families, obtain positions in teaching or research set-
ing, 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.

Chinese
See Asian American Studies, on page 171; East Asian Languages
and Cultures, on page 223; and East
Asian Studies, on page 228.

Cinema and
Technocultural Studies

(1900 letters and Society)
Michael Neff, Ph.D., Program Director
Kris Rasovieto-Biagioli, Ph.D., Program Director
Program Office, 101 Art Building

Committee in Charge
Sarah Pia Anderson, B.A.
(Julie Wyman, M.F.A.
(Cinema and Technocultural Studies)
Drew, Ph.D.
(Cinema and Technocultural Studies)
Joe Durnin, Ph.D. (Art-History)
Jaimie Fisher, Ph.D. (German and Russian, Cinema
and Technocultural Studies)
Colin M. Milburn, Ph.D. (English)
Michael Neff, Ph.D. (Computer Science, Cinema
and Technocultural Studies)
Bob Ostertag, Ph.D.
(Cinema and Technocultural Studies)
Kris Rasovieto-Biagioli, Ph.D.
(Cinema and Technocultural Studies)
Eric Smoold, Ph.D. (American Studies)
Julie Wyman, M.F.A.

Faculty
Sarah Pia Anderson, B.A.
Drew, Ph.D.
Jaimie Fisher, Ph.D.
Colin M. Milburn, Ph.D.
Michael Neff, Ph.D.
Kris Rasovieto-Biagioli, Ph.D.
Julie Wyman, M.F.A.

Emeriti Faculty
Frances Dyson, Ph.D., Professor Emerita
Lynn Hershman, M.A., Professor Emerita

The Film Studies Major Program

The interdisciplinary major in Film Studies takes one of the most influential art forms of the twenty centu-
ry and today as its object of study. The field of Film Studies addresses the history, theory, and culture of
this art form and asks questions about film texts them-
seves: modes of production (including everything
from filmmakers’ aesthetic choices to the role of the
global economy, historical, national, and cultural
contexts; and spectators and audiences. Questions of
gender, race, sexuality, and nationality, in all of these
areas, have been central to Film Studies almost
since its inception and continue to shape much of
the work in the field. While the program emphasizes
film history, criticism, and theory, students also have opportunities to explore film/video production.

The Program. Students majoring in Film Studies
take upper-division courses in film history and film
theory, as well as in at least three of five general
areas of study. Students also develop a thematic
emphasis, in consultation with an advisor, that draws
on courses from at least two different departments/programs and that allows them to pursue their partic-
ular interests within the field of Film Studies. Students have the option of completing a senior thesis (either a
written paper or an original film/video) within this
emphasis.

Career Alternatives. The A.B. degree in Film Studies
prepares students for a variety of careers in media
industries: for example, local and national film
and television production companies, local tele-
vision newsrooms, community television stations,
computer graphic companies, advertising and mar-
keting companies, public relations departments,
and film distribution. Students wishing to pursue
their graduate work will be prepared to go on in film
studies as well as a variety of other fields that draw
on interdisciplinary study: for example, American
studies, English, history, and languages, drama,
communication, computer science, cultural studies,
women and gender studies, and ethnic studies pro-
grams. Many film students also choose to go on to
law school, and the analytical skills, writing abilities,
and familiarity with theoretical thought developed
through the film major prepare them well for the
study and practice of law.

A.B. Major Requirements: Preparatory Subject Matter............20-40

Film Studies 1 .........................................4
A four-course sequence in a single language or
equivalent..................................................0-20

One course from: American and

American and African Studies 15, 50; American Studies

American and African Studies 1, 21, 30, Studio 20; Chica

American and African Studies 50, 60; Design 1; French

Japanese 50; Native American Studies 32; Textiles and

Women’s Studies 20, 25 .....................................4

One course from: American and

American and African Studies 10, 15, 50; American

American and African Studies 10, 15, Studio 10, 50, 60; Native American Studies 1,

Women’s Studies 20, 25, 50, 70, 80 .....................................4

Two courses from: Art History 1A, 1B, 1C, 1D; American Studies 2; Chinese 10,

Classics 10; Comparative Literature 3, 4, 5, 6, 7; Drama

Artistic 1; 20, English 43, 44, 47; German 4C, 10C, 178,

Humanities 5, 6; Japanese 10; Music 10, 28; Native American Studies 33;

Music 10, 28; Native American Studies 33; Russian 41, 42 .........................8

Note: One may be
Design 15, 16 or Dramatic Art 10, 21A, 21B, 24.

Depth Subject Matter .....................................36-40

One course from: English 161A, 161 B or

Film Studies 12; 124 ......................................4
One course from: English 162; Film Studies

Philosophy 127; Women and Gender

Women and Gender Studies 162 .........................4
One course from the following topi
categories: Cinematic Traditions

and Movements, Visual and Popular Culture,

Gender/Identity/Class, Race/Ethnicity/

Class, Production/Representation ..........12

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

16-20 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 3.50 may choose the
senior thesis option (194H-196H) for 8 of
these 20 units. No course may be counted for more than one
requirement for the major.

Total Units for the Major ...........................56-80

Minor Adviser. See Program office.

Minor Program Requirements: Preparatory Subject Matter...........6-8

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

One upper division course selected from
the following list, with no more than two courses
from any one category.........................20

(a) Problems and Themes in Cinema:

Anthropology 136, Classics 102, Dramatic

Art 115, English 160, 161A, 161B, 162,

Film Studies 124, 125, Women’s Studies 162

(b) Cinema, Nation and Nationality:

German 119, 142, Film Studies 176A, 176B,

Italian 150, Japanese 106, Russian

129, Spanish 148

(c) Film and Social Identities: African

American and African Studies 170, 171,

Film Studies 120, Jewish Studies 120,

Women’s Studies 160, 164

(d) Film/Video Production: Art Studio 116,

117, 150

(e) Popular and Visual Culture: American

Studies 130, 132, 133, 139, Art Studio

150, Communitic Science 165, Textiles and

Clothing 107, Women’s Studies 139

Minor Adviser. See Program office.

The Technocultural Studies Major Program

The Technocultural Studies major is an interdisciplin-
ary integration of current research in cultural history
and theory with innovative hands-on production in
digital media and “low-tech” arts. It focuses on the fine
and performing arts, media arts, community media,
literature and cultural studies as they relate to tech-
ology and science. Backed by critical perspectives
and the latest forms of research and production
skills, students enjoy the mobility to explore individ-
ual research and expression, project-based collabora-
tion and community engagement.

The Program
Preparatory course work involves a solid introduc-
to the history, ideas and current activities of tech-

cultural studies. For depth subject matter, students
in the major select to 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, upon

approval from Technocultural Studies, and may take

more courses with approval. The final project for the
critical studies emphasis consists of a substantial
research paper. The final project for the creative

production emphasis will be a major individual or
collaborative work. Plans for final projects must be

approved in advance.

Career Paths. Technocultural Studies is designed

to prepare graduates to be highly adaptable, collab-

orative, multi-skilled and current with the latest de-

velopments. Perhaps most importantly is self-motivation:

students do best when fueled by their own passions

and plot their own directions, while held to very high

standards. We feel this is the best education for liv-

ing and working in a complex, rapidly changing world.

Final research papers and creative produc-

tion portfolios will provide graduate school admis-

sions committees, employers or clients with tangible
evidence of Technocultural Studies graduates’ track

records and talents.
A.B. Major Requirements:

**Units**

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

Technocultural Studies 1, 2, 4, 5, 6, 7A.................................. 24

American Studies 1A or 5 .................................. 4

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

Technocultural Studies 190, 191.................................. 8

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, 189

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, 189

Plus a four-unit class from another

department or program relevant to student’s

area of concentration, as approved by

Technocultural Studies

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

Total Units for the Major................................. 72

Major Adviser. See Program office.

Courses in Cinema &

Technocultural Studies (CTS)

Lower Division

12. 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. Aimed primarily at non-computer science students. (Same course as Engineering: Computer Science 012.) GE credit: ArtHum or SciEng | AH or SE, VL—II. (II.) Neff

20. Filmmaking Foundations (5)

Lecture—3 hours; laboratory—3 hours; film viewing—2 hours; project. Prerequisite: recommended—course 5/Technocultural Studies 5 and/or Film Studies 1. Introduction to filmmaking concepts, principles, and methods. Historical and theoretical exercises built critical and creative capacities. Emphasis on form, content and the historical dialectic between classical narrative filmmaking conventions and artists’ challenges to these conventions. Weekly Lab, Lab Preparation and Screening. GE credit: ArtHum | AH, VL—I. (I.) Wyman

Upper Division

116. Design on Screen (4)

Lecture/discussion—3 hours; film viewing—2 hours. Analysis of the contribution of outstanding designers for television and filmed entertainment. Study of diverse aesthetic theories of production design and art direction, costume design, or cinematography. Introductory principles and practice, history. Major themes focus on current topics. Different. (Same course as Drama Art 116.) Offered irregularly. GE credit: ArtHum | AH, VL—laccovelli, Morgan

146A. Modern Iranian Cinema (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: consent of instructor. Modern Iranian cinema of the 20th century in the context of profound cultural and social changes in Iran especially since the Iranian Revolution. Productions by representative directors such as Kiarostami, Makhmalbaf, Bahram Beizadeh are included. Knowledge of Persian not required. Offered in alternate years. (Same course as Middle East/South Asia Studies 131A.) GE credit: ArtHum, Div | AH, VL, WC, WE—III. (III.)

147A. Chinese Film (4)

Lecture/discussion—3 hours; film viewing—3 hours. Prerequisite: History of Art as course on traditional China; upper division standing. English language survey of Chinese film, from its inception to the end of the twentieth century. Chinese films as important texts for understanding national, transnational, racial, and gender politics of modern China. (Same course as Chinese 101.) GE credit: ArtHum, Div | AH, VL, WC—III. (III.) Chen

174. Acting for Cinema (4)

Lecture/lab—6 hours. Prerequisite: consent of instructor. Analysis and practice of acting skills required for camera work and digital media. May be repeated eight times for credit when different instructor is assigned. (Same course as Dramatic Art 174—III.) (III.) Anderson, Merlin

Courses in Film Studies (FMS)

Lower Division

1. Introduction to Film Studies (4)

Lecture—2 hours; discussion—1 hour; film viewing—3 hours. Analysis of film form and narrative, including cinematography, editing, and sound. Issues in film studies, including authorship, star, race, gender, class, and narratives are introduced and critical approaches to the emergence of new national/film traditions. GE credit: ArtHum, Div | AH, VL, WC, WE—II, III, II, III, II, III,—I. Fisher, L., Ravettola, Smooldin

45. Vampires and Other Horrors in Film and Media (4)

Lecture—2 hours; discussion—1 hour; film viewing—3 hours. History of representations of vampires and horror generally from the 19th through 21st centuries. Emphasis on transnational history of the horror genre; psychologies of horror effects; issues of race, gender, and class; intersections with prejudice, medicine, modernity, and modernization. (Same course as German 45.) Offered in alternate years. GE credit: ArtHum | ACGH, AH, DD, OL, VL, WE—II, III; Fisher

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 if topic differs. (P/NP grading only)—II. (II.) Morgan

92. Internship (1-12)

Prerequisite: consent of instructor. May be repeated for credit with consent of instructor. (P/NP grading only.)—I, II, III, IV. (II.) Fisher

95. 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 T. Exploration of representations of Italian-American identity in American (U.S.) cinema. Analysis of both Hollywood and independently produced films, exploring how movies represent ethnicity, gender, and social class of Italian Americans. Not open for credit to students who have completed Humanities 220. GE credit: ArtHum, Div | Div | ACGH, AH, DD, OL, VL, WE—III. (III.) Heyer-Capat, Schiesari

211. 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, Mussino are included. Knowledge of Italian not required. Offered in alternate years. (Same course as Italian 121.) GE credit: ArtHum, Div | AH, VL, OL, WC, WE—III. (III.) Heyer-Capat

1215. 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, Mussino are included. Knowledge of Italian not required. (Same course as Italian 121.) GE credit: ArtHum, Div | AH, OL, VL, WC, WE—III. (III.) Fisher, C.

124. Topics in U.S. Film History (4)

Lecture—3 hours, film viewing—3 hours. Prerequisite: course 1. Study of an aspect of American film history (such as the silent era; the studio system; U.S. avant-garde cinema, including the influence of avant-garde cinema, including the influence 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 twice for credit if topic differs. GE credit: ArtHum, Div | ACGH, AH, DD, OL, VL, WE—III. (III.) Fisher, C., Smooldin

125. Topics in Film Genres (4)

Lecture—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, auteur, genre and narrative theories). Historical survey of major film theorists. GE credit: ArtHum, Div | AH, VL, OL, WE—II. (II.) Cloer, Constable, Fisher, Ravettola-Biggioli, Smooldin

127. Film Theory (4)

Lecture/discussion—3 hours, film viewing—3 hours. Prerequisite: completion of Subject A requirement. History of U.S. film history and social revolution, the cult of Stalin, dissident visions, the complex of the Soviet empire; gender and the nation in Russian film. Course taught in English; films are in Russian with English subtitles. Offered in alternate years. (Same course as Russian 127.) GE credit: ArtHum, Div | AH, VL, WC, WE—II. (II.) Shvarts

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 Stalin, dissident visions; film and the collapse of the Soviet empire; gender and the nation in Russian film. Course taught in English; films are in Russian with English subtitles. Offered in alternate years. (Same course as Russian 129.) GE credit: ArtHum, Div | AH, VL, WC, WE—II. (II.) Smooldin

142. New German Cinema (4)

Lecture/discussion—3 hours; extensive writing. German filmmakers of the 1960s-1980s such as Fassbinder, Herzog, Syberberg, Brüggen, Schlöndorff, Kluge, Rother. Knowledge of German not required. May be repeated for credit with consent of instructor. (Same course as German 142.) GE credit: ArtHum, Div | AH, OL, VL, WC, WE—II. (II.) Fisher

150. Media Theory (5)

Lecture—2 hours; discussion—1 hour; film viewing—3 hours; extensive writing. Critical and theoretical approaches to the emergence of new technologies since the invention of photography. Examine various approaches to media (formalist, semiotic, structuralist, Frankfurt School, cybernetics, visual and gamer 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 Science & Technology Studies 20. Study of the ubiquitous presence of CCTV, face recognition software, global positioning systems, biosensors, and data mining practices that have made surveillance part of our daily life. Study boundaries between security and control, information and spying. (Same course as Science & Technology Studies 162.) Offered in alternate years. GE credit: ACGH, AH or SS, Div, OL, VL, WE. —Ravetto

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 world-wide (esp. Hollywood) film genres such as film noir, horror, science fiction, and melodrama. Not open for credit to students who have completed Humanities 176. Offered in alternate years. (Same Course as German 176A.) GE credit: ArtHum, Wrt | AH, OL, VL, WE. —Ravetto

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. Focus on postwar “rubble films,” escapist “homeland films,” and New German Cinema of the 1970s (including films by Fassbinder, Kluge, Syberberg, and Herzog). Not open for credit to students who have completed Humanities 176. Offered in alternate years. GE credit: ArtHum, Wrt | AH, OL, VL, WE. —II.

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, a major filmmaker, or a specific era. May be repeated three times for credit. GE credit: ArtHum, Wrt | AH, OL, VL, WE. —I, II, III (I, III) Closter, Canfield, Broker, Heyer-Caput, Lu, Simon, Smooldin

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.) —I, II, III (I, II, III)

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

194H. Special Study for Honors Students (1-5)
Variable—1-5 hours; independent study—3.15 hours. Prerequisite: senior standing; GPA of at least 3.50; consent of instructor. Guided research on a topic in Film Studies in preparation for the writing of an honors thesis in course 193H or the creation of an honors project in course 194H. May be repeated two times for credit. (P/NP grading only.) —I, II, III (I, II, III)

195H. Honors Thesis (1-5)
Independent study—3.15 hours. Prerequisite: course 194H and consent of instructor; GPA of at least 3.50; 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. —I, II, III (I, II, III)

196H. Honors Project (1-5)
Project—3-15 hours. Prerequisite: course 194H and consent of instructor; GPA of at least 3.50; 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. —I, II, III (I, II, III)

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 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 (5/UP 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 and print arts, and literature as they relate to technological and scientific practices. GE credit: ArtHum | AH, VL, WE. —Ostertag

2. Critiques of Media (4)
Lecture/discussion—3 hours; term paper. Introduction to critical and cultural analysis with focus on critical responses to the media within visual arts, media arts, and net culture. Response of artists to the power of mass media, from early forms of photomontage through contemporary “culture jamming” and alternative media networks. GE credit: ArtHum | AH, VL, WE. —Wyma

4. Parallels in Art and Science (4)
Lecture—3 hours; term paper. Issues arising from historical and contemporary encounters between the arts and sciences with emphasis on comparative notions of research, experimentation, and progress. GE credit: ArtHum | AH, VL, WE.

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 contemporary digital arts practices. Special focus on the reconstruc-

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 narratives, and audience involvement and participation. Use of digital production tools to produce class projects. GE credit: VL. —Drew

104. Documentary Production (4)
Lecture/discussion—3 hours; project. Prerequisite: course 7B or the equivalent, course 155. Traditional and new forms of documentary, with focus on technocultural issues. Skills and strategies for producing work in various media. GE credit: VL. —Ostertag

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. —III. Ostertag

111. Community Media Production (4)
Lecture/discussion—3 hours; laboratory—3 hours. Use of video and new media tools to address social 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 project. GE credit: VL. —III. (I, II)

112. New Radio Features and Documentary (4)
Lecture-discussion—3 hours; laboratory—3 hours. New feature and documentary production for radio and other audiophonic media, including podcasting and streaming. GE credit: VL. —Ostertag

113. Community Networks (4)
Lecture/discussion—3 hours; laboratory—3 hours. Impact and implications of computer-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. Introduction to experimental electronics relevant to media and fine arts involving both electronic principles and hands-on application. —III. (III) 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 audiophonic 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 arts. Techniques and aesthetic practices 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. Creative application of electronic technology relevant to media and fine arts involving both electronic principles and hands-on application. —I. (II) Drew

123. Sight and Soundtrack (4)
Lecture/discussion—3 hours; laboratory—3 hours. Prerequisite: courses 7C. A course in the use of sound to articulate, lend mood or subconsciously underscore visual, environmental or performative situations
150. Introduction to Theories of the Technoculture (4)
Lecture/discussion—3 hours; extensive writing. Major 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. — I. (I.) Neff

152. New Trends in Technocultural Arts (4)
Lecture/discussion—3 hours; laboratory—3 hours. A foundation class time.—III. (III.) Ostertag

155. Introduction to Documentary Studies (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 and communications, and artificial intelligence and digital media. GE credit: VL.—Dyson

159. Media Subcultures (4)
Lecture/discussion—3 hours; term paper. The history and analysis of the relationships between subcultural groups and media technologies. Media as the cohesive and persuasive force of subcultural activities. List-servers, Web sites, free radio, fan ‘zines, and hip-hop culture. GE credit: Div | ACGH, VL.—II. (II.) Drew

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, computer, Turing Machine. Focus on technological media transforms sense perception. Offered in alternate years. (Same course as Science and Technolog- istry Studies 160.) GE credit: ACGH or SoSci | ACGH, AH or SS, VL, WE.—Ravetto-Biagioli

170A-E. Advanced Technocultural Workshop (I)
Seminar—1 hour. Prerequisite: course 7A or the equivalent. Workshops in advanced technocultural digital skills: (A) Digital Imaging; (B) Digital Video; (C) Digital Sound; (D) Web Design; (E) Topics in Digital Production. GE credit: VL—Dyson

175. Small Scale Film Production (4)
Lecture—3 hours; laboratory—3 hours. Prerequisite: consent of instructor. Lecture and intensive workshop teaching small-scale film production. Appointments as a(n) director, actor of photography, 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 two times for credit.—III. (III.) Anderson, Drew

190. Research Methods in Technocultural Studies (4)
Lecture/discussion—3 hours; project. Introduction to basic research methods for Technocultural Studies: electronic and archived images, sounds and data, satellite downlinking, radiowave scanning, and oral histories. GE credit: VL, WE.—Drew

191. Writing Across Media (4)
Lecture/discussion—3 hours; extensive writing. Introduction 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 on or off campus in area relevant to Technocultural Studies. May be repeated two times for credit. (P/NP grading only.)

1977. Tutoring in Technocultural Studies (1-5)
Tutorial—3.15 hours. Prerequisite: consent of instructor. Undergraduates assist the instructor by tutoring students in one of the department’s regularly scheduled courses. May be repeated for credit up to eight units. (P/NP grading only.)—I, II, III, (I, II, III.)

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.)

Quarter Offered: I-Fall, II-Winter, III-Spring, IV-Summer; 2015-2016 offering in parentheses
Pre-Fall 2011 General Education (GE): ACGH—Arts and Humanities; SoSci—Social Sciences; Div—Domestic Diversity; Wrt—Writing Experience
Fall 2011 and on Revised General Education (GE): AH—Arts and Humanities; SE—Science and Engineering; SoSci—Social Sciences; ACGH—American Cultures, DD—Domestic Diversity, OL—Oral Skills, QL—Quantitative, SL—Scientific, VL—Visual, WC—World Cultures, WE—Writing Experience