

- 196. Clinic in Applied Mathematics.** *Staff.* Mathematical modeling and analysis of current unsolved problems proposed by government or industry. Small groups of students work together under faculty direction and in communication with a client from industry or government. Mathematical content determined ad hoc by the problem. Literature search, computer simulation and written reports usually required. Frequent cooperation with mathematics clinics of other Claremont Colleges. Prerequisite: permission of instructor. Each semester.
- 198. Summer Research.** *Staff.* Open by invitation to students of proven ability. A written report, talk, or poster presentation of the results of the summer's work required.
- 99/199. Reading and Research.** *Staff.* Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)
- 99/199. Reading and Research.** *Staff.* Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

MEDIA STUDIES DEPARTMENT

Associate Professor Kathleen Fitzpatrick, department chair
 Intercollegiate Media Studies Coordinating Committee: Professors Fitzpatrick, Juhasz (PZ), Macko (SC), Mayeri (HM), Morrison (CM).

Professors Juhasz (PZ), Macko (SC), Morrison (CM)

Associate Professors Fitzpatrick, Friedlander, Lerner (PZ), Ma (PZ), Mayeri (HM), Tran (SC)
Assistant Professor Hall³

Intercollegiate Media Studies Academic Director MacLean
Intercollegiate Media Studies Production Director Hutin

Media Studies is an intercollegiate major offered jointly by Claremont McKenna, Harvey Mudd, Pitzer, Pomona and Scripps colleges (Intercollegiate Media Studies [IMS]). Media Studies is an interdisciplinary field that explores the histories, technologies and social and cultural contexts of a range of contemporary media forms, including film, video, television, print, the Internet and other electronic means of communication. Media studies at The Claremont Colleges presents students with an integrated approach to media production and the critical study of the media, seeking to understand the present state of media practices through an examination of their historical and technological development, an analysis of their genres and a rigorous investigation of the theoretical approaches that have been brought both to the creative practices of media producers and the critical practices used by contemporary scholars.

Production is a key element of the Media Studies Major, but the mode of production studied at The Claremont Colleges is not oriented toward traditional narrative film or television, or toward commercial models of new media; rather, the major stresses “independent” narrative forms, documentary, video and digital art and community-based and activist media. Media studies also understands critical scholarship as a form of media practice, seeking to confront not only the ways that the media construct the contemporary cultural environment, but also the ways in which we, as producers and consumers, are all constituted by the same cultural formations that we seek to challenge. Above all, the major seeks to explore media from a perspective that eliminates traditional boundaries between disciplines and between media theory and media production, thus illuminating new ways of seeing, thinking and communicating in the world.

³On leave 2009-10

Faculty affiliated with the IMS Program include: Mark Allen, William Alves (HM), Isabel Balseiro (HM), Dipa Basu (PZ), Matthew Delmont (SC), Ken Gonzales-Day (SC), Laura Harris (PZ), Phyllis Jackson, Minju Kim (CM), Konstantine Klioutchkine, Marianne de Laet (HM), Ntongela Masilela (PZ), John Peavoy (SC), Sheila Pinkel, Frances Pohl, Nathalie Rachlin (SC), Arden Reed, Larissa Rudova, Monique Saigal, John Seery, Z Sweedyk (HM), Lynn Thomas, Valorie Thomas, Salvador Velazco (CM), Meg Worley.

Requirements for the Major in Media Studies

The Media Studies Major requires the completion of 11 courses, with a concentration in film/video, digital/electronic media or critical studies.

Courses required for the major are listed below. Courses designated as fulfilling each requirement in the course list below are subject to change and other courses may be counted toward those requirements by petition to the IMS curriculum committee. For an up-to-date list of all approved courses, their designations and current course offerings, please see the IMS Website (<http://www.pitzer.edu/ims>).

The Pass/No Credit option is allowed only by petition to the department chair. With rare exceptions, for the major, two P/NC courses are allowed; for the minor, only one P/NC course is allowed.

Study abroad and non-Claremont Colleges courses require prior approval.

1. One introductory critical/theoretical course [I]
2. One introductory production course [P]
3. One course in media history [MH]
4. One course in media theory [T]
5. The senior seminar
- 6-11. Each student will also complete one of the following six-course concentrations.
 - a) Film/video
 - One intermediate or advanced film/video production class [IP]
 - One additional course in media history
 - Four appropriate electives, drawn from the list of approved courses
 - b) Digital/electronic media
 - An intermediate or advanced digital production course
 - One course in 20th or 21st century art history, such as:
 - SC ARHI 181. Art since 1945
 - ARHI 184. Modernism, Antimodernism, Postmodernism: A Social History
 - ARHI 185. History of Photography
 - ARHI 185T. Art and Time
 - Four appropriate electives, drawn from the list of approved courses
 - c) Critical studies
 - One additional course in media theory. One of the two required media theory courses must be 147 or 149.
 - One additional course in media history
 - Four appropriate electives, drawn from the list of approved courses

Critical Studies/Film Studies Option

Students desiring an emphasis in film studies should follow the critical studies track, tailoring their major by selecting the following courses:

1. PZ 50/CM LIT 130, Language of Film
2. PZ 82/SC ART 148/ HM 182, Introduction to Video Production
3. 147, Topics in Media Theory I or 149, Topics in Media Theory II
4. One course in film theory, such as ARHI 141B AF, Africana Cinema: Through the Documentary Lens; HM LIT 103, Third Cinema; CM LIT 138, Film and Mass Culture; CM LIT 139, Film Theory; PZ 46, Feminist Documentary Production

- and Theory; PZ 48, Media Ethnography/Autobiography; PZ 72, Women and Film; PZ 74, Sound Theory, Sound Practice; PZ 76, Gender and Genre; PZ 110, Media and Sexuality; or PZ 197, Media Praxis
5. CM LIT 131, Film History I (1925-1965)
 6. CM LIT 132, Film History II (1965-Present)
 7. 190 JT, Senior Seminar
 - 8-11. Four approved film-oriented electives drawn from the list of approved courses

Senior Exercise

The senior exercise consists of a topical senior seminar jointly taught during the fall semester by faculty from each of the concentrations. This seminar asks students to bring together the various aspects of their courses of study, producing an appropriate culminating seminar project that demonstrates their command of the fields and the forms of critical and creative practice that they have studied.

During this seminar, all senior media studies majors are given the option to develop a proposal for a second-semester honors Senior Thesis or Project. These proposals are reviewed by the media studies faculty and selected students go on to complete an independent project under the supervision of two members of the media studies faculty or appropriate affiliated faculty members from The Claremont Colleges. The Senior Project course counts toward the four electives required for the major.

Requirements for a Minor in Media Studies

Students may obtain a minor in media studies by completing the first four requirements listed above for the Media Studies Major, plus two additional approved media studies courses.

Courses

Media Studies (MS) courses satisfy Area 1 of the Breadth of Study Requirements.

- PZ 45. Documentary Media.** *Mr. Lerner.* This course involves production, a historical survey of documentary practices in photography, film and video and a discussion of the ethical and ideological issues raised by the genre. Students will be expected to produce two short documentary projects in any media. Fall 2009. [MH]
- PZ 46. Feminist Documentary Production and Theory.** *Ms. Juhasz.* To be announced. [T/IP]
- 49. Introduction to Media Studies.** *Staff.* Presents a comprehensive view of the issues important to media studies, including the development of new technologies, visual literacy, ideological analysis and the construction of content. Read theory, history and fiction; view films and television programs; and write research and opinion papers. Same course as SC 49. Each semester. [I]
- HM/PZ 50. Language of Film.** *Staff.* Film and video are often considered to be distinct semiotic systems or art forms with their own “languages.” This course examines that metaphor from aesthetic, cultural, social and historical perspectives, including silent film, classic Hollywood narrative, avant-garde film and video, documentary and activist video. Same course as CM LIT 130. Each semester. [I]
- 51. Introduction to Digital Media Studies.** *Ms. Fitzpatrick.* An interdisciplinary introduction to the study of digital and electronic media, exploring the relationships between “old” and “new” media forms, the historical development of computer-based communication and the ways that new technologies are reshaping literature, art, journalism and the social world. Each spring. [I]
- PZ 54. If the Buddha Made Movies.** *Ms. Mudd.* To be announced. [E]
- PZ 55. Shooting the Truth: Rise of Political Documentary.** *Ms. Mudd.* To be announced. [MH]

- HM 60. Documentary: Fact and Fiction.** *Ms. Mayeri.* To be announced. [MH]
- PZ 71. Video Art.** *Mr. Ma.* To be announced. [MH]
- PZ 74. Sound Theory, Sound Practice.** *Mr. Ma.* An intermediate-level course focusing on sound theory and relationships between sound and image. This topic will be examined through reading assignments, screenings and listening sessions, in-class presentations, writing and sound recording assignments. Prerequisites: 49, 50, or 51. Spring 2010. [T]
- PZ 76. Gender and Genre.** *Ms. Juhasz.* To be announced. [T]
- PZ 79. Silent Film.** *Mr. Lerner.* This class will examine early cinema in the context of the turn-of-the-century project of extending the field of human vision, examining topics such as ethnography, science, journalism, travel, representations of the city and architecture and the construction of racial difference. Prerequisites: 49, 50, or 51. Spring 2011; offered alternate years. [MH]
- PZ 80. Video and Diversity.** *Mr. Ma.* To be announced. [E]
- PZ 82/HM 182/SC ART 148. Introduction to Video Production.** *Staff.* This workshop is an introduction to all aspects of digital video production—camera, lights, tripods, sound and non-linear editing. Production is augmented by critiques, screenings and discussions of conceptual and formal ideas. Prerequisites: 49, 50, or 51. Each semester. [P]
- PZ 83. Contemporary Practices in Media.** *Ms. Hutin.* Course provides exposure to media artists' work, through five artist presentations and a minimum of two field trips to Los Angeles, allowing access to a media culture unique to Southern California. Presentations and field trips will be the basis for ongoing student-led discussion that includes class reading and writing assignments. Spring 2010. [MH]
- PZ 84. Handmade Film.** *Mr. Lerner.* Rejecting the prevailing Hollywood wisdom that one needs millions of dollars to make a movie, this class explores different models for creating moving images with the most modest of resources. Options to be considered include hand processing, camera-less films, PXL video, super-8 film, recycling and appropriation. Each spring. [IP]
- PZ 87. Media Sketchbook.** *Mr. Lerner.* Students are required to complete short (one to two minute) assignments every other week. The objectives of the class are to further refine the skills of shooting, editing, etc. and to develop a critical vocabulary to talk about your work and the work of others. Prerequisite: 82. Each fall. [IP]
- PZ 88. Mexican Visual Cultures.** *Mr. Lerner.* A survey of both popular and elite visual arts in Mexico from the time of independence to today, including painting, prints, murals, sculpture and, more recently, film and video. Emphasis will be placed on the interchanges between media and the understanding of visual culture as a reflection of social changes. Spring 2010. [MH]
- PZ 89. Mexican Film History.** *Mr. Lerner.* To be announced. [MH]
- PZ 91. History of American Broadcasting.** *Ms. MacLean.* Studies the history of American broadcasting from the diffusion of radio as a mass media through the transition to television, up to the development of television as the dominant broadcasting form. Students will begin to understand the impact of U.S. broadcasting by familiarizing themselves with key programs and trends. Spring 2011; offered alternate years. [MH]
- PZ 99. Advanced Editing.** *Ms. Lamb.* This course integrates the theory and history of editing with instruction in on-line non-linear video editing. Reading and viewing assignments will complement hands-on editing exercises. Prerequisite: 82. Spring 2010. [IP]
- PZ 100. Asian Americans in Media.** *Mr. Ma.* This is an historical survey of Asian-American involvement in media production, beginning with the Silent Film Era and ending with contemporary projects in film, video and new media. Prerequisite: 49, 50, 51, PZ 90 AA, 101, or CMC HIST 125. To be announced. [MH]
- PZ 110. Media and Sexuality.** *Ms. Juhasz, Mr. Ma.* To be announced. [T]
- CM LIT 130. Language of Film.** *Staff.* Film and video are often considered to be distinct semiotic systems or art forms with their own "languages." This course examines that metaphor from aesthetic, cultural, social and historical perspectives, including silent film,

- classic Hollywood narrative, avant-garde film and video, documentary and activist video. Same course as PZ/SC 50. Each semester. [I]
- PZ 133. Media Arts Web Exchange.** *Ms. Lamb.* Explores the use of the Web for micro distribution, video exchange projects and innovative communication/activism projects online. Emphasis will be on how media communication forms are changing and how we can utilize personal media and online exchange to learn more about ourselves and others. Spring 2010. [IP]
- PZ 135. Learning from YouTube.** *Ms. Juhasz.* To be announced. [MH]
- 147A. Contextualizing the Culture Wars.** *Ms. Friedlander.* Spring 2011. [T]
- 147B. Body, Representation, Desire.** *Ms. Friedlander.* Explores approaches to theorizing the corporeality of the body and places them in a critical relationship to post-structuralist, performative and deconstructive accounts. Letter grade only. Prerequisite: 49, 50, 51, or a contemporary art history course. Spring 2010. [T]
- 147D. Theories of the Visual.** *Ms. Friedlander.* Examines ways of understanding relationships between viewers and images through an exploration of the cultural, political and psychic mechanisms that accompany the act of looking. Consideration of painting, photography, film, television, science and surveillance, via foundational theoretical perspectives—feminist, psychoanalytic, Marxist, phenomenological, structuralist, poststructuralist. Prerequisite: 49, 50, 51 or any art history course. Fall 2010. [T]
- 149A. Marxism and Cultural Studies.** *Ms. Fitzpatrick.* Focus on the relationship between Marxist social thought and its recent descendant, cultural studies, with application to the study of the contemporary media. Prerequisite: 49, 50, 51, or ENGL 67. Fall 2009. [T]
- 149B. Postmodernism.** *Ms. Fitzpatrick.* To be announced. [T]
- 149C. New Media Theory.** *Ms. Fitzpatrick.* To be announced. [T]
- 149D. Theories of Authorship.** *Ms. Fitzpatrick.* Exploration of authorship in a shifting technological and mediated landscape; topics include poststructuralist theories of authorship, auteur theory, corporate authorship and battles over copyright. Prerequisite: 49, 50, 51 or ENGL 67. Fall 2011. [T]
- PZ 151. Television Genres.** *Ms. MacLean.* Considers how television is made up of distinct modes—some historically sequential, some simultaneous. Key genres that will be discussed include: live drama, mini-series, sitcom, soap opera, sketch comedy, game show, science fiction, variety, news & reality. Prerequisites: 49, 50, or 51. Spring 2010. [T]
- 152. Television Authorship.** *Ms. Fitzpatrick.* Exploration of key movements in recent television, as represented by the work of prominent creators, with attention to critical and theoretical questions of authorship in the medium. Fall 2009. [MH]
- 168. Writing Machines.** *Ms. Fitzpatrick.* Exploration of the effects of new technologies of writing on the development and dissemination of narrative, from hypertext to blogs and onward. Includes hands-on production. Prerequisite: 51. Spring 2010. [T/P]
- HM 170. Digital Cinema.** *Ms. Mayeri.* Digital Cinema is an intermediate/advanced video course, exploring the creative potential of digital video techniques, such as compositing, animation and motion graphics. Students develop digital projects and participate in critiques. Prerequisite: Harvey Mudd 182 or equivalent. To be announced. [IP]
- HM 179. Science and Visual Culture.** *Ms. Mayeri.* To be announced. [T]
- 190 JT. Senior Seminar.** *Staff.* Jointly-taught seminar designed for senior majors. Review of key issues/theories in media studies. Each fall.
- 191 JT. Senior Thesis.** *Staff.* Each spring.
- 192 JT. Senior Projects.** *Staff.* Each spring.
- PZ 194. Media Arts for Social Justice.** *Ms. Lamb.* Working in groups or individually, students will implement hands-on media production projects with local nonprofit and social service agencies. Students will culminate projects with an end of semester event for all participating groups. Course fee: \$150. Prerequisite: 82, PZ ART 120, or SC ART 141. Each semester. [IP]

- PZ 196. Media Internship.** *Ms. MacLean.* Internship in media related industry or institution integrated with significant and clear connection to academic curriculum through independent written or production project. May be taken twice for credit. P/NC only. Each semester. [E]
- PZ 197. Media Praxis.** *Ms. Jubasz.* To be announced. [T/IP]
- PZ 198. Advanced Media Project.** *Staff.* Student designed media production project involving advanced production and post-production skills, adequate preproduction research and writing component. Prerequisite: 82. Each semester. [IP]
- 99/199. Reading and Research.** *Staff.* Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

Core Media Studies Courses Cross-Referenced from Other Departments:

- SC ART 134. Between Analog and Digital Printmaking.** *Ms. Macko.* The digital print is considered something of a hybrid in the print and photo world. Crossing platforms between the etching studio and the digital art lab, students will create works that integrate both methodologies. Systems including etching, solar printing, monoprinting, digital transfer, analog and digital printing will be explored. Prerequisite: SC ART 141. Each fall. [IP]
- SC ART 141. Introduction to Digital Imaging.** *Ms. Macko.* This course is designed to develop a sense of computer literacy using the Macintosh system and to acquaint students with the most current state-of-the-art programs in graphics software. Each fall. [P]
- SC ART 142. Intermediate Web Design.** *Ms. Macko.* This course will focus on learning how to read and write HTML code. We will review the basics of Dreamweaver and more advanced features in Web design and layout by producing a “pseudo” Website. Students will produce an “official” Website for a “client”—an organization, group or campus office of their choice at The Claremont Colleges. Prerequisite: SC ART 141. Each spring. [IP]
- SC ART 143. Digital Color Photography.** *Ms. Macko.* Adobe Photoshop is a program of many levels and complexities. This course will provide the student with an opportunity to gain an in-depth understanding of the program through a series of advanced tutorials. Students will then create a digitally output portfolio. Prerequisite: SC ART 141. Each spring. [P]
- SC ART 144. Advanced Web Projects.** *Ms. Tran.* To be announced. [IP]
- SC ART 149/150. Intermediate/Advanced Video.** *Ms. Tran.* Students continue to develop digital projects and begin to create motion graphics for video using Adobe After Effects software. Production is augmented by critiques, screenings and discussions of conceptual and formal ideas. Prerequisite: SC ART 148. Each spring. [IP]
- SC ART 183. Feminist Concepts and Practice in MS & Studio Art.** *Ms. Macko.* This course is designed to advance students’ understanding of media literacy and further develop their skills in appropriate application of various media including print, photography and digital art. Prerequisites: SC ART 131, 141, or 145. Each spring. [IP/T]
- ENGL 64C. Screenwriting.** *Staff.* To be announced. [P]
- ENGL 183C. Advanced Screenwriting.** *Staff.* Spring 2010. [IP]
- SC ENGL 189A. Ford, Capra, Hitchcock.** *Mr. Peavoy.* To be announced. [MH]
- SC ENGL 189B. Welles, Sturges, Lang.** *Mr. Peavoy.* To be announced. [MH]
- SC ENGL 189C. Fifties Film.** *Mr. Peavoy.* To be announced [MH]
- SC ENGL 189D. Genre, The Art Film.** *Mr. Peavoy.* To be announced. [MH]
- CMC LIT 36. Screenwriting.** *Staff.* To be announced. [P]
- HM LIT 103. Third Cinema.** *Ms. Balseiro.* Third Cinema is the art of political film making and represents an alternative cinematic practice to that offered by mainstream film industries. This course explores the aesthetics of film making from a revolutionary consciousness in three regions: Africa, Asia and Latin America. Fall 2009. [T]

- CM LIT 131. Film History I (1925-1965).** *Mr. Morrison.* This course surveys the history of cinema as art and mass medium, from the introduction of sound to the rise of the “New Hollywood.” Topics such as cinematic response to World War II, the decline of the studio system and “new waves” of European filmmaking are studied in social, cultural and aesthetic perspectives. Fall 2009. [MH]
- CM LIT 132. Film History II (1965-Present).** *Mr. Morrison.* This course surveys the history of cinema as art and mass medium, from 1965 to the present. Topics such as the rise of independent filmmaking in America, the conglomeration of the studios and European resistance to Hollywood’s domination on the world market are considered in social, cultural and aesthetic terms. Every other year. [MH]
- CM LIT 133. Film and Literature.** *Mr. Morrison.* To be announced. [T]
- CM LIT 134. Special Topics in Film.** *Mr. Morrison.* Designation based upon topic. To be announced.
- CM LIT 136. American Film Genres.** *Mr. Morrison.* To be announced. [T]
- CM LIT 138. Film and Mass Culture.** *Mr. Morrison.* Examines film as art and as medium in the context of the rise of 20th century “mass culture.” We look at such topics as the role of film in producing the ideas of “mass culture;” representation of the “masses;” film as a means to standardize culture and as a mode of resistance to it; and more. Fall 2009. [T]
- HM LIT 173. Exile in Cinema.** *Ms. Balseiro.* To be announced. [T]

MOLECULAR BIOLOGY PROGRAM

Associate Professor Malkiat Johal, coordinator

Steering Committee: E.J. Crane, Daniel Martínez, Len Seligman

Professors Hoopes, O’Leary, Selassie, Telzer

Associate Professors Cheney, Crane, Johal, Martínez, Parfitt, Seligman

Assistant Professors Cavalcanti, Sazinsky

Assistant Professor and Director Negritto

HHMI Postdoctoral Fellow Lopez

Molecular biology is the study of biological macromolecules and the means by which they mediate the chemical processes of cells, regulate gene expression and define cell structure and function. This interdisciplinary major is supported by the departments of biology and chemistry and has been supported by grants from the Howard Hughes Medical Institute.

Program faculty believe that the best way for students to learn molecular biology is to engage in investigative research. Students in the program have many opportunities to do so, from course laboratories to a required full-year experimental thesis project. It is also strongly recommended that molecular biology majors spend at least one summer working in a laboratory and program faculty try to provide a summer opportunity for all majors. The senior thesis work is presented as a written thesis and a final oral presentation in a molecular biology symposium. In many cases, original research undertaken by our students has led to publications in scientific journals. A minor in molecular biology is not offered.

Requirements for the Major in Molecular Biology

All courses for the Molecular Biology Major must be taken for a letter grade.

1. Introductory courses: BIOL 40, 41C; CHEM 1A, B or 51; 110A,B; PHYS 51A,B
2. MATH 30, 31. 36 is strongly recommended. Students with AP Calculus AB credit must complete 31; students with AP Calculus BC credit must complete 36.