March 5, 2015

Andre Knoesen, Chair
Davis Division of the Academic Senate
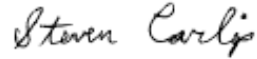
Subject: Change in name for the Technocultural Studies Major

Dear Professor Knoesen,

The faculty of the Cinema and Technocultural Studies Program has proposed changing the name of the Technocultural Studies major to Cinema and Digital Media, as well as significant curriculum changes. In accordance with the provisions of PPM 200-25, the proposal has been reviewed by Interim Dean Susan Kaiser—Division of Humanities, Arts and Cultural Studies, who has expressed her support for the proposal.

The College of Letters and Science Executive Committee has reviewed the request and recommends approval of the name change of the major to Cinema and Digital Media, as well as the curriculum changes proposed. On behalf of the committee, I am hereby forwarding the proposal to you for review and action by the Davis Division.

Sincerely,

Steven Carlip, 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 Digital Media (CDM)

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

Executive Summary and Context

The consolidation of the Programs in Film Studies (FMS) and Technocultural Studies (TCS) into Cinema and Technocultural Studies (CTS), which became official in March 2011, was done with the intent of introducing a single major that combined the FMS and TCS majors. The CTS Program Committee began an extensive process of developing the combined major during the summer of 2011. The major, described herein and now named *Cinema and Digital Media*, has been unanimously passed by the CTS Program Committee (vote of 10 to 0 with no comments), as has the name "Cinema and Digital Media" (vote of 10 to 0 with no comments). The Program Committee for CTS has also voted unanimously to change its name to Cinema and Digital Media so that the Program and Major names are consistent. That name change is running in parallel.

Cinema and Digital Media represents the emergence of a new field, where media is now algorithmic as well as visual and aural. This field benefits from the intellectual depth of Film Studies, while simultaneously expanding its focus. The merger represents an opportunity to better meet the needs of students interested in film and digital media by combining the strengths of the two former programs and was undertaken in the context of desired revisions to TCS and FMS. TCS lost two of its founding faculty members in 2010, reducing it to 3.5 FTE, and prompting a review of curriculum. The Program Committee focused its energy on addressing curriculum revision through the establishment of a combined major. CTS has since expanded its faculty numbers through the additions of Kriss Ravetto, Jaimey Fisher (moved 0.5 FTE from German, currently on leave), Sarah Pia Anderson (moved full 0.5 FTE from Theatre and Dance) and Colin Milburn (0% FTE). These faculty members largely support the needs of FMS, which previously had no program faculty, and also support the more theoretical side of the TCS curriculum. CTS is in the process of continued expansion, with the arrival of Tim Lenoir, a TOE hire with 0.5 FTE appointment in CTS, scheduled for July 2015. In addition, CTS is actively participating in the HIP Digital Humanities cluster of four hires, two scheduled for this year and

two for next. We anticipate that several of these hires will be housed in CTS and the hiring process is being undertaken with an eye to supporting the new curriculum.

The goal of the Program Committee is to replace the two existing majors, FMS and TCS with the new major CDM, and this change is unanimously supported by both the full faculty in the program and the full program committee in a vote of 10 to 0 (with no written comments on the ballot). Our understanding is that this is best operationalized by revising TCS requirements to match the new curriculum, reflecting the substantial overlap of TCS and the CDM, and closing FMS. As part of this revision process, TCS will no longer appear as an available major for 2016-17; it will be replaced by CDM, an act whose support is reflected in the vote reported above The Program Committee has also voted unanimously to close FMS so that it will no longer be a catalog option for the 2016-17 year. A detailed timeline explaining specific points of closure for two existing majors, and procedures for students within the existing majors, appears on page 15. While the concept behind this change is one of amalgamation or merger of two existing programs, we recognize that procedurally this revision must be described and accomplished through revising TCS to become CDM, articulating a procedure for deletion of TCS from the catalog, and closing FMS; this process will be explained below in the Timeline.

The Transition Plan outlines how students can complete their degrees in FMS or TCS, if they so choose, and also outlines the plan for introducing CDM in 2015-16. Only a small number of courses are changed as a result of this revision and closure. Film production was not previously offered in FMS but was in TCS. The merged CDM major offers a wider set of film production classes (those in TCS, plus three new classes) than previously available. CDM additionally provides a more coherent and rigorous lower division progression for all students and a broader set of upper division electives.

Detailed Description

Why Cinema and Digital Media?

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 Digital Media. The single major is designed to reflect developments in academia and the wider culture around the country and world.

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 Digital Media?

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 Digital Media is a profoundly interdisciplinary field, drawing from the traditions of communications, art, computer science, theatre, history, critical theory, and cultural studies.

The program combines 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 Digital Media 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 Digital Media. 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*)

Many of these original members have either retired or moved from UC Davis. There are now approximately 12 core faculty who offer courses on a regular basis, and 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, but there are only five faculty that offer the core courses for film. 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 have been 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. FMS affiliated faculty were consulted as part of this curriculum revision process. There were no objections. The draft major was circulated to FMS affiliated faculty for feedback. The feedback was positive and brief

Why we need a Cinema and Digital Media 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 Digital Media will satisfy the needs of students who are already in the CDM 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 CDM degree. Students are interested in Cinema and Digital Media 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 Digital Media 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 Digital Media 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 Digital Media, Science and Technology Studies, and Art Studio plan to work closely together as the Cinema and Digital Media major starts up and as the new program settles on its structure. Cinema and Digital Media 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 Digital Media 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 Digital Media.

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.

Other UC campuses also offer similar programs to our two existing majors, TCS and FMS (as a combined major) are summarized below:

UC Berkeley has a program called Film and Media Studies (formerly Film Studies), they are in the process of hiring two new people in digital media and technology. The have similar courses to FMS 1, FMS 127 (the two core classes), TCS 1, CTS 41A, 41B, TCS 100, TCS 101, TCS 102, TCS 103, TCS 104, TCS 111, TCS 112, the TCS 150 series (in media history and theory). They have more FTE and many more courses in Film Studies than we can offer.

UC Santa Cruz has a program called Film and Digital Media (formerly Film Studies), they have shifted to digital media and gaming. They have equivalent courses to FMS 1, FMS 127 (the two core classes), CTS12, CTS 20, CTS 40A, CTS 40B, CTS 41A&B, TCS 102, TCS 103, TCS 104, TCS 111, TCS 112, the TCS 150 series (in media history and theory). They have many more FTE and many more courses in Film and Media production than we can offer. The have three concentrations: Critical Studies, Production, and Integrated Practice (which is what we would like to do on a smaller scale). It is hard to compare us to this program because they have a greater infrastructure and offer far more advanced production courses, since they have invested in an sophisticated infrastructure.

UC Santa Barbara has a department called Film and Media Studies (formerly Film Studies) that offers equivalent courses to FMS 1, TCS 1, FMS 127 (the two core classes), CTS12, CTS 20, CTS 40A, CTS 40B, CTS 41A&B, TCS 102, TCS 103, TCS 104, TCS 111, TCS 112, the TCS 150 series (in media history and theory). They have many more FTE and many more courses in Film and Media production than we can offer. They have many more Film Studies courses on offer.

UCLA has a department of Film, Television and Digital Media (Formerly Film and Television) it offers a production oriented BA. It has equivalent courses to FMS 1, TCS 1, FMS 127 (the two core classes), CTS 20, CTS 40A, CTS 40B, CTS 41A&B, TCS 102, TCS 103, TCS 104, TCS 111, TCS 112, the TCS 150 series (in media history and theory). It is hard to compare us to this program because they have a greater infrastructure and offer far more advanced production courses, since they have the infrastructure to do so.

UC Irvine has a department of Film and Media Studies (formerly Film Studies) that offers equivalent courses to FMS 1, FMS 127 (the two core classes), CTS 20, CTS 40A, CTS 40B, CTS 41A&B, TCS 1, TCS 5, TCS 102, TCS 103, TCS 104, TCS 111, TCS 112, TCS 120, the TCS 150 series (in media history and theory). They are the closest match since they also have sound studies included in their major but they have 12 faculty members.

UC San Diego has only a minor in Film Studies (with more requirements than our major as it stands), this minor is housed in the Department of Communications. They offer courses equivalent to FMS 1, FMS 127 (the two core classes), CTS 20, CTS 40A, CTS 40B, CTS 41A&B, TCS 1, TCS 5, TCS 102, TCS 103, TCS 104, TCS 111, TCS 112, the TCS 150 series (in media history and theory).

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, CDM went through a space planning process with consultants contracted from RMA to address resource shortages and is currently working with Dean Kaiser to finalize plans to renovate our space to better meet student needs.

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 the faculty who would contribute to the Cinema and Digital Media major that students leave the program having fulfilled certain basic objectives. 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-19th century); familiarity with theoretical approaches to both of these areas; and advanced writing and research skills.[1] The structure of the major, and the requirements within it, reflect these areas and the outcomes each should yield.

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. For this reason, we voted to change the name of Techocultural Studies to Cinema and Digital Media. Similarly, 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 concerns 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 CDM 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 CDM 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 CDM designation.) **Please note that students are expected to take courses in both production/programming and studies and analysis/critical theory.**

Preparatory Subject Matter -- 6 courses (25 units)

Foundational Level:
2 of 3 courses to be selected

- FMS1 (CDM 1)
- TCS1 (CDM 2)
- TCS5 (CDM 3)

Studies and Analysis / Critical Theory:

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

2 courses to be selected (One must be a history course)

- CDM 40A, 40B: Media History*
- CDM 41A, 41B: Film History*
- FMS 45

Production/Programming:
2 courses required

- CDM 20 (5 units)
- CDM 12

Depth Subject Matter -- 9 courses (37-38 units)
1 of 2 courses to be selected (5 units):

- CDM 150: Media Theory* (W, 5 units)
- FMS 127:Film Theory*(W 5 units)

In addition:

REQUIRED AREAS:	Production/ Programming	Studies and Analysis / Critical Theory
Take 2 course from each area (**16 units**) PLUS 4 courses of student's choice (**16-17 units**) (**all courses TCS unless listed otherwise**)	Art Studio[2] 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.

Total for major: 62-63 units

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 CDM with the basic knowledge of the field. These courses already

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[2] These Art Studio classes are electives, included to provide students with flexibility in designing their degrees. None of them are required for graduation.

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. CDM 20) and
B) A programming class (e.g. CDM 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 CDM 12 prepatory 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 CDM 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
-- CDM 1 (old FMS1): Introduction to Film Studies
-- CDM 2 (old TCS 1): Introduction to Technocultural Studies
-- CDM 3 (old TCS 5): Media Archaeologies
-- CDM 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: CDM 12: Introduction to Media Computation
-- NEW: CDM 20: Foundations of Filmmaking

21-40=History/Genre courses
-- *CDM 40A, 40B: Media History
-- *CDM 41A, 41B: Film History
-- CDM 150: Media Theory (to replace TCS 2)
-- FMS 45: Vampires and Other Horrors in Film and Media

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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
-- CDM/DRA116: Design on Screen
-- TCS 121: Introduction to Sonic Arts
-- TCS 122: Intermediate Sonic Arts
-- TCS 123: Sight and Soundtrack
-- CDM/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 (subject to availability)
-- 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)
-- *CDM 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: CDM 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: CDM 172: Video Games and Culture
-- NEW: CDM 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.

Transition Plan

While some TCS and FMS students may find the CDM major appealing and decide to switch into it, all students will be able to complete their studies in a timely manner.
In order to accommodate those students who wish to remain in Film Studies and Technocultural Studies we propose the following courses as substitutions for the courses that we no longer offer and are no longer offered as of winter 2014. The majority of courses from both majors remain and students can continue to take them to meet their degree requirements. From a student perspective, it is only this small set of courses that will be affected:

REQUIRED AREAS Technocultural Studies and Film Studies:	Withdrawn Course	New Course or equivalent
Preparatory Subject Matter -- 6 courses (25 units)		
Foundational Level TCS	TCS 2	CDM 150
	TCS 4	CDM 40A or 40B (now CTS 40A, 40B)
	TCS 6	CDM 41A or 41B (now CTS 41A, 41B)
	*TCS 7A-E (not to be withdrawn but treated as an elective)	CDM 20 (5 units) CDM 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
Depth Subject Matter		
	FMS 190	TCS 190
	TCS 125 (AVD sound) this has never been offered	

	TCS 154 (outsider machines has never been offered)	

Justification:

TCS 7A-E: These are short, workshop classes focused on production skills with particular media. They are still offered as summer electives, but are being replaced by quarter long production oriented classes that provide a more in depth introduction to practical media work. Students can take either CTS 12 or CTS 20 as substitutions, which cover media computation or film making, respectively.

TCS 2, 4 and 6: After careful consideration of student feedback — on evaluations and through our advisors — we have decided to withdraw three of the former core courses (TCS 2, TCS 4 and TCS 6). Student evaluations have shown that these courses were not effective as core courses, and were not appropriate for lower division core or GE courses. TCS 2, TCS 4 and TCS 6 were devised and mainly taught by faculty who have left UC Davis since the last program evaluation. The courses were taught up to three years ago and then discontinued. These courses were consistently under-enrolled and criticized by students as too demanding for lower division courses. All of the four different faculty who taught these courses received similar student evaluations for the same courses (the overall evaluation of the courses were numerically given 3 out of 5 range on average), while all of the same faculty's evaluations for their other courses were significantly higher (in the 4 out of 5 range). Such feedback from students caused the program committee to reassess the courses, and to rethink the lower-division and core-curriculum. It was unanimously decided by the program committee that TCS 2 would be offered as an upper division theory course, CTS 150 (Media Theory, that includes a writing and research component) and TCS 4 and TCS 6 would be replaced with a series of lower division in-depth history and theory courses (CTS 40A, 40B, 41A and 41B). We believe that this more systematic approach to media at the lower division level will provide students with the solid background that will allow them to succeed in our more demanding upper division courses. These former core courses will continue to be taught at the upper division level as Media Theory (CTS 150) and Special topics courses (TCS 152)

Timeline and Procedures:

January 2015: Revision of TCS proposed, including changes in requirements and name change, to create revised major CDM. Approval of this revision and name change will cause TCS to close as a major option in the catalog. A procedural plan regarding students who

declare the TCS major before it closes is indicated below.

January 2015: Name change request submitted to change the program name from Cinema and Technocultural Studies to Cinema and Digital Media.

January-February 2015: Formal closure of FMS to proceed upon approval of revision and name change resulting in CDM major. A procedure for students who declare the FMS major is included below.

2015-16: CDM is offered to students as a major in the catalog. TCS and FMS no longer appear as major options in the catalog; however, students in 2015-16 may declare the old TCS and FMS as majors due to their catalog availability in 2014-15.

2016-17: Students declaring majors from this year forward will have the option to declare CDM only.

Procedure regarding students with declared FMS or TCS majors through 2016:

Starting in 2015, advising staff will counsel students regarding a switch to CDM before graduation. Based on student current student feedback and advising reports, the CaTS faculty anticipates that nearly all, if not all, students will switch.

If a student does not wish to switch to CDM, courses will be available to allow them to fulfill their requirements (see chart above), whether they have begun as freshmen or as transfer students. The majority of courses that are part of the current FMS and TCS majors will still be offered as part of CDM, simplifying the transition.

The staff advisor to the CDM major will have the capacity to continue advising students who wish to graduate as TCS or FMS majors because of the overlap in content between these two majors and the CDM major. Sufficient advising and staff support will therefore exist to cover all needs until there are no more students planning to graduate as TCS or FMS majors.

Withdrawals:

The following core courses have been withdrawn:

- TCS 2
- TCS 4
- TCS 6

New Courses Currently Available:

The following new courses are already in the catalog, have been taught and are currently offered (note, many of these use the course acronym CTS instead of CDM due to the name change, but all will be switched to CDM):

- CDM/ECS 12 (currently as CTS 12/ECS 12): Intro to Media Computation
- CDM 20 (currently as CTS 20): Foundations of Filmmaking
- CDM 174 (currently CTS 174)/ DRA174: Acting for Camera
- DRA 175/ CDM 175 (currently TCS 175): Advanced Film and Video Production
- CDM 40 B: Media History (recent history)
- CDM 150: Media Theory

Future Courses:

The remaining lower division courses in CDM will be offered in 2015-16:

- CDM 40 A: Media History (early history)
- CDM 41 A/B: Film History

These upper division electives were designed in anticipation of incoming faculty and have already been offered in other forms. They will be offered in 2015-16.

- CDM 162: Surveillance Technologies and Social Media (This has been taught, first as TCS 150 and as STS 162)
- CDM 172: Video Games and Culture (will be offered in 2015-16 and has been taught in the English Department)

Summary

Students in TCS will be able to complete their degrees with three or four lower division substitutions. Students in FMS will be able to complete their degrees with one lower division and one upper division substitution. In all cases, the substitution courses provide comparable content. Contingent on approval, the program is ready for students to enroll in CDM in fall of 2015 and complete the proposed curriculum.

Faculty Bios

Sarah Pia Anderson, Professor of Cinema and Digital Media 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 Professor of Cinema and Digital Media. 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 Digital Media 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 Professor of German and Cinema and Digital Media 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 Digital Media 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 Digital Media and co-director of the Cinema and Digital Media 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 Digital Media and co-director of the program. She is the author of *The Unmaking of Fascist Aesthetics*, and Mythopoetic Cinema: Cinema on the Margins of Europe (under submission), and currently working on a new book 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.

Julie Wyman is Associate Professor of Cinema and Digital Media. 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 10th 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).

TEACHING ASSIGNMENTS (two-year cycle annual rotation indicated by //)	(provided as a snapshot of current instructional staffing in CDM.)		
FACULTY	**Quarter 1**	**Quarter 2**	**Quarter 3**
Anderson (.5)		DRA 127A // DRA 127B	**TCS/DRA175 CDM/DRA174**
Drew	**TCS 155 TCS 112**	**In residence**	**TCS 115 TCS 005**
Fisher	**On leave**	**On leave**	**On leave**
Kaplan			
Milburn			
Neff	**In residence**	**//TCS130 OR> CDM/ECS012**	**//TCS131**
Ostertag	**TCS001 TCS121**	**TCS158/AMS158 TCS122 //TCS110**	
Ravetto	CTS 150 FMS 1	TCS152 CST 214	In residence
Smoodin	FMS 124	FMS 1	
Wyman	**CDM 020 WMS 165// TCS 175// Grad Seminar**	**TCS100 TCS104//TCS101**	**In residence**
Lecturer		**//TCS130 OR >**	**//TCS 131**
Jones	**TCS191**		
Kris Fallon [2013-2015]	**in residence**	**CTS 40 B**	CRI 200B TCS 159