli, Simmon, Smooldin

127. Film Theory (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1 or consent of instructor. Survey of the conceptual frameworks used to study film (including semiotics, psychoanalysis, spectatorship, auteurs, genre and narrative theories). Historical survey of major film theorists. GE credit: ArtHum, Wrt|AH, OL, VL, WE. —S. (F.) Fisher, Ravetto-Biagioli

129. Russian Film (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: completion of Subject A requirement. History of Russian film; film and social revolution, the cult of personality, Stalinism, and Soviet cultural policies in the case of the Soviet empire; gender and the nation in Russian film. Course taught in English; films are in Russian with English subtitles. (Same course as Russian 129.) Offered in alternate years. GE credit: ArtHum, Div, Wrt|AH, OL, VL, WE. —W.

142. New German Cinema (4) Lecture/discussion—3 hours; extensive writing. German filmmakers of the 1960s-1980s such as Fassbinder, Herzog, Syberberg, Bruckner, Schlesinger, Kluge, Wenders. Knowledge of German not required. May be repeated for credit with consent of instructor. 

(Same course as German 142) GE credit: ArtHum, Wrt|AH, OL, VL, WE. —F. (F.) Fisher

176A. Classic Weimar Cinema (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: Humanities 1. German Weimar (1919-1933) cinema. Fritz Lang, F.W. Murnau, and G.W. Pabst among others. Influence on worldwide (e.g. Hollywood) film genres such as film noir, horror, science fiction, and melodrama. Not open for credit to students who have completed Humanities 176.

(Same course as German 176A.) Offered in alternate years. GE credit: ArtHum, Wrt|AH, OL, VL, WE. —F. Fisher

176B. Postwar German Cinema (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1. Exploration of German cinema from 1945 to 1980, when the Nazi past was a central theme. Includes study of postwar “bubble films,” “escapist “homeland films,” and New German Cinema of the 1970s (including Polanski, Kluge, Syberberg, and Herzog). Not open for credit to students who have completed Humanities 177. Offered in alternate years. GE credit: ArtHum, Wrt|AH, OL, VL, WE. —F.

189. Special Topics in Film Studies (4) Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: course 1, upper division standing, or consent of instructor. Group study of a special topic in film, focusing on a national tradition, the major film maker, or a specific era. May be repeated three times for credit. GE credit: ArtHum, Wrt|AH, OL, VL, WE. —F. S. (F.) —Clever, Constable, Fisher, Heyer-Caput, Lu, Simmon

190X. Upper Division Seminar (4) Seminar—4 hours. Prerequisite: upper division standing or consent of instructor. Study of a special topic in film studies in a small class setting. May be repeated for credit if topic differs. (P/NP grading only.)—F. W. S. (F. W. S.)

192. Internship (1-12) Supervised internship off and on campus in areas of Film Studies. May be repeated for credit. (P/NP grading only.)

194X. Special Study for Honors Students (1-5) Variable—1.5 hours; independent study—3.5 hours. Prerequisite: senior standing; GPA of at least 3.500; consent of instructor. Guided research on a topic in Film Studies in preparation for the writing of an honors thesis in course 195R or the creation of...
an honors project in course 196H. May be repeated two times for credit. (P/NP grading only.) —F, W, S. (F, W, S.)

195H. Honors Thesis (1-5)
Independent study—3—15 hours. Prerequisite: course 194H and consent of instructor; GPA of at least 3.500; senior standing. Writing of an honors thesis on a topic in Film Studies under the direction of a faculty member. May be repeated two times for credit. (P/NP grading only.) GE credit: AH, VL, WE.—F, W, S. (F, W, S.)

196H. Honors Project (1-5)
Project-based study—Prerequisite: course 194H and consent of instructor; GPA of at least 3.500; senior standing. Creation of an honors film, video, or mixed-media project under the direction of a faculty member. May be repeated two times for credit. (P/NP grading only.) GE credit: AH, VL, WE.—F, W, S. (F, W, S.)

197T. Tutoring in Film Studies (1-5)
Tutorial—3—15 hours. Prerequisite: consent of program director. Leading of small voluntary discussion groups affiliated with one of the Program’s regular courses. May be repeated for credit. (P/NP grading only.)

198. Directed Group Study (1-5)
(P/NP grading only.)

199. Special Study for Advanced Undergraduates (1-5)
(P/NP grading only.)

Professional

396. Teaching Assistant Training Practicum (1-4)
Prerequisite: graduate standing. May be repeated for credit (S/U grading only.)

Courses in Technocultural Studies (TCS)

Lower Division

1. Introduction to Technocultural Studies (4)
Lecture—3 hours; extensive writing. Contemporary developments in the fine and performing arts, media arts, digital arts, and literature as they relate to technological and scientific practices. GE credit: Arthum | AH, VL, WE.—Ostertag

5. Media Archaeology (4)
Lecture/discussion—3 hours; term paper. Evolution of media technologies and practices beginning in the 19th Century as they relate to technological and scientific practices. GE credit: Arthum or ScEng | AH or SE, VL, WE.

7A. Technocultural Workshop: Digital Imaging (1)
Seminar—1 hour. Workshops in technocultural digital skills; Digital Imaging. Offered irregularly. GE credit: VL.—F, Su. (F, Su.)

7B. Technocultural Workshop: Digital Video (1)
Seminar—1 hour. Workshops in technocultural digital skills; Digital Video. Offered irregularly. GE credit: VL.—F, Su. (F, Su.)

7C. Technocultural Workshop: Digital Sound (1)
Seminar—1 hour. Workshops in technocultural digital skills; Digital Sound. Offered irregularly. GE credit: VL.—F, Su. (F, Su.)

7D. Technocultural Workshop: Web Design (1)
Seminar—1 hour. Workshops in technocultural digital skills; Web Design. GE credit: VL.—S.

7E. Technocultural Workshop: Topics in Digital Production (1)
Seminar—1 hour. Workshops in technocultural digital skills; Topics in Digital Production. May be repeated for credit. Offered irregularly. GE credit: VL.—S, Su. (S, S.)

Upper Division

100. Experimental Digital Cinema I (4)
Lecture/discussion—3 hours; laboratory—3 hours. Experimental approaches to the making of film and video in the age of digital technologies. Opportunities for independent producers arising from new media. Instruction in technical, conceptual and creative skills for taking a project from idea to fruition. GE credit: VL.—W. Wyman

101. Experimental Digital Cinema II (4)
Lecture/discussion—3 hours; laboratory—3 hours. Prerequisite: course 100. Continuation of course 100 with further exploration of digital cinema creation. Additional topics include new modes of distribution, streaming, installation and exhibition. GE credit: VL.—W. Wyman

103. Interactivity and Animation (4)
Lecture/discussion—3 hours; laboratory—3 hours. Fundamentals of creating interactive screen-based work. Theories of interactivity, linear versus non-linear structures, and audience involvement and participation. Use of digital production tools to produce class projects. GE credit: VL.—W. Wyman

104. Documentary Production (4)
Lecture/discussion—3 hours; project. Prerequisite: course 7B or equivalent proficiency, course 155. Traditional and new forms of documentary, with focus on technological and cultural issues. Skills and strategies for producing work in various media. Progression through all stages of production, from conception through post-production to critique. GE credit: VL.—W. Wyman

110. Object-Oriented Programming for Artists (4)
Lecture/discussion—3 hours; laboratory—3 hours. Prerequisite: course 1. Introduction to object-oriented programming for artists. Focus on understanding the metaphors and potential of object-oriented programming for sound, video, performance, and interactive installations. GE credit: VL.—S. Ostertag

111. Community Media Production (4)
Lecture/discussion—3 hours; laboratory—3 hours. Use of video and other addressable issues among neighborhood and community groups. Students will use basic video, sound, and lighting techniques as they work with local groups in a group video production. GE credit: VL.—S. Ostertag

112. New Radio Features and Documentary (4)
Lecture/discussion—3 hours; laboratory—3 hours. New feature and documentary production for radio and other audio recording and streaming Web sites and installation. Emphasis on new and experimental approaches to audio production for broadcast on community radio and in international arts programming.

113. Community Networks (4)
Lecture/discussion—3 hours; laboratory—3 hours. Impact and implications of community-based networks in community, civic, and social life. Subjects may include community-access computer sites, neighborhood wireless networks, the digital divide, open-source software, and citizen action.

115. Electronics for Artists (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: course 1. Creative application of electronic technology relevant to media and fine arts involving both electronic principles and hands-on application.—S. (S.) Drew

120. History of Sound in the Arts (4)
Lecture—3 hours; term paper. Prerequisite: course 1. A survey of the use of sound, voice, noise, and modes of listening in the modernist, avant-garde, and experimental arts, from the late 19th Century to the present. Focus on the audiovisual and audiovisual technologies.—Kahn

121. Introduction to Sonic Arts (4)
Lecture/discussion—3 hours; lecture/laboratory—3 hours. Prerequisite: course 7C. Introduction to the use of sound within the digital, and aesthetic characteristics of experimental contemporary practices. Creation of original sound works.—Ostertag

122. Intermediate Sonic Arts (4)
Lecture/discussion—3 hours; laboratory—3 hours. Prerequisite: course 121, 170C. Techniques of recording, editing, mixing, and synthesis to combine voice, field recordings, and electronic signals. Incorporating live, recorded, and found sounds to create multidimensional stories. Use of live performance, audio recordings, and sound installations.—Ostertag

123. Sight and Soundtrack (4)
Lecture/discussion—3 hours; laboratory—3 hours. Prerequisite: courses 7C, 170C. The use of sound to articulate, lend mood or subconsciously underscore visual, environmental or performative situations, combining music, voice, sound effects and other noises to create sound designs that enhance, alter or support action and movement.—Ostertag

125. Advanced Sound: Performance and Improvisation (4)
Workshop—3 hours; practice—3 hours. Prerequisite: courses 121 or 122 or consent of instructor. Culmination of TCS sound courses. Class will focus on performance and improvisation, culminating in a final public performance. Students will be expected to do extensive reading and rehearsal outside of class time.—S. (S.) Ostertag

Lecture—3 hours; laboratory—3 hours. A foundation course that teaches students the theory of three-dimensional computer graphics, including modeling, rendering and animation. Development of practical skills through the use of professional software to create computer graphics.—F. (F) Neff

131. Character Animation (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: course 130 or consent of instructor. The art of character animation in three dimensional computer animation. Movement theory, principles of animation, animation timing, Development of technical and practical skills.—S. (S.) Neff

150. Introduction to Theories of the Technoculture (4)
Lecture/discussion—3 hours; extensive writing. Major cultural theories of technology with emphasis on media, communications, and the arts. Changing relationships between technologies, humans, and culture. Focus on the evolution of modern technologies and their reception within popular and applied contexts. GE credit: Arthum | VL.—Dyson

151. Topics in Virtuality (4)
Lecture/discussion—3 hours; term paper. Prerequisite: course 1. Social, political, economic, and aesthetic factors in virtual reality. Artificial environments, telepresence, and simulated experience. Focus on contemporary artists’ work and writing. GE credit: VL.—Dyson

152. New Trends in Technocultural Arts (4)
Lecture/discussion—3 hours; term paper. Current work at the intersection of the arts, culture, science, and technology including biological and medical sciences, computer science, digital art, and artificial intelligence and digital media. GE credit: VL.—Dyson

153. Concepts of Innovative Soundtracks (4)
Lecture/discussion—3 hours; term paper. Innovative and unconventional soundtracks in cinema, media arts, and fine arts. Introduction to basic analytical skills for understanding sound-image relationships.—Kahn

154. Outsider Machines (4)
Lecture/discussion—3 hours; term paper. Invention, adaptation and use of technologies outside the mainstream, commonsense, and the possible. Topics
include machines as metaphor and embodied thought, eccentric customizing and fictional technolo-


158. Technology and the Modern American Body (4)
Lecture/discussion—3 hours; term paper. Recent evolution of the documentary. The personal essay film; found-footage/appropriation work; non-linear, multi-media forms; spoken word; storytelling; oral history recordings; and other examples of documenta-

159. Media Subcultures (4)
Lecture/discussion—3 hours; term paper. Relationships between subcultural groups and media technol-


Lecture—3 hours; extensive writing or discussion—1 hour. Historical, aesthetic and critical approaches to how information technologies produced ghost effects or a sense of terror in response to new media like the photograph, gramophone, film, typewriter, com-
puter, Turing Machine. Focus on technological media transforms sense perception. (Same course as Science and Technology Studies 160.) Offered in alternate years. GE credit: AnthHum or ACGH | ACGH, AH as SS, VL, W, V, F, (J) D, Su.

170A. Advanced Technocultural Workshop (1)
Seminar—1 hour. Prerequisite: course 7A or the equivalent. Workshop in advanced technocultural digital skills: Digital Imaging. GE credit: VL.

170B. Advanced Technocultural Workshop (1)
Seminar—1 hour. Prerequisite: course 7B. Workshop in advanced technocultural digital skills: Digital Video. GE credit: VL.

170C. Advanced Technocultural Workshop (1)
Seminar—1 hour. Prerequisite: course 7C. Workshop in advanced technocultural digital skills: Digital Sound. GE credit: VL.

170D. Advanced Technocultural Workshop (1)
Seminar—1 hour. Prerequisite: course 7D. Workshop in advanced technocultural digital skills: Web Design. GE credit: VL.

170E. Advanced Technocultural Workshop (1)
Seminar—1 hour. Prerequisite: consent of instructor. Workshop in advanced technocultural digital skills: Topics in Digital Production. GE credit: VL.

171. Small Scale Film Production (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: consent of instructor. Lecture and intensive workshop teaching small-scale film production. Assignments are a(n) director, director of photography, actor, writer, lighting designer, sound designer and other critical positions are used to produce and submit a short film to a film festival. (Same course as Dramatic Art 175.) May be repeated twice for credit. —5 (J) Anderson, Drew

190. Research Methods in Technocultural Studies (4)

191. Writing Across Media (4)
Lecture/discussion—3 hours; extensive writing. Intro-
duction to experimental approaches to writing for different media and artistic practices. How written texts relate to the images, sounds, and performances in digital and media production. GE credit: WE. — Jones

192. Internship (1-4)
Internship—3-12 hours. Supervised internship or off campus in area relevant to Technocultural Stud-
ies. May be repeated for two times for credit. (P/NP grading only.)

197. Tutoring in Technocultural Studies (1-5)
Prerequisite: consent of instructor. Tutorial—3-15 hours. Prerequisite: consent of instructor tutoring students in one of the department’s regularly sched-
uled courses. May be repeated for credit up to eight units. (P/NP grading only)–F, W, S. (F, W, S.)

198. Directed Group Study (1-5)
Prerequisite: consent of instructor. (P/NP grading only.)

199. Special Study for Advanced Undergraduates (1-5)
Prerequisite: consent of instructor. Guided study with faculty member in independent scholarly activity. May be repeated for credit up to eight units. (P/NP grading only.)

Classics

[College of Letters and Science]
Rex Stem, Ph.D., Program Director

Department Office. Classics Program
215 Sproul Hall; 530-752-0835; http://classics.ucdavis.edu

Faculty

Emily Albu, Ph.D., Professor
Tim Brelinski, Ph.D., Lecturer
Catherine Chin, Ph.D., Professor
Ralph Hexter, Ph.D., Professor
Valentina Papescu, Ph.D., Lecturer
John Rundin, Ph.D., Lecturer
Carey Seal, Ph.D., Associate Professor
Rex Stem, Ph.D., Associate Professor
Anna Uhlig, Ph.D., Assistant Professor
Colin Webster, Ph.D., Assistant Professor
Emeriti Faculty
Don Abbott, Ph.D., Professor Emeritus (English)
Seth L. Schein, Ph.D., Professor Emeritus (Comparative Literature)
David A. Traill, Ph.D., Professor Emeritus
Wesley E. Thompson, Ph.D., Professor Emeritus

Emeriti Faculty
Don Abbott, Ph.D., Professor Emeritus (English)
Seth L. Schein, Ph.D., Professor Emeritus (Comparative Literature)
David A. Traill, Ph.D., Professor Emeritus
Wesley E. Thompson, Ph.D., Professor Emeritus

Affiliated Faculty
Manor Al-Shatat, M.A., Lecturer
Poonam Chauhan, M.A., Lecturer
Galia Franco, M.A., Lecturer
Shayma Hassouna, M.A., Lecturer
Shennon Hutton, Ph.D., Lecturer
Naha Radwan, Ph.D., Associate Professor
Lydia E. Roffel, Ph.D., Professor (Arts History)
Jocelyn Sharlet, Ph.D., Associate Professor

The Major Program

Classical Civilization is an interdisciplinary major that examines the ancient Mediterranean cultures of Greece, Rome and the Near East, with courses offered on the languages, history, literature, reli-
gions, myths, art and archaeology of these societies, their achievements in rhetoric and philosophy, and their political and social institutions. Minor programs in Classical Civilization, Greek and Latin, and many General Education courses are also offered.

The Program. The major has two tracks: (1) Classi-
sical and Mediterranean Civilizations, and (2) Classi-
ical Languages and Literature. The core of both major tracks consists of two years of Latin or Greek, the introductory sequence on the ancient Mediterrane-
ann world (Classics 1, 2, 3), the advanced seminar (Classics 190), and a number of electives. The Classi-
sical and Mediterranean Civilization track allows
students to choose their electives from a broadly bal-
anced program in history, art and archaeology, liter-
ature, philosophy and rhetoric. The Classical Languages and Literatures track focuses more inten-
sively on language and literature, requiring the study of two languages and allowing fewer electives. Stu-
dents planning to go on to graduate work in Classics should take Track 2 and study as much Latin and Greek as possible. They should make a point of talking to an adviser early in their undergraduate program. They are also advised to acquire a read-
ing knowledge of French or German.

Career Opportunities. A degree in Classical Civ-
ilization represents a solid liberal arts education that provides an excellent foundation for a wide variety of careers. In the last twenty-five years, many majors have applied to law or medical schools and nearly all have been accepted. Additional career options include library and museum work, teaching, journal-
ism, and graduate study in Classics, art, archaeol-
ogy, history, literature, philosophy, and religion.

Classical Civilization

A. B. Major Requirements:

UNITS

Classical and Mediterranean Civilizations track

Preparatory Subject Matter………………26-27
Latin 1-23, or Greek 1-23………………..15
Two courses from: Classics 1, 2, 3, 8, 9, 10
One additional course from: Art History 1A; Classics courses 1 through 50; Comparative Literature 1, 2, Philosophy 21; Religious Studies 21, 40, 111C; World Cultures 21, 40, 54, 111C; Comparative Literature 21, 40, 111C; World Cultures 21, 40, 111C

Depth Subject Matter……………………40
Upper division courses in Latin or Greek

Classics 190
Six additional courses selected from at least three of the following groups …………24
Of these 24 units, at least 12 must be in Latin, Greek, or Classics.
(a) Literature and Rhetoric: Additional upper division courses in Latin, Greek and Hebrew; Classics 102, 110, 140, 141, 142, 143
(b) History: History 102A, 111A, 111B, 111C; Religious Studies 102, 125
(c) Art and Archaeology: Classics 171, 172A, 172B, 173, 174, 175
(d) Philosophy and Religion: Classics 141, 150, Philosophy 143, 160, 161, 162; Political Science 118A; Religious Studies 141A, 141B, 141C

Total Units for the Major …………………66-67

Classical Languages and Literatures track

Preparatory Subject Matter………………34
Latin 1-23 and Greek 1-23………………30
Classics 1, 2, or 3…………………………4

Depth Subject Matter……………………36
Six upper division courses in the two chosen languages, with at least two courses in each language …………24