

Description of Film Studies Applicable Courses

UCSD Catalog of Courses

<http://www.ucsd.edu/catalog/0506/front/courses.html>

Communication Department

<http://www.ucsd.edu/catalog/0506/courses/COMM.html>

COCU 110. Cinema in Latin America (4) Analysis of the changing content and sociopolitical role in Latin America of contemporary media, including the “new cinema” movement, recent developments in film, and popular television programming, including the telenovela. Examples drawn from Mexico, Brazil, Cuba, and other countries. *Prerequisite: COCU 100 or consent of instructor.*

COCU 125. How to Read a Film (4) The purpose of this course is to increase our awareness of the ways we commonly interpret or make understandings from movies and to enrich and increase the means by which one can enjoy and comprehend movies. We will talk about movies and we will explore a range of methods and approaches to film interpretation. Readings will emphasize major and diverse theorists, including: Bazin, Eisenstein, Cavell, and Mulvey. *Prerequisite: COCU 100 or consent of instructor.*

COCU 132. Gender and Media (4) This course examines the work of women artists and the history of the representation of women in the media, from the beginnings of cinema to the present, and offers a basic introduction to feminist media theory. It focuses on the representation of gender, and narrative and experimental strategies used by women media makers, and the role of the female spectator. *Prerequisite: COCU 100 or consent of the instructor.*

COHI 143. The Psychology of the Filmic Text (4) The course will examine a variety of films using different perspectives and methods of psychology to analyze the types of problems raised by the nature of cinematic communication. Topics will include an introduction to basic elements of cinematography, theoretical and technical bases of film’s “grammar,” perception of moving pictures, the function and status of sound, the influence of film on behavior and culture (and vice versa), the representation of psychological and social interaction, the communication of narrative and spatial information formation, the generation and translation of film’s conventions, and the parameters which the medium and the culture impose upon the attempt to express various forms of abstraction in the concrete visual language of film. *Prerequisite: COHI 100 or consent of instructor.*

COSF 186. Film Industry (4) A study of the social organization of the film industry throughout its history, addressing such questions as who makes films, by what criteria, and for what audience. The changing relationships between studios, producers, directors, writers, actors, editors, censors, distributors, audience, and subject matter of the films will be explored. *Prerequisite: COSF 100 or consent of instructor.*

Ethnic Studies Program

<http://www.ucsd.edu/catalog/0506/curric/ETHN.html>

ETHN 101. Ethnic Images in Film (4) An upper-division lecture course studying representations of ethnicity in the American cinema. Topics include ethnic images as narrative devices, the social implications of ethnic images, and the role of film in shaping and reflecting societal power relations.

Department of History

<http://www.ucsd.edu/catalog/0506/courses/HIST.html>

HIEA 133. Twentieth Century China: Cultural History (4) This course looks at how the historical problems of twentieth-century China are treated in the popular and elite cultures of the nationalist and communist eras. Special emphasis is placed on film and fiction. Knowledge of Chinese required.

HIUS 122. History and Hollywood: America and the Movies Since the Great Depression (4) A lecture-discussion course utilizing written texts and films to explore major themes in American politics and culture from the Great Depression through the 1990s. Topics will include the wars of America, McCarthyism, the counter-culture of the 1960s, and the transformation of race and gender relations. *Prerequisite: upper-division standing or consent of instructor.*

Literature Department

<http://www.ucsd.edu/catalog/0506/courses/LIT.html>

LTEA 120A. Chinese Films (4) A survey of representative films from different periods of Chinese cinematic development. Priority may be given to Chinese Studies majors and Literature majors. Repeatable for credit when topics vary.

LTEA 120B. Taiwan Films (4) A survey of "New Taiwan Cinema" of the Eighties and Nineties. Priority may be given to Chinese Studies majors and Literature majors. Repeatable for credit when topics vary.

LTEA 120C. Hong Kong Films (4) An examination of representative works of different film genres from Hong Kong. Priority may be given to Chinese Studies majors and Literature majors. Repeatable for credit when topics vary.

LTEA 120D. Filming Chinese Literature (4) An investigation of various adaptations of both traditional and modern literary texts from the three main Chinese communities (China, Taiwan, and Hong Kong). Priority may be given to Chinese Studies majors and Literature majors. Repeatable for credit when topics vary.

LTWL 4A-B-C-D-F-M. Film and Fiction in Twentieth-Century Societies (4) A study of modern culture and of the way it is expressed and understood in novels, stories, and films. The sequence aims at an understanding of relationship between the narrative arts and society in the twentieth century, with the individual quarters treating fiction and film of the following language groups. 4A French, 4B German, 4C Asian, 4D Italian, 4M multiple national literatures and film, 4F Spanish.

LTWL 180. Film Studies and Literature: Film History (4) The study of film history and its effects upon methods of styles in literary history. Repeatable for credit when topics vary.

LTWL 181. Film Studies and Literature: Film Movement (4) Study of analogies between literary movements and film movements. Repeatable for credit when topics vary.

LTWL 183. Film Studies and Literature: Director's Work (4) Methods of criticism of author's work applied to the study and analysis of film director's style and work. Repeatable for credit when topics vary.

LTWL 184. Film Studies and Literature: Close Analysis of Filmic Text (4) Methods of literary analysis applied to the study of shots, sequences, poetics, and deep structure in filmic discourse. Repeatable for credit when topics vary.

LTWL 185. Film Studies and Literature: Interdisciplinary Issues (4) Inquiry into interrelated and interdisciplinary issues concerning the diverse field of film studies and literature.

LTWR 112. Adapting Literature to the Screen (4) Development of a feature-length screenplay based on poems or works of fiction or non-fiction. This course will provide a basic knowledge of the adaptation process from synopsis, through step outline, to fully developed treatment. *Prerequisites: LTWR 8A or 8B or 8C, department approval.*

Department of Philosophy

<http://www.ucsd.edu/catalog/0506/courses/PHIL.html>

Phil 176. Aesthetics: Film (4) An examination of philosophical issues that arise in relation to the movies. May include questions about mass art, genre, fiction and emotion, and relations to other media, e.g., novels, plays. *Prerequisite: upper-division standing.*

Department of Sociology

<http://www.ucsd.edu/catalog/0506/courses/SOC.html>

Soc/A 105. Ethnographic Film: Media Methods (6) (Conjoined with Soc/G 227.) Ethnographic recording of field data in written and audiovisual formats including film, video, and CD Rom applications. Critical assessment of ethnographies and audiovisual ethnographic videotape. *Prerequisite: graduate standing or consent of instructor for Soc/G 227 and SocL/60 for Soc/A 105. Will satisfy method requirement in Cluster A.*

Soc/B 172. Films and Society (4) An analysis of films and how they portray various aspects of American society and culture. *Prerequisite: upper-division standing*

Soc/D 187. African Societies through Film (4) Exploration of contemporary African urbanization and social change via film, including 1) transitional African communities, 2) social change in Africa, 3) Western vs. African filmmakers' cultural codes. Ideological and ethnographic representations, aesthetics, social relations, and market demand for African films are analyzed. *Prerequisite: upper-division standing.*

Theatre Department

<http://www.ucsd.edu/catalog/0506/courses/THEA.html>

TDGE 10. Theatre and Film (4) Theatre and Film analyzes the essential differences between theatrical and cinematic approaches to drama. Through selected play/film combinations, the course looks at how the director uses actors and the visual languages of the stage and screen to guide and stimulate the audience's responses. *Prerequisite: none.*

TDGE 27. User-Friendly Shakespeare (4) Do you get a puzzled or pained expression on your face when people mention Shakespeare? Try a congenial introduction to the world's greatest playwright from the perspective of performance. Film, live performance, and illuminating facts confront the so-called difficulties in an appreciation of the Bard. *Prerequisite: none.*

TDGE 124. Cult Films: Weirdly Dramatic (4) A select survey of eight to ten exceptional off-beat, frequently low-budget films from the last sixty years that have attained "cult" status. The mix includes Tod Browning's "Freaks" (1932) to John Water's "Pink Flamingos" (1973). Aspects of bad taste, cinematic irony, and theatrical invention will be highlighted. *Prerequisite: upper-division standing.*

TDGE 125. Topics in Theatre and Film (4) An in-depth exposure to an important individual artist or subject in theatre and/or film. Topics vary from quarter to quarter.

TDHT 116. Old Myths in New Films (4) The course will address the work of different writers each quarter, showing how their films derive from classic myths, legends, and traditions of a specific ethnic group. Authors discussed may include Kurosawa (Japanese), Herzog (German), Neil Jordan (Irish), and other moderns. *Prerequisite: upper-division standing or consent of instructor.* May be taken three times for credit.

TDPW 104. Screenwriting (4) Basic principles of screenwriting using scenario composition, plot points, character study, story conflict, with emphasis on visual action and strong dramatic movement. *Prerequisite: THPW or TDPW I.* May be taken once for credit.

Department of Visual Arts

<http://www.ucsd.edu/catalog/0506/courses/VIS.html>

VIS 84. History of Film (4) A survey of the history and the art of the cinema. The course will stress the origins of cinema and the contributions of the earliest filmmakers, including those of Europe, Russia, and the United States. Materials fee required. This course is offered only one time each year.

VIS 151. History of the Experimental Film (4) An inquiry into a specialized alternative history of film, consisting of experimental works made outside the conventions of the movie industry and which in their style and nature are closer to modernist painting, poetry, etc., than to the mainstream theatrical cinema. Works by such film artists as Man Ray, Salvador Dali, Maya Deren, Stan Brakhage, and Michael Snow will be examined in depth. Materials fee required. *Prerequisite: VIS 84 or consent of instructor.*

VIS 152. Film in Social Context (4) This collection of courses gathers, under one cover, films that are strongly marked by period, geography, and the culture within which they received their dominating local quality. These courses pay particular attention to the stamp of place—climate, dress, habitation, language, music, politics—as well as the filmic moves that helped color such works as environmental. The series takes in the following subjects: Third World films, the Munich films (the new wave of Germans who made their first features in Munich following 1967), Japanese movies, films of the American thirties and their relationship to current thought, American Westerns, Ethnographic Film, Brazil's Cinema Novo, etc. Specific topics to be covered will vary with the instructor. May be repeated twice for credit. Materials fee required. *Prerequisite: VIS 84 or consent of instructor.*

VIS 153. The Genre Series (4) A group of related courses exploring the conventions within such generic and mythic forms as the cowboy, shamus, chorus girls, and vampire films. May be repeated twice for credit. Materials fee required. *Prerequisite: none; VIS 84 recommended.*

VIS 154. Hard Look at the Movies (4) Examines a choice of films, selected along different lines of analysis, coherent within the particular premise of the course. Films are selected from different periods and genres among Hollywood, European, and Third World films. May be repeated once for credit. Materials fee required. *Prerequisite: VIS 84 or consent of instructor.*

VIS 155. The Director Series (4) A course that describes the experiences, looks, and structure of director-dominated films. A different director will be studied each quarter. The student will be required to attend the lecture in the course and to meet with the instructor at least once each week. May be repeated three times for credit. Materials fee required. *Prerequisite: VIS 84 or consent of instructor.*

VIS 156N. Special Problems in Film History and Theory (4) Seminar on an advanced topic in the history and theory of film. Content will vary from quarter to quarter. *Prerequisite: VIS 84 or consent of instructor.* **Note:** Materials fee required.

VIS 194. Fantasy in Film (4) This course will explore the path of the deliberately “unreal” in movies. Fantasy in Film will be considered both in terms of its psychological manifestations and also in terms of imaginary worlds created in such willfully anti-realistic genres as science-fiction, horror, and musical films. *Prerequisite: none.* Offered in summer session only.