

May 5, 2014

**Bruno Nachtergaele, Chair**  
**Davis Division of the Academic Senate**

Subject: Establishment of New Major in Cinema and Technoculture

Dear Professor Nachtergaele,

The faculty of the Cinema and Technocultural Studies Program has proposed establishing a major in Cinema and Technoculture. In accordance with the provisions of PPM 200-20, the proposal has been reviewed by Dean Jessie Ann Owens, Humanities, Arts & Cultural Studies, who has expressed support for the proposed action.

After careful review the College of Letters and Science Executive Committee has recommended approval of the proposal to establish the major in Cinema and Technoculture. On behalf of the Executive Committee, I am hereby forwarding the proposal as well as a letter of support from Dean Owens to you for review and action by the Davis Division.

Sincerely,



Phillip Shaver, Chair  
Executive Committee  
College of Letters and Science

cc: B. Floyd, Director  
Undergraduate Education and Advising  
College of Letters & Science

University of California, Davis

The Major in Cinema and Technoculture (CTC)

A proposal to establish major A.B. degree

to be housed within the Humanities, Arts, and Cultural Studies Division of the College of Letters and Science

### **Why Cinema and Technoculture?**

The consolidation of Film Studies (FMS) and Technocultural Studies (TCS) in summer 2011 represented a forward-looking development for these existing disciplines at UCD. The consolidation acknowledged and addressed the on-going transformation of FMS by digital and information technologies and the subsequently changing modes of production, distribution, and exhibition. For TCS, it developed and enhanced the cinema studies, history, and theory sides of its present core curriculum. We propose to withdraw the majors Film Studies and Technocultural Studies and submit a single major, Cinema and Technoculture. The single major is designed to reflect developments in academia and the wider culture around the country and world. For just one example of these developments, Digital Humanities and Comparative Media are the most discussed emergent clusters in the arts and the humanities today. The MacArthur Foundation has recently awarded \$50,000,000 to the Humanities, Art, Science and Technology Advanced Collaborative (HASTAC) to support cyberinfrastructure for collaborative research in the humanities and to link universities to museums and libraries ([www.hastac.org](http://www.hastac.org)). Representing over 57 US research universities and institutions (including UCI, Duke, Stanford, ACLS, Microsoft, National Humanities Center, and Creative Commons), HASTAC has already developed (with Mellon Foundation support) tools for large scale humanities collaborations, innovative educational programs, virtual museums, digital art projects, and greater public access to knowledge and the arts. This mirrors trends well under way in the sciences to develop cyberinfrastructure for innovation and collaboration in data-intensive projects with the support of the NSF, NIH and other government agencies (<http://cyberinfrastructure.us>).

Building on these trends, we consolidated Technocultural Studies with Film Studies to enhance programs that promote collaborative work on film, media arts, and digital humanities. Film and digital media studies have provided us with the historical and

theoretical grounding of the curriculum while film (social issue documentary and television), photography, animation production, and electronic music contribute to its practice and contemporary critical orientation. As we are dealing with emerging opportunities and scenarios rather than well-defined problems, our program's goals are designed to be adaptive to media and technological innovations. We are committed to bridging critical thinking across media and cultural contexts with practice.

### **What is Cinema and Technoculture?**

With the consolidation of Film and Technocultural Studies, we have taken the opportunity to rethink the relation of the digital and electronic arts to the history of sound recording, electronic communications, and the cinematic and photographic image. Our new single major proposes that we contemplate how technology has shaped and continues to shape communications, artistic practice, and audience engagement with them. The major is designed to address both the recent history of emerging technologies and the social and political impact of those technologies. What makes this program unique to the Davis campus is that it integrates, at a foundational level, historical studies and formal analysis with practical learning, offering students a practice-by-research approach to media, technology, and the arts. The curriculum is designed to provide students with a robust grounding in historical, technological, and aesthetic knowledge. Cinema and Technoculture is a profoundly interdisciplinary field, drawing from the traditions of communications, art, computer science, theatre, history, critical theory, and cultural studies.

The program is divided into two areas: production-practice-programming and history-theory-cultural studies. We see both of these areas as integral to educating and training students in modes of production (including basic understanding of computer programming and code, as well as the institutional/industrial and financial aspects of media production) as well as in historical, political and theoretical contexts and analysis of artistic creation and audience experience.

### **The History and Current State of Cinema and Technoculture at UCD**

Film Studies and Technocultural Studies, the disciplines that have now consolidated, each have their own history, histories that, taken together, animate our future vision for Cinema and Technoculture. TCS arose through a bid by the Division of Humanities, Arts and Cultural Studies (HArCS) of the College of Letters and Science within the call for initiatives (as outlined in the Academic Plan, 2000-2006, The Capstone Report). Known as the "ArtsVision" initiative and the Center for Technocultural Studies at the time, the description read:

The Center for Technocultural Studies. The ArtsVision initiative focuses on research and teaching at the intersection of the arts/humanities and technology. This initiative is founded on the recognition that research in the twenty-first

century will need to emphasize creativity and the humanities in relation to scientific and technological advances.

Unlike other initiatives, which were to become interdisciplinary research centers, TCS was designed to include an instructional program. Prof. Douglas Kahn assumed the position of inaugural Director of TCS in January of 2002. Although ideas about the nature of the program were offered during the initiative approval process, it was left to the director to develop specific plans. The initial members of the TCS Program Committee were:

- Dr. Douglas Kahn, Director of Technocultural Studies (who moved his 100% FTE from Art History to TCS)
- Dr. Jesse Drew, Associate Director of Technocultural Studies
- Dr. Carolyn de la Peña (100% FTE in American Studies)
- Dr. Frances Dyson (having a 50% FTE in TCS and 50% in Art Studio)
- Prof. Lynn Hershman (a 75% appointment in TCS and 25% in Art Studio)

All of the members of the Program Committee joined the TCS program with the exception of Carolyn de la Peña. Also included in the TCS core faculty and Program Committee are Dr. Robert Ostertag, who joined TCS as Associate Professor in 2004, Julie Wyman, MFA, joined TCS as an Assistant Professor of Digital Filmmaking in 2005, and Michael Neff who joined TCS in 2006 (50% appointment in TCS and 50% Computer Science).

In 2000 with the support of the dean of HARCS, Film Studies (FMS) established a film minor. Almost immediately well over 100 students were participating in the film minor. The formal FMS unit and major were proposed as an interdisciplinary program in 2002 by co-directed by Professors Scott Simmon and Sheldon Lu, and, by 2004 (then under the direction of Eric Smoodin), FMS became an undergraduate major with over 20 faculty (from other departments and programs) teaching and researching in various areas of film studies. Although the unit was not FTE bearing, the original program consisted of the following affiliated faculty (titles below refer to faculty rank at time of the program's founding):

Christine Acham, Ph.D., Assistant Professor, (*African American and African Studies*)

Emily Albu, Ph.D., Associate Professor, (*Spanish and Classics*)

Sarah Pia Anderson, Professor, (*Theatre and Dance*)

JoAnn Cannon, Ph.D., Professor, (*French and Italian*)

Sergio de la Mora, Ph.D., Assistant Professor, (*Chicana/o Studies*)

Gayatri Gopinath, Ph.D., Assistant Professor, (*Women and Gender Studies*)

Bishnupriya Ghosh, Ph.D., Assistant Professor, (*English*)

Laura Grindstaff, Ph.D., Assistant Professor, (*Sociology*)

Darrell Y. Hamamoto, Ph.D., Associate Professor, (*Asian American Studies*)

Lynn Hershman, M.A., Professor, (*Art Studio*)

Margherita Heyer-Caput, Ph.D., Associate Professor, (*French and Italian*)

Kyu Hyun Kim, Ph.D., Assistant Professor, (*East Asian Languages and Cultures*)

Anna Kuhn, Ph.D, Professor, (*Women and Gender Studies*)  
 Sheldon Lu, Ph.D., Professor, (*Comparative Literature*)  
 Cristina Martinez-Carazo, Ph.D., Assistant Professor, (*Spanish and Classics*)  
 Jay Mechling, Ph.D., Professor, (*American Studies*)  
 Kent A. Ono, Ph.D., Associate Professor, (*American Studies, Asian American Studies*)  
 Pablo Ortiz, D.M.A., Professor, (*Music*)  
 Sarah Projansky, Ph.D., Associate Professor, (*Women and Gender Studies*)  
 Scott Simmon, Ph.D, Professor (*English*)  
 Blake Stimson, Ph.D., Assistant Professor, (*Art History*)  
 Georges Van Den Abbelle, Ph.D., Professor, (*French and Italian*)  
 David Van Leer, Ph.D., Professor, (*English*)  
 George Wilson, Ph.D., Professor, (*Philosophy*)

There are now approximately 34 of the faculty who regularly publish and/or produce creative work in the fields of film studies and media production. The film studies' major draws on courses from nearly 30 departments/programs. The major was designed to give students a solid grounding in film studies as a distinct field of inquiry (FMS 1, plus the core upper-division courses, taught by faculty directly trained in film studies), while nevertheless encouraging and requiring interdisciplinary thinking, in large part through film courses offered in other departments/programs.

In the wake of the consolidation of the two programs, we now seek to propose a curriculum to meet the needs of the newly conceived program. In addition, there has been a number of changes in program personnel: Professor Douglas Kahn and Professor Frances Dyson left the University in 2010, while Professor Kriss Ravetto joined the program in 2010, Professor Jaimey Fisher who moved .5 FTE in to the program in Fall of 2010 and directed the program from July 2011 to July 2013 and Professor Sarah P. Anderson has moved her entire (.5) FTE from Theatre and Dance to CTS in 2011.

Given these changes in the program faculty and the increased synergies among film, media, and the electronic arts, we find it necessary to recast the program to meet the needs of the student body, and to reframe the two programs to produce a cohesive curriculum that reflects current academic and industry trends. The courses taught and developed by Professors Kahn, Dyson, and Hershman (all now emeriti) will be withdrawn since they no longer reflect the interests or expertise of the faculty. We have developed a curriculum that builds on skills and knowledge bases of the faculty, allowing for a more rigorous, directed, and logical program. The proposed major seeks to bridge the gap between theory and practice, and to offer a solid socio-cultural understanding of the various media that students choose to engage. We have structured the curriculum to cover the areas that reflect the expertise of the faculty — production/practice/programming; historical, cultural studies, and critical theory.

### **Why we need a Cinema and Technoculture Major?**

The major is geared to address the proliferation in global culture of audio and/or visual media of all sorts – to, in short, address the impact of technology on culture and cultural production. It is also an opportune time to propose a consolidated major because the existing majors of FMS and TCS have been popular – often with some 100+ and 50+ majors respectively. Despite great student interest, FMS has lacked production courses (and faculty in general), while TCS could benefit from additional historical and theoretical coursework. In fact, we have found a large number of double, FMS-TCS majors, not a surprise, particularly because of these limitations to each individual major.

A new major would better integrate the offerings and accessibility of the existing majors – for example, allowing FMS students to register with preference for TCS classes and vice versa – while also making these offerings and the program’s logic more legible to students. Students of both majors would also benefit from a larger body of students, yielding a greater course basis as well as personnel resources for the kinds of collaborative projects common to film and video programs. Finally, consolidation would result in a greater potential for shared resources, including computer tools for digital cinema, construction of a shared screening room for film viewing, a soundstage for cinema production, and a greater availability of cameras, lighting equipment, and cinematic apparatus.

**Types of students served:**

Cinema and Technoculture will satisfy the needs of students who are already in the CTS program and those who wish to receive a major in the discipline as well as those students who have a general interest in media studies, electronic arts, cinema, and media production and who wish to take such courses without necessarily pursuing a CTS degree. Students are interested in Cinema and Technoculture for a variety of reasons, among them: an interest in the intersection between critical thought and practice, historical and contextual approaches to video games, electronic music, creating websites; plan to pursue careers in film and digital media (two of the largest industries in California); interest in critical writing and analytical thinking about image, sound, and narrative; commitment to creative work in film, video and digital art making; and concern about how social media structures impact their own lives. The major in Cinema and Technoculture will provide students with a structured, intellectual context in which to pursue these interests.

### **Relationship to the New Program in Cinema and Technocultural to Science and Technology Studies (STS) and Art Studio**

Cinema and Technoculture will continue, as the history above suggests, to be well woven into the division of HaRCS and the College of Letters & Sciences. Beyond the many cross-listed and cross-recognized classes already part of FMS and TCS, the programs in Cinema and Technoculture, Science and Technology Studies, and Art Studio plan to work closely together as the Cinema and Technoculture major starts up and as the new program settles on its structure. Cinema and Technoculture expects to collaborate with Art Studio for a growing list of courses in film/video production, while Art Studio expects to collaborate with Cinema and Technoculture for courses that provide students with a solid grounding in the critical analysis of moving image and sound. Professors Kaplan, Milburn and Ravetto have MOUs with STS and intend to cross list courses with the newly formed Cinema and Technoculture.

### **UC campuses and other California institutions, public or private, which now offer or plan to offer this program or closely related programs:**

All other UC campuses have majors in film, media studies and/or digital media. These programs are combined at UCSC, UCLA, UCI, and UCSD. UCB has separate Film and Media Studies (offering both a BA and PhD), a newly formed interdisciplinary Media Studies program (offering a BA) and the Center for New Media (which combines computer engineering, Rhetoric, and practice oriented courses). UCSC Film and Digital Media has transformed their more practice-oriented film program into a digital arts program that offers an MFA and now a PhD, focusing mostly on the intersection of film, art making, politics and media. UCI's Film and Media Studies expanded their film program to include digital media but focuses more on history and criticism, while production courses are concentrated mainly on filmmaking (offering both a BA and a PhD). UCLA has one of the oldest film programs, offering digital media for the last ten years, but most of the digital art practice is located in the Art Studio and the Design programs (it offers only a PhD in Film, Television and Digital Media, and a BA in production). UCSD has offered film and digital media through its Visual Arts Program (offering a BA, an MFA, and now a PhD in practice). UCSB has both an established film program (Film and Media Studies) and a strong group of faculty who work on digital media, but they are in the English Department. Stanford University has a very small undergraduate program in film through Art History, a top graduate program in Documentary production, and a small interdisciplinary digital arts center. What makes our program unique is that it integrates production, programming, practice with the history of technology, cinema, and electronic arts and critical thinking about such media and technology.

## **Resources: Personnel and Space**

In terms of faculty resources to support the new major, the consolidation of TCS and FMS has already demonstrated that at which we aimed in the consolidation: seven ladder faculty members now hold full or partial appointments in the new program (up from 4.5 in TCS and 0.0 in FMS), while many faculty across the division continue to teach in FMS without having their appointments in the program. Given both these new and continuing trends, we have the faculty resources to support the curriculum.

Reflecting the dialogue and dynamism sought in the consolidation, the faculty have already submitted 7 new courses (including 2 lower-division courses in production/practice/programming that will serve as preparatory subject matter for the major), and we are in the process of submitting additional courses this quarter as part of the lower-division courses in studies/ critical theory (see table). As noted, these new courses are well integrated with the existing courses (for example, the foundational courses of FMS1, TCS1, and TCS5).

In terms of facilities, the consolidation of TCS and FMS did not create any significant demand on new resources, as the merger was designed to maximize the sharing of existing resources, not an increase in absolute resources. In fact, the opportunity to propose and develop a new major now corresponds well to the current development of space in HaRCS, particularly the renovation of Cruess, and also current space planning efforts to assess and maximize our allocation of facilities in existing spaces such as the Art Annex and Art building. Our newly proposed major offers a rare opportunity to optimize the sharing of resources. To this end, CTS and Art Studio faculty have developed and submitted to Dean Owens and consultants contracted from RMA a plan to address resource shortages by consolidating our facilities.

Administrative and clerical assistance will be provided by The Arts Administrative Group (TAAG). We will continue to employ the technician who has worked with TCS, though he will have the additional responsibilities of the new facility and the greater number of majors.

## **Curricular Philosophy and Structure**

It is the consensus of Cinema and Technoculture that the program should ensure that students leave the program with certain, basic objectives having been met. The program maintains that such student outcomes comprise at least some depth of knowledge in each of the following areas: practice, production, and programming; an understanding of the historical and analytic contexts of photography, film, and digital media (for example, an understanding of the history of technology since the mid-19<sup>th</sup> century); familiarity with theoretical approaches to both of these areas; and advanced writing and research skills.<sup>1</sup> The structure of the major, and the requirements within it, reflect these areas and the outcomes each should yield.

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<sup>1</sup> On this last point: for example, all depth subject courses will aim to fulfill the Writing Experience requirement according to GE3.

The faculty in the program all agree that the program should be more legible to the students and that it needs to provide foundational building blocks so that we can teach in-depth courses at the upper-division level. We agree that most of the required courses for the major should be taught as courses that are offered in the major, not outside. The greatest concern is that the program offers students a number of options while providing rigorous and challenging preparation at a foundational level — that one prepare for both depth and scope of production/practice/programming, history/studies, and critical theory. It should be emphasized, however, that the areas of production-practice-programming; historical and cultural studies and critical theory; and writing and research are designed to structure distribution requirements within the major in a legible way for students so as to convey student outcomes.

Reflecting this philosophy, we propose the following structure for the CTS major (described first in narrative form and then sketched in a simpler format in the table below):

(Note that all classes will be assigned a CTS designation and will be numbered according to the course listing below. For the purpose of this document, existing classes are referred to with their TCS, FMS, or CTS designation.

<b>REQUIRED AREAS:</b>	<b>Production/ Programming</b>	<b>Studies and Analysis / Critical Theory</b>
<b>Preparatory Subject Matter</b> -- 6 courses (25 units)		
Foundational Level --2 of 3 courses to be selected		FMS1 (CTS 1) TCS1 (CTS 2) TCS5 (CTS 3)
--2 courses to be selected (One must be a history course)		CTS 40A, 40B: Media History* CTS 41A, 41B: Film History* FMS 45
-- 2 courses required	CTS 20 (5 units) CTS 12	
<b>Depth Subject Matter</b> -- 10 courses (37-38 units)		
1 of 2 courses to be selected ( <b>5 units</b> )		CTS 150: Media Theory* (W, 5 units)

		FMS 127:Film Theory*(W 5 units)
Take 2 course from each area ( <b>16 units</b> ) PLUS 4 courses of student's choice ( <b>16-17 units</b> )  ( <b>all courses TCS unless listed otherwise</b> )	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, 198, 199	Cinema and Technocultural Studies 146A, 147A; Film Studies 120, 121, 121S, 124, 125, 127, 129, 142, 176A, 189, 194H, 195H, 198, 199; Science and Technology Studies 160; Technocultural Studies 150, 151, 152, 155, 158, 159.TCS 150 or FMS 127 if not taken to meet the theory requirement above.
<b>Total for major: 62-63 units</b>		

Preparatory Subject Matter (at the Lower-Division Level):

- 1) **Establish a set of foundational courses** that, at the lower-division level, will provide students majoring in CTS with the basic knowledge of the field. These courses already exist, but we would use them as gateway courses for the more advanced and upper division courses.

Given that two of these foundational courses are offered only once a year, we decided to give the students the option of selecting **two of the following that would be required for majors to take more advanced courses:**

FMS1: Introduction to Film Studies (now offered three times a year,  
TCS1: Introduction to Technocultural Studies (now offered once a year)  
TCS5: Media Archaeology (now offered once a year)

- 2) Require two courses on **production/practice/programming** skills for all students. Students would complete the following:
  - A) One film, video and digital media production course (e.g. CTS 20) and
  - B) A programming class (e.g. CTS 12)
- 3) Require two courses that provides all students with some **historical scope** of the field. Students would select one course from the following:
  - A) Film history or
  - B) Media history
  - C) Students have the option of taking a Film Genre course as one of the second historical scope courses

This would leave the lower division requirements at 6 courses. All upper-division courses should suggest or require the preparatory coursework sketched above, but it will be left to the discretion of the professor to admit to classes students who have not met such requirements. For instance, we envision the explicit requirement of preparatory coursework for upper-division production courses, which are often over-enrolled.

\*=course to be proposed/ revised in Fall 2013

In addition to these distribution requirements within the major, students are expected to take courses that fulfill the following requirements at some point during their coursework:

- 1) by graduation, student should have taken one course in computer science and/or programming (The CTS 12 preparatory requirement satisfies this.);
- 2) One course in **critical theory at upper division level**, selected from the following:
  - A) A history and overview of media theory or
  - B) A history and overview of film theory
- 3) Take one course that is designated, within the program, writing and research intensive (for example, the ‘W’ designed theory courses)

### **Depth Subject Matter (Upper-Division Courses)**

Building on the strong foundational subject matter at the preparatory level, the depth subject matter of the major seeks to balance flexibility with some substantive exposure to both distributional areas at the upper-division level (two from each area).

Given this vision and these goals, students will be required to take 9 courses at the upper division level, one of which should be a seminar or discussion section that emphasizes research and writing in the discipline (for example, the “W” designated theory courses). Two courses must be taken in each of the production/programming and theory/history distributions and 4 will be elected by the students (which allows them to take 6 production courses or 6 studies/theory classes, should they so choose).

For honors, there will be, as in FMS currently, an honors option for students who attain a GPA above a 3.5. We will also develop an honors colloquium course; in this colloquium, the faculty member will introduce advanced research and creative methods, after which the students will critique each other’s honors project. After the colloquium, students will take

a one-quarter 196H to complete the honors project under the close supervision of a faculty member.

### **Courses: Integration of Existing Courses into New Major**

Below is the proposed structure of upper-division courses offered by the CTS program, which tries to incorporate but also hone and build on the offerings of TCS and FMS. We are gratified that, taken together, these majors' course offerings offer a much more complete and legible major for our students.

\*=course to be proposed/ revised in Fall 2013

#### Lower-Division Courses

##### 1-9=Foundational Course

- CTS 1 (old FMS1): Introduction to Film Studies
- CTS 2 (old TCS 1): Introduction to Technocultural Studies
- CTS 3 (old TCS 5): Media Archaeologies
- CTS 7A-E (old TCS 7A-E). Digital Skills Workshops (1 unit each)  
(A) Digital Imaging; (B) Digital Video; (C) Digital Sound; (D) Web Design; (E) Topics in Digital Production.

##### 10-20=Production/Practice/Programming

- NEW: CTS 12: Intro to Media Computation and Programming
- NEW: CTS 20: Foundations of Filmmaking

##### 21-40=History/Genre courses

- \*CTS 40A, 40B: Media History
- \*CTS 41A, 41B: Film History
- CTS 150: Media Theory (to replace TCS 2)
- FMS 45: Vampires and Other Horrors in Film and Media
- CTS 150: Media Theory (to replace TCS 2)

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#### Upper Division

##### 100 = production / programming courses that feed into advanced courses

- TCS 100: Experimental Digital Cinema I
- TCS 101: Experimental Digital Cinema II
- \*TCS 103: Interactive Media
- TCS 104: Documentary Production
- TCS 111: Community Media Production
- TCS 112: New Radio Features and Documentary

- TCS 113: Community Networks
- TCS 115: Electronics for Artists
- CTS/DRA116: Design on Screen
- TCS 121: Introduction to Sonic Arts
- TCS 122: Intermediate Sonic Arts
- TCS 123: Sight and Soundtrack
- CTS/DRA 124E: Costume Design for Film
- TCS 125: Advanced Sound: Performance and Innovation
- TCS 130: Fundamentals of 3d Computer Graphics
- TCS 131: Character Animation
- TCS 135: Interactive Programming

#### Courses to be Cross-Listed

- ART 114A: Intermediate Video: Animation
- ART 114B: Intermediate Video: Experimental Documentary
- ART 114C: Intermediate Video: Performance Strategies
- ART 117: Advanced Video and Electronic Arts

#### 140 = historical scope courses

- FMS124: Topics in U.S. Film History
- CHN 101: History of Chinese Cinema
- TCS 155: Introduction to Documentary Studies
- FMS 125: American Film Genres

#### 150 = theory courses

- \*FMS 127 Film Theory (W, 5 unit course)
- \*CTS 150: Media Theory (W, 5 unit course)
- TCS 151: Topics in Virtuality
- TCS 152: New Trends in Technocultural Arts
- TCS 158: Technology and the Modern American Body
- TCS 159: Media Subcultures

#### 160 = depth studies courses

- TCS 160 / STS 160 Ghosts of the Machine
- NEW: CTS 162: Surveillance Technologies and Social Media
- FMS 125: American Film Genres
- FMS 120: Italian-American Cinema
- FMS 121: New Italian Cinema
- FMS 129: Russian Film
- FMS 142: New German Cinema (renumber as 176c)
- FMS 176A: Weimar Cinema
- FMS 189: Special Topics in Film Studies

#### 170 = advanced production

- TCS170 (A-E): Advanced Technocultural Workshops
- NEW: CTS 172: Video Games and Culture
- NEW: CTS 174/ DRA174: Acting for Camera
- NEW: DRA 175/ TCS 175: Advanced Film and Video Production

190s = independent studies and honors courses

- TCS 190: Research Methods in Technocultural Studies
- FMS 190x: Upper Division Seminar
- TCS 191: Writing Across the Media
- TCS 192: Internships / FMS 192 Internships
- FMS 194H: Special Study for Honors Studies
- FMS 195H: Honors Thesis
- FMS 196H: Honors Project
- FMS 197: Tutoring in Film Studies
- TCS 198: Directed Group Study / FMS 198 Directed Group Study
- FMS 199: Special Studies for Advanced Undergraduates

FMS 396 Teaching Assistant Training Practicum (1-4)

Courses that were counted for upper-division credit for the FMS program will, if they are still being regularly taught, continue to count for upper-division credit, primarily in the history-studies-analysis area of the major.

In order to accommodate those students in Film Studies and Technocultural Studies we propose the following courses as substitutions for the courses that we no longer offer and will be withdrawing.

<b>REQUIRED AREAS Technocultural Studies and Film Studies:</b>	<b>Withdrawn Course</b>	<b>New Course or equivalent</b>
<b>Preparatory Subject Matter</b> -- 6 courses (25 units)		
Foundational Level TCS	TCS 2	CTS 150
	TCS 4	STS 1 WMS 20 PHI 30
	TCS 6	AMS 1A AMS 5

		Design 1 Art History 5 Art Studio 30
	*TCS 7A-E (not to be withdrawn but treated as an elective)	CTS 20 (5 units) CTS 12
	FMS 90	FMS124, CHN101, TCS 151, 152, 155, 158, 159, STS/TCS 160, FMS120, FMS121, FMS125, FMS129, FMS142; FMS176A; FMS189; 190, 191, FMS194H, FMS195H, FMS198, FMS199
<b>Depth Subject Matter</b>		
	FMS 190	TCS 190
	TCS 125 (AVD sound) this has never been offered  TCS 154 (outsider machines has never been offered)	

### Faculty Bios

**Sarah Pia Anderson, Professor of Cinema and Technoculture** is a director of theatre, film, and television. She has directed at the Royal Shakespeare Company, Royal National Theatre, Abbey Theatre (Dublin), Traverse Theatre (Edinburgh), on Broadway, and The Shakespeare Theater at the Folger (Washington, DC).

Film and television work includes (Emmy Award winning television series) Prime Suspect: Inner Circles (starring Helen Mirren) for Granada Television in Britain, and in the United States Nothing Sacred: Roman Catholic Holiday (Winner of the Peabody Award for Television Drama Series, and a Prism Award for Directing), episodes of (Emmy award winning dramas) ER, Ally McBeal, Grey's Anatomy and Huff (starring Hank Azaria, Oliver Platt and Blythe Danner), (Golden Globe winner) Ugly Betty (Starring Salma Hayek and America Ferrera), and (Golden Globe nominated) Big Love

for HBO (Starring Bill Paxton, Jeanne Tripplehorn and Chloe Sevigny), and recently the first three episodes of the BAFTA nominated six-part drama series for British television: Scott & Bailey.

**Jesse Drew is Associate Professor of Cinema and Technoculture.** His research and practice centers on alternative and community media and their impact on democratic societies, with a particular emphasis on the global working class. His audio-visual work has been exhibited at festivals and in galleries internationally, including ZKM (Germany), Yerba Buena Center for the Arts (SF), Museum of Contemporary Arts (Chicago), Barcelona Cultural Center (Spain), World Wide Video Festival (Amsterdam), Dallas Film and Video Festival. *Open Country* is his current film project, a feature documentary on the politics of American Country music. His writings have appeared in numerous publications, journals and anthologies, including *Resisting the Virtual Life* (City Lights Press), *Reclaiming San Francisco: History, Politics, Culture* (City Lights Press), *At a Distance* (MIT Press), *Collectivism After Modernism* (University of Minnesota), *West of Eden* (PM Press). His new book is *A Social History of Contemporary Democratic Media* (Routledge). He is currently associate professor of Cinema and Technoculture at UC Davis, where he teaches media archaeology, radio production, documentary studies, electronics for artists, and community media. Before coming to UC Davis he headed the Center for Digital Media and was Associate Dean at the San Francisco Art Institute.

**Jaimey Fisher is Associate Professor of German and Cinema and Technoculture and is serving as the (system-wide) Faculty Director of Northern Europe for UC Education Abroad, based in Berlin.** He is the author of *Disciplining German: Youth, Reeducation, and Reconstruction after the Second World War*, *Christian Petzold*, and the editor of *Generic Histories of German Film* as well as coeditor of *Collapse of the Conventional: German Film and its Politics at the Turn of the Twenty-first Century*; *Spatial Turns: Space, Place, and Mobility in German Literary and Visual Culture*; and *Critical Theory: Current State and Future Prospects*. His current project addresses the history of war films in Germany, 1910-1961.

**Bob Ostertag is Professor of Cinema and Technoculture** has published 25 CDs of music, two movies, two DVDs, and four books. His writings on contemporary politics have been published on every continent and in many languages. Electronic instruments of his own design are at the cutting edge of both music and video performance technology. He has performed at music, film, and multi-media festivals around the globe. His radically diverse collaborators include the Kronos Quartet, avant garder John Zorn, heavy metal star Mike Patton, jazz great Anthony Braxton, dyke punk rocker Lynn Breedlove, drag diva Justin Bond, Quebecois film maker Pierre Hébert, and others. He is rumored to have connections to the shadowy media guerrilla group The Yes Men. In March 2006 Ostertag made all of his recordings to which he owns the rights available as free digital downloads under a Creative Commons license.

**Michael Neff is an Associate Professor of Computer Science and Cinema and Technoculture and co-director of the Cinema and Technoculture program.** He has published broadly on the development of algorithms for character animation, including

the use of physical simulation, performance animation, data-driven approaches, modeling gesture and the application of performing arts knowledge to computer animation. He directs the Motion Lab, an interdisciplinary research effort in character animation and embodied input.

**Kriss Ravetto is an Associate Professor of Cinema and Technoculture and co-director of the program.** She is the author of *The Unmaking of Fascist Aesthetics*, and finishing a book on cinema at the margins of Europe and currently working on a new project on the digital uncanny. She has published in *Camera Obscura*, *Film Quarterly*, *Journal of Modern Greek Studies*, *PAJ*, *LEA*, *Representations*, *Screen*, *Social Science Journal*, *Third Text*, and a number of other journals and collected volumes. She is the co-Film Series editor at Edinburgh University Press, an editor of *Política Común*.

**Julie Wyman is Associate Professor of Cinema and Technoculture.** Her 2012 documentary film *STRONG!* continues her visual investigation of cultural and media constructions of health, weight, gender and body image. *STRONG!* premiered at Silverdocs, screened in theaters nationally, and was broadcast nationally as the closing film the 10<sup>th</sup> season of PBS's Emmy award winning series, *Independent Lens*, where it won the series' Audience Award. Wyman's work has been awarded support from the Corporation for Public Broadcasting's Independent Television Service and the Creative Capital Foundation. Her previous works *Buoyant* (2005) and *A Boy Named Sue* (2000) are distributed by Women Make Movies, and have aired on Showtime, LOGO TV, and at venues including MoMA, the Walker Art Center, the Wexner Art Center, the Museum of Fine Arts (Boston), the Flaherty Seminar, and at festivals internationally.

<b>TEACHING ASSIGNMENTS (two-year cycle annual rotation indicated by //)</b>	(provided as a snapshot of current instructional staffing in CTS.)		
<b>FACULTY</b>	<b>Quarter 1</b>	<b>Quarter 2</b>	<b>Quarter 3</b>
<b>Anderson (.5)</b>		DRA 127A // DRA 127B	<b>TCS/DRA175</b> <b>CTS/DRA174</b>
<b>Drew</b>	<b>TCS 155</b> <b>TCS 112</b>	<b>In residence</b>	<b>TCS 115</b> <b>TCS 005</b>
<b>Fisher</b>	<b>In residence</b>	<b>FMS/GER176 (rel)</b> <b>FMS/GER142 //</b> <b>FMS/GER45 (rel)</b> <b>GER168</b>	<b>FMS001</b> <b>GER261 //</b> <b>GER297</b>
<i>Kaplan</i>			
<i>Milburn</i>			
<b>Neff</b>	<b>In residence</b>	<b>//TCS130 OR&gt;</b> <b>CTS/ECS012</b>	<b>//TCS131</b>
<b>Ostertag</b>	<b>TCS001</b> <b>TCS121</b>	<b>TCS158/AMS158</b> <b>TCS122 //TCS110</b>	
<b>Ravetto</b>	FMS 127 CST/CRI 200/200B	TCS152 FMS 001	In residence
<i>Smoodin</i>			
<b>Wyman</b>	<b>CTS 020</b> <b>WMS 165//</b> <b>TCS 175//</b> <b>Grad Seminar</b>	<b>TCS100</b> <b>TCS104//TCS101</b>	<b>In residence</b>
<b>Lecturer</b>		<b>//TCS130 OR &gt;</b>	<b>//TCS 131</b>
<b>Jones</b>	<b>TCS191</b>		
<b>Kris Fallon</b>	<b>in residence</b>	<b>TCS103</b>	CRI 200B

<b>[2013-2015]</b>		<b>TCS190</b>	
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May 5, 2014

Professor Philip Shaver  
Chair, L&S Faculty Executive Committee

Dear Chair Shaver:

I am very pleased to support the request to establish a major in Cinema and Technoculture. This major builds on and replaces existing majors in Film Studies and Technocultural Studies, and is the logical result of the consolidation of two separate programs (Film Studies and Technocultural Studies) into a single unit (Cinema and Technocultural Studies).

The new major has strong student demand. Furthermore, building faculty and curricular strength in media studies and digital humanities continues to be a very important priority of the division of Humanities, Arts and Cultural Studies. The formulation of the new major takes into consideration the needs of students for completing their existing FMS and TCS majors, while also addressing the needs of students who have had to cobble together precisely the major that is now being proposed. The new major is an important step in the development of this multi-faceted and rapidly growing discipline at UC Davis, and I strongly urge approval.

Sincerely yours,



Jessie Ann Owens  
Dean, Humanities, Arts and Cultural Studies

# Cinema and Technocultural Studies

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(College of Letters and Science)  
Michael Neff, Ph.D., Program Director  
Kriss Ravetto, Ph.D., Program Director

**Advising Office.** 101 Art Building  
530-752-0890; [catcs.ucdavis.edu](mailto:catcs.ucdavis.edu)

## Committee in Charge

Sarah Pia Anderson, B.A. (Cinema and  
Technocultural Studies)  
Jesse Drew, Ph.D. (Cinema and  
Technocultural Studies)  
Joe Dumit, Ph.D. (Anthropology)  
Jaimey 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)  
Kriss Ravetto-Biagioli, Ph.D. (Cinema  
and Technocultural Studies)  
Eric Smoodin, Ph.D. (American Studies)  
Julie Wyman, MFA. (Cinema and  
Technocultural Studies)

## Faculty

Sarah Pia Anderson, B.A.  
Jesse Drew, Ph.D.  
Jaimey Fisher, Ph.D.  
Colin M. Milburn, Ph.D.  
Michael Neff, Ph.D.  
Bob Ostertag, Ph.D.  
Kriss Ravetto-Biagioli, Ph.D.  
Julie Wyman, MFA.

## Emeriti Faculty

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

## The Cinema and Technoculture Major Program

The Cinema and Technoculture (CTC) program combines the study of audio-visual and digital media, theories about such media, and the relevant modes of artistic practice and production. CTC integrates the analysis of audio-visual and digital texts with their theoretical underpinnings and their methods of production. The program also addresses the particular impact that technology has on culture in its many forms and fields.

CTC faculty teach and research on various histories, theories, and practices of media. Current fields for teaching and research in CTC include the history and analysis of film and video, film and video production, electronic music, digital content creation and design, the digital arts, community media and activism, computer graphics, animation, and gaming—as

well as the theories and politics of these various areas.

## The Program

Preparatory course work involves a solid introduction to the history, ideas and current trends in cinema and technoculture. For depth subject matter, students in the major select a combination of critical studies and creative production courses. Two courses will be selected from the production/programming distribution, two from the theory/history distribution and four will be elected by the student, allowing them to take up to six production courses or six studies/theory classes, should they so choose.

### Career Possibilities.

Cinema and Technoculture is designed to prepare graduates to be highly adaptable analytical thinkers, collaborative, multi-skilled and current with the latest developments in media and technology. 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 living and working in a complex, rapidly changing world. Final research papers and creative production portfolios will provide graduate school admissions committees, employers or clients with tangible evidence of Cinema and Technoculture graduates' track records and talents.

### A.B. Major Requirements:

UNITS

#### Preparatory Subject Matter..... 25

Cinema and Technocultural Studies  
12, 20.....9

Choose two courses from:

Cinema and Technocultural Studies  
40A, 40B, 41A, 41B; Film Studies  
45.....8

Choose two courses from:

Film Studies 1; Technocultural  
Studies 1 or 5. ....8

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

Film Studies 127 or Technocultural  
Studies 150.....5

Choose two courses for a total of 8  
units from the following courses: 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, 198, 199. ....8

Choose two courses for a total of 8  
units from the following courses:  
Cinema and Technocultural Studies  
146A, 147A; Film Studies 120, 121,  
121S, 124, 125, 127, 129, 142, 176A,  
189, 194H, 195H, 198, 199; Science  
and Technology Studies 160;  
Technocultural Studies 150, 151, 152,  
155, 158, 159.

Some courses are identified as  
fulfilling more than one requirement;  
a given course can only fulfill one  
such requirement.

.....8  
Plus four additional courses chosen  
from the lists above for a total of  
at least 16 units.....16

**Total Units for the Major..... 62-63**

**Major Adviser.** See Advising office.