

# Film Studies

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## Director

Susan Smith, Ph.D., *Visual Arts*

## Professors

Steven Adler, M.F.A., *Theatre*  
Alain J.-J. Cohen, Ph.D., *Literature*  
Stephen D. Cox, Ph.D., *Literature*  
R. Michael Davidson, 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*  
Yingjin Zhang, Ph.D. *Literature*

## Associate Professors

Robert Cancel, Ph.D., *Literature*  
James Carmody, Ph.D., *Theatre*  
Elizabeth Cartwright, Ph.D., *Communication*  
Brian Goldfarb, Ph.D., *Communication*  
Cynthia Walk, Ph.D., *Literature*  
Winifred Woodhull, Ph.D., *Literature*

## Assistant Professor

Giovanna Chesler, M.F.A., *Communication*

## Senior Lecturer with Security of Employment

Ursula Meyer, M.F.A., *Theatre*

## 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* (4)  
COCU 125. *How to Read a Film* (4)  
COCU 132 *Gender and Media* (4)  
COHI 143. *The Psychology of the Filmic Text* (4)  
COSF 186. *Film Industry* (4)  
ETHN 101. *Ethnic Images in Film* (4)  
HIEA 133. *Twentieth-Century China: Cultural History* (4)  
HIUS 122. *History and Hollywood: America and the Movies since the Great Depression* (4)

LTWL 4A-B-C-D-E-M. *Fiction and Film in Twentieth-Century Societies* (4-4-4-4-4)  
LTAF 120. *Literature and Film of Modern Africa* (4)  
LTEA 120A. *Chinese Films* (4)  
LTEA 120B. *Taiwan Films* (4)  
LTEA 120C. *Hong Kong Films* (4)  
LTEA 120D. *Filming Chinese Literature* (4)  
LTEU 159. *Russian and Soviet Film* (4)  
LTWL 180. *Film Studies and Literature: Film History* (4)  
LTWL 181. *Film Studies and Literature: Film Movement* (4)  
LTWL 182. *Film Studies and Literature: Film Genre* (4)  
LTWL 183. *Film Studies and Literature: Director's Work* (4)  
LTWL 184. *Film Studies and Literature: Close Analysis of Filmic Text* (4)  
LTWL 185. *Film Studies and Literature: Interdisciplinary Issues* (4)  
LTWL 186. *The Psychology of the Filmic Text* (4)  
PHIL 176. *Film Aesthetics* (4)  
SOCA 105. *Ethnographic Film: Media Methods* (4)  
SOCB 172. *Films and Society* (4)  
SOCD 187. *African Societies through Film* (4)  
TDGE 10. *Theatre and Film* (4)  
TDGE 11. *Great Performances on Film* (4)  
TDGE 27. *User-Friendly Shakespeare* (4)  
TDGE 122. *The Films of Woody Allen* (4)  
TDGE 124. *Cult Films: Weirdly Dramatic* (4)  
TDHT 116. *Old Myths in New Films* (4)  
TDPW 104. *Screenwriting* (4)  
VIS 84. *History of Film* (4)  
VIS 150. *History and Art of the Silent Cinema* (4)  
VIS 151. *History of the Experimental Film* (4)  
VIS 152. *Film in Social Context* (4)  
VIS 153. *The Genre Series* (4)  
VIS 154. *Hard Look at the Movies* (4)  
VIS 155. *The Director Series* (4)  
VIS 156N. *Special Problems in Film History and Theory* (4)  
VIS 194. *Fantasy in Film* (4)