**Film Studies**

OFFICE: 2073 Humanities and Social Sciences Building, Muir College  
(858) 534-3589  
http://muir.ucsd.edu/instructional/film-studies/index.html

**Acting Director**  
Susan Kirkpatrick, Ph.D.

**Professors**  
Alain J.-J. Cohen, Ph.D., Literature  
Stephen D. Cox, Ph.D., Literature  
Judith Halberstam, Ph.D., Literature  
Allan Havis, M.F.A., Theatre  
Walton Jones, M.F.A., Theatre  
Bennetta Jules-Rosette, Ph.D., Sociology  
Marianne McDonald, Ph.D., Theatre  
Paul Pickowicz, Ph.D., History  
Lesley Stern, Ph.D., Visual Arts  
Yingin Zhang, Ph.D., Literature

**Associate Professors**  
Steven Adler, M.F.A., Theatre  
Robert Cancel, Ph.D., Literature  
James Carmody, Ph.D., Theatre  
Elizabeth Cartwright, Ph.D., Communication  
Cynthia Walk, Ph.D., Literature  
Winifred Woodhull, Ph.D., Literature

**Assistant Professors**  
Giovanna Chesler, M.F.A., Communication  
Brian Goldfarb, Ph.D., Communication

**Senior Lecturer with Security of Employment**  
Ursula Meyer, M.F.A., Theatre

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**The Minor**

In the course of the twentieth century film in all its applications—as storytelling, as documentary, as propaganda, as popular entertainment—became a powerful social and cultural force on an international scale. The importance of film is reflected in the number of faculty at UCSD whose scholarship and teaching involves film and in the number of courses regularly offered which focus on some aspect of film studies and which use film as an essential component of the course material. The Film Studies minor is designed to give students a flexible introduction to the full range of courses on film available here. As noted below, the only constraints are that five of the seven courses must be in the upper division and that the seven courses must come from at least two different departments. This latter requirement is designed to insure some level of breadth in the minor. The minor should be of interest to students with a wide range of interests from those who plan graduate study in film to those who simply wish to understand better this powerful and influential medium.

**REQUIREMENTS**

Seven courses, at least five of which must be upper-division, from the following list. The seven courses must be drawn from at least two different departments.

**COURSES**

- COCU 110. Cinema in Latin America  
- COCU 115. How to Read a Film  
- COCU 122 Gender and Media  
- COHI 143. The Psychology of the Filmic Text  
- COSF 186. Film Industry  
- ETHN 101. Ethnographic Film  
- HIEA 133. Twentieth-Century China: Cultural History  
- HIUS 122. History and Hollywood: America and the Movies since the Great Depression  
- LTAF 120. Literature and Film of Modern Africa  
- LTEA 120A. Chinese Films  
- LTEA 120B. Taiwan Films  
- LTEA 120C. Hong Kong Films  
- LTEA 120D. Filming Chinese Literature  
- LTEU 159. Russian and Soviet Film  
- LTWL 180. Film Studies and Literature: Film History  
- LTWL 181. Film Studies and Literature: Film Movement  
- LTWL 182. Film Studies and Literature: Film Genre  
- LTWL 183. Film Studies and Literature: Director's Work  
- LTWL 184. Film Studies and Literature: Close Analysis of Filmic Text  
- LTWL 185. Film Studies and Literature: Interdisciplinary Issues  
- LTWL 186. The Psychology of the Filmic Text  
- PHIL 176. Film Aesthetics  
- SOCA 105. Ethnographic Film: Media Methods  
- SOCB 172. Films and Society  
- SOCD 187. African Societies through Film  
- THGE 10. Theatre and Film  
- THGE 11. Great Performances on Film  
- THGE 27. User-Friendly Shakespeare  
- THGE 123. Mary Poppins Meets Bladerunner  
- THGE 124. Cult Films: Weirdly Dramatic  
- THHS 116. Old Myths in New Films  
- THPW 104. Screenwriting  
- VIS 84. History of Film  
- VIS 150. History and Art of the Silent Cinema  
- VIS 151. History of the Experimental Film  
- VIS 152. Film in Social Context  
- VIS 153. The Genre Series  
- VIS 154. Hard Look at the Movies  
- VIS 155. The Director Series  
- VIS 156N. Special Problems in Film History and Theory  
- VIS 194. Fantasy in Film