College of Liberal & Creative Arts

Dean: Dr. Andrew Harris

School of Cinema
Fine Arts Building, Room 245
Phone: (415) 338-1629
Fax: (415) 338-0906
Email: cinedepartment@sfsu.edu
Website: cinema.sfsu.edu (http://cinema.sfsu.edu)
Director: Britta Sjogren

Mission
Our mission is to encourage students to engage in scholarship and to pursue all forms of cinema production. The School of Cinema is committed to providing students with a broad liberal arts education focused on three intertwined values.

Creative Expression
Our faculty places a high premium on fostering the creative voice of the individual student. Although we teach the “rules” of fictional, documentary, experimental and interactive cinema using all media platforms — from 16mm celluloid to high-definition digital video; from screenwriting to animation — we encourage our students to take creative risks, engage the subject of their work with an artistic sensibility and resist the compulsion to fit their work into established approaches and paradigms to telling stories and experimenting with moving images.

Critical Thinking
Our faculty places an equally high premium on developing the critical consciousness of our students, be they interested in production, animation and screenwriting or history, theory and criticism. We encourage our students to challenge their assumptions and the assumptions, methods and traditions of others. Our curriculum emphasizes the rigorous study of cinema as an art form, an industry, a technology and a form of mass entertainment that reflects and shapes culture.

Social Engagement
The School of Cinema is vested in San Francisco State University’s core values of equity and social justice. Like our faculty and alumni, our students can expect to engage in meaningful discourse and activity, to connect with their communities, and to challenge the artistic, social and political practices of their audiences. In other words, we encourage our students to channel their creative expression and critical thinking toward the communities and audiences they are engaging in their work. We believe this is equally possible for students aspiring to enter Hollywood and for those engaged in experimental film or critical theory.

Program Scope
The Cinema Department was founded during the political activism and artistic experimentation of the 1960s. In 2014, the department became the School of Cinema. Today, in an era of new technologies and new opportunities, the School continues to encourage and celebrate cinematic expressions that challenge social and artistic norms. Cinema faculty are committed to providing students with a liberal arts education focused on three intertwined values: creative expression, critical thinking, and social engagement.

Students in the Bachelor of Arts in Cinema program complete introductory courses in cinema history, theory, and production. They proceed to advanced classes across the field of cinema, including media and culture, animation, experimental film, documentary filmmaking, fiction filmmaking, and screenwriting.

The Master of Arts in Cinema Studies offers students the opportunity to pursue graduate research in cinema and media scholarship. We consider “cinema” to refer to all moving image media, from early films to emerging digital media forms. The M.A. program emphasizes not only the study of cinema history, theory, and criticism but of all “cinematic” media and the theories related to them. The M.A. curriculum allows students considerable freedom to choose from a wide variety of course offerings, building toward the writing of a thesis that emphasizes focused research on a specific topic related to their interests, under the direction of a thesis advisor.

The Master of Fine Arts in Cinema emphasizes knowledge of cinematic traditions along with the development of individual creative vision grounded in professional proficiency in technical crafts. The program integrates new processes, aesthetics, and technologies and encourages the development of original modes of cinematic expression. Coursework emphasizes documentary, experimental and fiction filmmaking. Students are encouraged to take courses in animation. Parallel coursework in film and media theory, history and criticism are required in years one and two of the M.F.A. program.

The School website offers additional information: cinema.sfsu.edu (http://cinema.sfsu.edu).

Facilities
School of Cinema facilities include a 150-seat screening theatre, a 2500 square foot shooting stage, editing and post-production areas for both sprocket and digital media, sound recording and mixing studios with digital editing workstations, including a Foley stage. The School also houses an animation studio with film and computer workstations, three high-end computer labs, a media library, and the Bill Nichols Reading Room.

Career Outlook
Graduates of the Cinema programs go on to careers as independent filmmakers or as professionals working at the highest levels within the film and media industries — producers, directors, creative executives, cinematographers, editors, sound recordists and mixers, animators, and multimedia artists -- including Oscar and Emmy winners. Many B.A. graduates continue to advanced studies in animation, filmmaking, media and culture, or screenwriting.

The M.A. prepares graduates to pursue doctoral study in cinema, media, and related areas, as well as work in various areas of film and media arts exhibition, management, and research.

The M.F.A. prepares graduates to work as independent filmmakers, to assume creative professional roles within the film industry, or to teach at the college or university level.
Professor


MARTHA GORZYCKI (2002), Professor of Cinema; B.A. (1984), Yale University; M.F.A. (2002), San Francisco State University.

PATRICIA JACKSON (2003), Professor of Cinema; B.A. (1968), Stanford University.


STEVEN KOVACS (1990), Professor of Cinema; B.A. (1968), Yale College; M.A. (1970), Ph.D. (1973), Harvard University.

JENNY LAU (2001), Professor of Cinema; B.S. (1976), University of Hong Kong; M.A. (1981), Bowling Green State University; Ph.D. (1989), Northwestern University.

JOSEPH McBRIDE (2002), Professor of Cinema; Studies at the University of Wisconsin, Madison; Doctoral Equivalency (2002), San Francisco State University.

CELLENE PARREÑAS SHIMIZU (2016), Professor of Cinéma; B.A. (1992), University of California, Berkeley; M.F.A. (1996), University of California, Los Angeles; Ph.D. (2001), Stanford University.


Associate Professor

STEVE CHOE (2015), Associate Professor of Cinema; A.B. (1997), Brown University; M.A. (2001), University of Pennsylvania; M.Phil. (2002), Universiteit van Amsterdam; Ph.D. (2008), University of California, Berkeley.

JULIAN D. HOXTER (2008), Associate Professor of Cinema; B.A. (1987), M.A. (1989), University of East Anglia; advanced studies (1990-93), University of California, Los Angeles.


RANDOLPH RUTSKY (2003), Associate Professor of Cinema; B.A., M.A., University of Florida; Ph.D., University of California, Los Angeles.

Assistant Professor

SCOTT BOSWELL (2011), Assistant Professor of Cinema; B.A. (1996), University of Wisconsin-Madison; M.F.A. (2004), San Francisco State University.

CHERYL DUNYE (2014), Assistant Professor of Cinema; B.A. (1990), Temple University; M.F.A. (1992), Rutgers University.

LAURA GREEN (2018), Assistant Professor of Cinema; B.A. 2006, Brown University; M.F.A. 2012, Stanford University.

KATHERINE E. MORRISSEY (2018), Assistant Professor of Cinema; B.A. (2000), Emerson College; M.A. (2008), Georgetown University; Ph.D. (2016), University of Wisconsin–Milwaukee.

ALEXANDER NEVILL (2017), Assistant Professor of Cinema; B.A. (2011), University of Gloucestershire; M.F.A. (2014), Screen Academy Scotland/Edinburgh Napier University; Ph.D. TBC (2018), University of the West of England.

ELIZABETH RAMIREZ SOTO (2017), Assistant Professor of Cinema; B.A. (2004), Universidad Diego Portales; M.A. (2009), University of London/Université Stendhal-Grenoble 3; Ph.D. (2014), University of Warwick.

JOHNNY SYMONS (2013), Assistant Professor of Cinema; B.A. (1988), Brown University; M.A. (1997), Stanford University.

Full-time Lecturer

Jakaitis

Major

• Bachelor of Arts in Cinema (bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/ba-cinema)

Minors

• Minor in Animation (bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/minor-animation)

• Minor in Cinema (bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/minor-cinema)

Masters

• Master of Arts in Cinema Studies (bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/ma-cinema-studies)

• Master of Fine Arts in Cinema (bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/ma-cinema-studies)

CINE 102 Introduction to Contemporary Cinema (Units: 3)
Survey of a wide range of topics on contemporary cinema - exploring an array of international and U.S. films, as well as alternative cinematic modes. This course is open to non-majors.

Course Attributes:

• C1: Arts

CINE 180 The Ancient World in Film (Units: 3)
Prerequisite: ENG 114 or equivalent.
Examination of how ancient Greek and Roman myth and history are represented in film, often as a way of looking critically at modern society and its values.
(This course is offered as CLAS 280 and CINE 180 [formerly CINE 280]. Students may not repeat the course under an alternate prefix.)

Course Attributes:

• C2: Humanities
CINE 200 Introduction to Cinema Studies (Units: 3)
Prerequisites: Restricted to Cinema majors or minor with a sophomore standing or above; or consent of the instructor.

Introduction to the expressive properties and codes of cinema. Exposure to diverse cinematic traditions. An emphasis is placed on developing fundamental critical methods and perspectives. A grade of C or better is required for Cinema major and minor. (Plus-minus letter grade only)

CINE 202 Introduction to Filmmaking (Units: 3)
Prerequisites: Restricted to Cinema majors with sophomore standing or above; concurrent enrollment in CINE 204; or consent of the instructor.

Entry-level course introduces students to modes of film production. Operation, function, and creative use of filmmaking tools common to development, pre-production, production, post-production, and distribution. Exploration of technical considerations, the language of filmmaking, and creating meaning in cinema. A grade of C or better is required for Cinema majors. (Plus-minus letter grade only).

CINE 204 Introduction to Filmmaking Laboratory (Unit: 1)
Prerequisites: Restricted to Cinema majors with sophomore standing or above; or consent of instructor; concurrent enrollment in CINE 202.

Hands-on lab introduces filmmaking tools and techniques. Development and execution of short group creative film projects. A grade of C or better is required for Cinema major. (Plus-minus letter grade only).

CINE 211 Film History I (Units: 3)
Prerequisites: Restricted to Cinema majors and minors with sophomore standing or above or consent of the instructor.

Entry-level course introduces students to the history of early cinema through WWII (1895-1945). Survey of diverse cinematic traditions, social/national inflections and forms. A grade of C or better is required for Cinema major and minor. (Plus-minus letter grade only)

CINE 212 Film History II (Units: 3)
Prerequisites: Restricted to Cinema majors and minors with sophomore standing or above or consent of the instructor.

Introduction to the history of post WWII cinema (since 1945). Survey of diverse cinematic traditions, social/national inflections and forms. A grade of C or better is required for the Cinema major and minor. (Plus-minus letter grade only)

CINE 302GW Arab Cinema - GWAR (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; ENG 214 or equivalent with a grade of C- or better; or consent of the instructor.

Examination of historical and contemporary debates about Arab cinemas; history of national film industries and film cultures in the region; consideration of key filmmakers and media artists, with an emphasis on critical writing. (ABC/NC grading only) [Formerly CINE 402GW]

Course Attributes:
  • Graduation Writing Assessment

CINE 303GW Writing About Cinema - GWAR (Units: 3)
Prerequisites: Upper-division Cinema majors; ENG 214 or equivalent with a grade of C- or better; or consent of the instructor.

Advanced analysis and persuasive writing on films and cinematic form. (ABC/NC grading only)

Course Attributes:
  • Graduation Writing Assessment

CINE 304 Gender and Film (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Critical examination of issues related to the representation of gender and sexuality in Cinema. Intermediate-level course. Topics to be specified in Class Schedule. May be repeated for a total of 6 units when topics vary.

CINE 305 Film and the Holocaust (Units: 3)
Prerequisite: Upper-division standing or consent of the instructor.

The use of film to document and dramatize the Holocaust. Filmmakers who have sought to give expression to its human scale. Significant works which have helped define the issues. (This course is offered as CINE 305 and JS 405. Students may not repeat the course under an alternate prefix.)

CINE 306 Chinese Documentary Film (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Exploration of the cultural, social, and aesthetic context of Chinese documentary films. Intermediate-level course.

CINE 307 National/Regional Cinemas (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

A critical exploration of a given national or regional cinema, addressing the impact of cultural specificity on film production and consumption. Intermediate-level course. Topic to be specified in the class schedule. May be repeated for a total of 9 units when topics vary. [Formerly CINE 401]

CINE 308 Third Cinema (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Survey of critical perspectives on the aesthetics, cultural underpinnings, and political/historical context of films produced within societies formerly called "The Third World." Intermediate-level course. May be repeated for a total of 6 units.
CINE 309 Latina/o/x Cinema (Units: 3)
Prerequisite: Successful completion of GE Areas A1, A2, A3, and B4; upper-division standing; or consent of the instructor.

Examination of Latino/a/x history using Latino/a/x-themed and produced film. The power of stereotypes, global dissemination of film and examples of the ways in which Latin American and U.S. Latina/o/x filmmakers respond to stereotypes by creating cinematic counter-discourses. (This course is offered as LTNS 409 and CINE 309. Students may not repeat the course under an alternate prefix.)

Course Attributes:
- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities
- Global Perspectives
- Social Justice

CINE 317 Art and Film (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Focus on the critical and aesthetic issues that connect cinema to other relevant fine-arts forms, such as photography, painting, music, etc. Intermediate-level course. [Formerly CINE 410]

CINE 318GW Art and Film - GWAR (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; ENG 214 or equivalent with a grade of C- or better; or consent of the instructor.

Focus on how photography, painting, or other art forms connect with the aesthetics of film and motion picture technology, with particular attention to critical and persuasive writing. Intermediate-level course. (ABC/NC grading only) [Formerly CINE 410GW]

Course Attributes:
- Graduation Writing Assessment

CINE 325 Focus on Film Topics (Unit: 1)
Prerequisite: Upper-division standing or consent of the instructor.

Exploration of influential filmmakers, performers, or movements in cinema. Intermediate-level course. Suitable for non-majors. Topics to be specified in Class Schedule. May be repeated for a total of 4 units in any combination of CINE 325, CINE 326, and CINE 650 and when topics vary. (CR/NC grading only)

CINE 326 Festivals, Archives, and Cinematic Movements of the San Francisco Bay Area (Unit: 1)
Prerequisite: Upper-division standing or consent of the instructor.

Exploration of the rich and diverse film culture of the S.F. Bay Area, including film societies, archives, and established festivals. Course may coordinate with current festival or archive film series. Intermediate-level course. Suitable for non-majors. May be repeated for a total of 4 units in any combination of CINE 325, CINE 326, and CINE 650 when topics vary. (CR/NC grading only)

CINE 327 Anthropology and Film (Units: 3)
Prerequisite: Successful completion of GE Areas A1, A2, A3, and B4 or consent of the instructor.

Social and cultural anthropology through films, ethnographies, and popular writings of anthropologists. (This course is offered as ANTH 327 and CINE 327. Students may not repeat the course under an alternate prefix.)

Course Attributes:
- UD-D: Social Sciences
- Global Perspectives

CINE 331 Hollywood Representation of Race and Ethnicity (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Examination of the representation of race and ethnicity in U.S. Cinema. Employs critical and cultural theory to uncover the social significance of race as an ideological formation intertwined with the art and industry of American film. Intermediate-level course.

Course Attributes:
- Am. Ethnic & Racial Minorities

CINE 332 Understanding the Representation and Narration of Sexuality in Cinema (Units: 3)
Prerequisites: Restricted to students with upper-division standing; ENG 214 or equivalent; or consent of instructor.

Examination of the representation and narration of sexuality in cinema with an emphasis on Hollywood. Employs critical and cultural theory, including critical race, queer, and feminist theory, as means to uncover the social and political significance of sexuality in cinema. Explores ways in which cinema reflects and refracts ideologies associated with sexual identity and expression. (This course is offered as CINE 332 and SXS 332. Students may not repeat the course under an alternate prefix.)

CINE 335 Art of Cinematography (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Focus on the contributions of outstanding cinematographers to world film history. Examination of signature visual styles and techniques, influences of art movements and fine-arts photography, photojournalism and technological innovation, etc., on the creative use of cinematography. Intermediate-level course. [Formerly CINE 425]

CINE 340 Critical Studies (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Concurrent enrollment in CINE 341.*

Explores essential critical approaches for analyzing cinema. A grade of C or better required for Cinema major and minor. Intermediate-level course. (Plus-minus letter grade only)
CINE 341 Critical Studies Discussion Group (Unit: 1)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212* or equivalents with grades of C or better; or consent of instructor. Concurrent enrollment in CINE 340* is required.

Applied critical analysis through writing, media projects, discussion, and research about Cinema. A Grade of C or better required for the Cinema major and minor. Intermediate-level course. (Plus-minus letter grade only)

CINE 342 Documentary Film (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Exploration of the history, aesthetics, "voice" and social impact of documentary and non-fiction media. Intermediate-level course.

CINE 343GW Perspectives on Documentary Film - GWAR (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; ENG 214 with a grade of C- or better; or consent of the instructor.

Exploration of focused issues in documentary film with an emphasis on critical writing. Intermediate-level course. (ABC/NC grading only) [Formerly CINE 342GW]

Course Attributes:
- Graduation Writing Assessment

CINE 344 Film Genre (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Examination of a specific film genre, focusing on key historical and theoretical issues. Intermediate-level course. Topics to be specified in Class Schedule. May be repeated for a total of 9 units when topics vary.

CINE 345 Auteur Cinema (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Examination of directors, stars, studios, writers, producers, or others who may be the creative force behind a given film. Intermediate-level course. Topics to be specified in Class Schedule. May be repeated for a total of 9 units when topics vary. [Formerly CINE 508]

CINE 346 The Art of Short Film (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Examination of short film as a distinctive form of expression with unique structural, aesthetic, and rhetorical dimensions. Intermediate-level course.

CINE 347 Signs of Aliens: Semiotics of Film and Popular Culture (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Exploration of the sign of the alien, an element of popular culture that encompasses troubling ideologies such as xenophobia and racism. Through semiotics and cultural film studies, alienation is examined as an aesthetic expression and value system reflected in considerations of immigration, race, sexuality, and more. Intermediate-level course. [Formerly CINE 441]

Course Attributes:
- Social Justice

CINE 350GW The Art of Short Film - GWAR (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; ENG 214 or equivalent with a grade of C- or better; or consent of the instructor.

Examination of the short film as a distinctive form of expression with unique structural, aesthetic, and rhetorical dimensions with an emphasis on critical writing. Intermediate-level course. [Formerly CINE 346GW]

Course Attributes:
- Graduation Writing Assessment

CINE 365 History of Animation (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, and CINE 204*, or equivalents with grades of C or better; or consent of instructor.

Examination of animated filmmaking around the world, from its origins in graphic and photographic arts to current and future trends in film and digital media. Highlighting the varied techniques produced by studios and individual artists.

CINE 373 Film and Society (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Major social issues as found in cinematic media: race, class, gender, and sexuality. How feminism, ideology, political movements, social, and historical changes impact representations. Intermediate-level course. Topics to be specified in the Class Schedule. May be repeated for a total of 6 units when topics vary.

CINE 375 U.S. Culture and Cinema of the 1950s (Units: 3)
Prerequisite: Successful completion of GE Areas A1, A2, A3, and B4 or consent of the instructor.


Course Attributes:
- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities
- Social Justice
CINE 376 Cinema Department Internship (Unit: 1)
Prerequisite: Upper-division Cinema majors. Consent of the instructor required. Apply at the Cinema Department office.

Development of research, writing, and technical skills; training in production practices and technical equipment. May be repeated for a total of 9 units. (CR/NC grading only)

CINE 403 Soundstage Workshop (Unit: 1)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Intermediate-level production training in the practices, procedures, and safety in use of the school soundstage. Laboratory. (CR/NC grading only) [Formerly CINE 519]

CINE 408 Israeli Cinema (Units: 3)
Prerequisite: ENG 214 or equivalent.

Survey of Israeli cinema with critical readings. (This course is offered as JS 408 and CINE 408. Students may not repeat the course under an alternate prefix.)

Course Attributes:
- UD-C: Arts and/or Humanities
- Global Perspectives

CINE 412 Sound Production for Cinema (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

The aesthetics of field and studio recording. Practice in production recording, sound effects, dialog and voice miking, and foley production. Intermediate-level production course. Activity. [Formerly CINE 512]

CINE 414 Exploring Sound Design for Cinema (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Examination of sound design for cinema, focusing on computer-based technologies of editing and mixing. Creative exploration of sound/picture relationships. Intermediate-level production course. [Formerly CINE 524]

CINE 416 Sound Editing and Mixing (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

The preparation and editing of multiple soundtracks. Recording and mixing of soundtracks for picture using file-based technologies. Intermediate-level production course. [Formerly CINE 520]

CINE 420 Projects in Film Editing (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of instructor.

Techniques and aesthetics of film editing through hands-on practice. Intermediate-level production course. Extra fee required. [Formerly CINE 522]

CINE 422 Performing for the Screen (Unit: 1)
Prerequisites: Upper-division standing and consent of the instructor.

Intermediate-level workshop provides students the opportunity to practice the rehearsal process and acting for the camera in conjunction with student film productions. Instruction and critique for doing auditions, preparing scene work, and acting on-set. Laboratory. May be repeated for a total of 3 units. [Formerly CINE 514]

CINE 424 Directing Actors (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

The creative role of director with a focus on rehearsing and directing actors for character-driven work. Intermediate-level production course. [Formerly CINE 515]

CINE 426 16mm Cinematography (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Exploration of the role of Director of Photography. Practice in camera department responsibilities and crew structure. Study of visual storytelling through technical and aesthetic studio-based projects with 16mm cameras and lighting equipment. Intermediate-level cinematography course. Activity. [Formerly CINE 530]

CINE 440 Animation Pre-Production (Units: 3)
Prerequisites: Upper-division standing and consent of the instructor.

Visual planning and animation story development including scripting, storyboarding, and sound design. [Formerly CINE 364]

CINE 443 Drawing for Animation (Units: 3)
Prerequisites: Upper-division standing and consent of instructor.

Studies in drawing techniques for animation: gesture and movement, kinetic volume, and abstraction of motion. Activity. May be repeated for a total of 6 units. [Formerly CINE 361]

CINE 444 Animation I (Units: 3)
Prerequisites: Online portfolio review required. Deadline: April 20th. Enrollment by consent of the instructor only.

Aesthetics, dynamics of movement, and techniques of animation. Projects in varied media and methods. Activity. Extra fee required. [Formerly CINE 360]
CINE 445 Animation II (Units: 3)
Prerequisites: CINE 444 with a grade of C or better and consent of the instructor.

Production of sync-sound animation techniques. Editing, effects, story, and character development. Activity. Extra fee required. [Formerly CINE 362]

CINE 446 Stop-Motion Animation (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Production of stop-motion and mixed-media animation. Practice using traditional and digital animation techniques for creative storytelling. Laboratory. (Plus-minus letter grade only) [Formerly CINE 500]

CINE 448 2D Digital Animation (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and Animation minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212* or equivalents with grades of C or better; or consent of instructor. Basic digital video editing skills required.

Techniques and aesthetics of experimental, documentary, and narrative digital animation. Intermediate production course. Activity. [Formerly CINE 551]

CINE 450 Fundamentals of Screenwriting (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Introduction to the fundamental principles of screenwriting and historical context for the development of dramatic writing. Introductory-level course. [Formerly CINE 356]

CINE 454 Writing Short Films (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; CINE 450* or equivalent; or consent of instructor.

Screenwriting strategies for the short film, in fictional and/or experimental forms. Intermediate-level course.

CINE 456 Feature Screenwriting I (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; CINE 450* or equivalent; or consent of instructor.


CINE 458 Writing for Documentary and Nonfiction (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; CINE 450*; or consent of instructor.

Writing strategies for development and scripting of documentary film projects. Practice in the research process for a documentary concept. Development of techniques for writing treatments and creating visual plans. Exploration of methods of incorporating interviews and other nonfiction devices. Intermediate writing course. [Formerly CINE 554]

CINE 470 Digital Mobile Media Production Workshop (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Collaborative work on short film projects with an emphasis on creating mobile media production suited for online distribution. Intermediate-level production course. Activity. [Formerly CINE 423]

CINE 472 Documentary Filmmaking Workshop (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Exploration of a variety of non-fiction filmmaking techniques and practices. Emphasis on socially conscious documentaries. Intermediate-level production course. Activity. (Plus-minus letter grade only) [Formerly CINE 430]

CINE 476 Experimental Filmmaking (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Experimental film aesthetics, techniques, and practices. Projects in varied media and methods. Intermediate-level production course. [Formerly CINE 529]

CINE 478 Exploration in Interactive Cinema (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Explore the conceptualization, programming, production, and presentation of cinema using interactive digital tools and processes. Intermediate-level production course. May be repeated for a total of 6 units. [Formerly CINE 523]

CINE 480 Material Cinema Workshop (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Exploration of the meaning, histories, and strategic use of photographic material in cinema. (Plus-minus letter grade only)

CINE 502 Experiments in Cinematic Form (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Focus on experimental cinematic forms, from radical experimental films to contemporary explorations of forms outside the conventional cinematic infrastructure. Particular emphasis on social/historical context, aesthetic modes, movements, and artists. Advanced-level course. Topic to be specified in Class Schedule. May be repeated when topics vary.
CINE 507 History and Film (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340*, and CINE 341* or equivalents with grades of C or better; or consent of the instructor.

Examination of historical events as they are presented in the cinematic form, or as they influence the emergence of particular aesthetics, film cycles or representational patterns. Topics to be specified in Class Schedule. May be repeated for a total of 6 units when topics vary. [Formerly CINE 407]

CINE 540 Issues in Film Theory (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, 340*, 341*, or equivalents with grades of C or better; or consent of instructor.

Overview and practice of curation and programming skills involved in the creation and presentation of film and video programs. Prepares and manages the School of Cinema's Film Finals Program at semester end. Program planning; promotion and publicity; house management and public relations. Lecture, 2 units; activity, 1 unit. May be repeated for a total of 6 units. [Formerly CINE 506]

CINE 541 Race, Sex, and Identity Online (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340* and CINE 341* or equivalents with grades of C or better; or consent of the instructor.

Analysis of the relationship between race, sexuality, and social identity online. Examination of how capitalism and the politics of social resistance are manifested in online media. Advanced-level course. Topics to be specified in Class Schedule. May be repeated for a total of 6 units as topics vary. Topics include: Documentary Form, and Sound and Voice in Cinema, Classical Film Theory, Post-Modernism and Film, Feminism and Film. (Plus-minus letter grade only).

CINE 572 Film Theory (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340* and CINE 341* or equivalents with grades of C or better; or consent of the instructor.

Advanced seminar in cinematic and media theory. [Formerly CINE 372]

CINE 598 Senior Critical Studies Seminar (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340* and CINE 341* or equivalents with grades of C or better; or consent of the instructor.

Conduct original research, seminar reports, close analysis. The objective is to refine critical skills, develop project outlines culminating in a piece of substantive written work. (Plus-minus letter grade only) [Formerly CINE 610]

CINE 601 Film Programming and Exhibitions Management (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Overview and practice of curation and programming skills involved in the creation and presentation of film and video programs. Prepares and manages the School of Cinema's Film Finals Program at semester end. Program planning; promotion and publicity; house management and public relations. Lecture, 2 units; activity, 1 unit. May be repeated for a total of 6 units. [Formerly CINE 506]

CINE 612 Directing Visual Style (Units: 3)
Prerequisites: Restricted to senior Cinema majors; two 400-level CINE courses or equivalents with grades of C or better; or consent of the instructor.

Explore the creative role of directors of fiction films, including manipulation of space and time, problems of continuity, script planning, blocking, visual style, and authorship. Advanced production course. Activity. [Formerly CINE 510]

CINE 620 Advanced Fiction Filmmaking I (Units: 3)
Prerequisites: Restricted to senior Cinema majors; portfolio required; consent of the instructor; CINE 470 and two of the following courses or equivalents with grades of C or better: CINE 346, CINE 424, CINE 450, CINE 454, and CINE 612. Concurrent enrollment in CINE 624.

Advanced production course that fosters the development, script writing, pre-production, and shooting of a short senior thesis fiction film. First of two semesters; followed by CINE 622. Serves as a culminating experience for fiction-oriented students. Activity. Extra fee may be required. (Plus-minus letter grade only)

CINE 622 Advanced Fiction Filmmaking II (Units: 3)
Prerequisites: Restricted to upper division Cinema majors; CINE 620; consent of instructor. Concurrent enrollment in CINE 624; portfolio required.

Post-production phase (editing, sound design, grading, mixing) of senior thesis fiction film. Extra fee required. Activity. (Plus-minus letter grade only)

CINE 623 Exploration in Cinema as an Online Medium (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340*, CINE 341*, and two 400-level CINE courses or equivalents with grades of C or better; or consent of the instructor.

Advanced production course that explores the conceptualization, programming, production, and presentation of cinema on the Internet, using digital tools and processes. Activity. May be repeated for a total of 6 units.

CINE 624 Advanced Production Crafts (Unit: 1)
Prerequisites: Restricted to upper division Cinema major; concurrent enrollment in CINE 620 or CINE 622.

Use of film-making equipment and materials. Development of advanced production skills and techniques. Laboratory. May be repeated for a total of 2 units. (Plus-minus letter grade)

CINE 627 Producing and Financing Films I (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

The economics of production including budgeting, breakdowns, financing and contracts, distribution and exhibition, censorship, copyright, libel and slander, and laws of privacy. Hands-on producing of a senior thesis film project. The first part of a two-semester sequence with CINE 628. The culminating experience for producing-oriented students. Advanced Production Course. (Plus-minus letter grade only) [Formerly CINE 442]
CINE 628 Producing and Financing Films II (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340* and CINE 341* or equivalents with grades of C or better; CINE 472*; or consent of the instructor.

Advanced production course that fosters the development, pre-production, production, and post-production of a senior thesis non-fiction filmmaking project. Activity.

CINE 640 Advanced Documentary Production Workshop (Units: 3)
Prerequisites: Restricted to senior Cinema majors; CINE 472*; or consent of the instructor.

CINE 650 Filmmaking Master Class (Unit: 1)
Prerequisites: Restricted to senior Cinema majors and consent of the instructor.

CINE 651 Experimental Animation (Units: 3)
Prerequisites: Restricted to senior Cinema majors and Animation minors or consent of the instructor. Basic digital video editing skills required.

CINE 652 Documentary Animation (Units: 3)
Prerequisites: Restricted to upper-division Cinema and Theatre majors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

CINE 654 Writing and Performing in Film and Theatre (Units: 3)
Prerequisites: Restricted to upper-division Cinema and Theatre majors; CINE 450* or CINE 454* or CINE 456* or THA 230* or equivalent; or consent of the instructor.

CINE 656 Screenwriting Workshop - Special Topics (Units: 3)
Prerequisites: Restricted to upper division standing; Cinema major or minor; Cine 356; or equivalent with Instructor consent.

Advanced projects in film writing. Special topics to coincide with Instructor specialization. May be repeated for a total of 6 units when topics vary. [Formerly CINE 655]
CINE 658 Creating Story Worlds (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212*, CINE 340* and CINE 341* or equivalents with grades of C or better; CINE 450* or equivalent; or consent of the instructor.

Advanced writing course focuses on the development of creative intellectual properties for screenwriting and other media to produce deep, coherent and flexible story worlds that can generate successful narratives across platforms. [Formerly CINE 568]

CINE 660 3D Computer Animation I (Units: 3)
Prerequisites: Restricted to upper-division standing; CINE 444*; or consent of the instructor.

Advanced workshop on developing technical and conceptual skills related to modeling, motion choreography, and rendering. Activity. May be repeated for a total of 9 units.

CINE 661 3D Computer Animation II (Units: 3)
Prerequisite: CINE 660* or consent of the instructor.

Advanced workshop expanding on technical and conceptual skills in 3D computer animation. Activity. May be repeated for a total of 9 units.

CINE 664 Animation III (Units: 3)
Prerequisites: CINE 445 with a grade of C or better and consent of the instructor.

Workshop producing animated short films. Focus on research, original sound design, editing and storytelling. Activity. May be repeated for a total of 6 units. Extra fee required. [Formerly CINE 466].

CINE 665 Animation IV (Units: 3)
Prerequisites: CINE 664 with a grade of C or better and consent of the instructor.

Workshop producing a thesis animated film. Focus on research, animation and sound design for creative storytelling. Activity. May be repeated for a total of 6 units. [Formerly CINE 468].

CINE 685 Projects in Teaching in Cinema (Units: 1-3)
Prerequisites: Cinema major, consent of instructor.

Teaching experiences in cinema in production, animation, studies and/or history, through assigned instructional projects as classroom aides. (Students may earn a maximum of 4 units toward the baccalaureate degree for any course(s) numbered 685 regardless of discipline.)

CINE 690 Production Practice (Units: 3)
Prerequisites: Restricted to upper-division Cinema majors; CINE 340* and CINE 341*; and a CINE GWAR course; or consent of the instructor.

Independent practice course allows students to propose and carry out individual projects. Students act in a major crew role such as screenwriter, director, editor, production designer, and producer. Does not include Cinema equipment checkout privileges. May be repeated for a total of 6 units. [CR/NC grading only]

CINE 692 Internship (Units: 3)
Prerequisites: Upper division standing, consent of instructor.

Experience in a special field. 100+ hours of field experience in cinema-related activities under the supervision of professionals. May be repeated for a total of 6 units. (CR/NC grading only)

CINE 695 Independent Critical Studies (Units: 3)
Prerequisites: CINE 340, CINE 341, or consent of instructor.

Independent studies for qualified students who wish to pursue research and scholarly work under faculty supervision. May be repeated for a total of 9 units.

CINE 699 Independent Study (Units: 1-3)
Prerequisites: Restricted to upper-division Cinema majors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Selected projects in cinema studies or production. Open to students who have demonstrated the ability to work independently, have a cumulative grade point average of at least 3.0 (undergraduate), and approval of an instructor. Does not include Cinema equipment checkout privileges. May be repeated for a total of 6 units.

CINE 700 Introduction to Graduate Studies (Units: 3)
Prerequisite: Restricted to graduate students in M.A. in Cinema Studies.

Orientation to graduate study; introduction to the professional standards and practices of cinema discipline; survey of cinematic and media culture theory. Development of a tentative master’s thesis forms the primary basis for written work. (Plus-minus letter grade only)

CINE 701 Creative Process I (Units: 3)
Prerequisites: Restricted to M.F.A. Cinema students; concurrent enrollment in CINE 710, CINE 711, CINE 721.

Basic elements of film writing and design: conceptualization, idea development, scripting, storyboarding, composing/staging for the camera, and image gathering. Activity.

CINE 702 Creative Process II (Units: 3)
Prerequisites: Restricted to graduate Cinema students; CINE 701; concurrent enrollment in CINE 712, CINE 722.

Continuation of CINE 701. Emphasizing writing and design for a specific film project and basic principles of writing a research proposal. Activity.

CINE 710 Production Practice I (Units: 3)
Prerequisites: Restricted to M.F.A. Cinema students; concurrent enrollment in CINE 701, CINE 711, CINE 721.

Beginning graduate course in cinematography and lighting. Use of film stocks, cameras, lenses, filters, light meters, and lights as well as screen direction, camera composition, and movement. Activity. (Plus-minus letter grade only)

CINE 711 Production Practice II (Units: 3)
Prerequisites: Restricted to M.F.A Cinema students; concurrent enrollment in CINE 701, CINE 710, and a graduate Cinema theory elective (700-level, vary by semester).

Beginning graduate course in editing and sound for film. Processes and procedures for picture and sound editing. Field, studio, and post-production sound for motion pictures. Problems in design and the production of meaning. Activity.

CINE 712 Production Practice III (Units: 3)
Prerequisites: Restricted to M.F.A. Cinema students; CINE 701, CINE 710, CINE 711 and CINE 721; concurrent enrollment in CINE 722.

Continuation of CINE 710 and CINE 711. Refinement of basic filmmaking skills and processes. Production of required first-year M.F.A. project. Activity. (Plus-minus letter grade only)
CINE 713 Animation Workshop (Units: 3)  
Prerequisites: CINE 360, CINE 362, consent of instructor.

Aesthetics of animation and production of a short animated film using film or computer techniques. May be repeated for a total of 9 units.

CINE 715 Cinematography Workshop (Units: 3)  
Prerequisites: Restricted to graduate Cinema students; CINE 710 or CINE 530 or CINE 525.

Exploration and achievement of the next level of esthetics and techniques in cinematography and lighting through a series of masterpiece examinations, hands-on production workshops, cinematography master classes and industry practices. Projects in up-to-date digital technology. Activity. (Plus-minus letter grade only)

CINE 720 Critical Paradigms and the Cinematic (Units: 3)  
Prerequisite: Restricted to graduate students in Cinema.

Approaches to the cinematic form through critical paradigms such as theories of the postmodern, post-colonial theory, structuralism/post-structuralism, systems theory, posthumanist theories. (Plus-minus letter grading only)

CINE 721 Cinematic Documentary (Units: 3)  
Prerequisite: Admission to the M.A. Cinema Studies or M.F.A. Cinema.

Issues and concepts related to non-fiction cinematic forms such as documentary, or ethnographic film. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 722 Independent Cinema (Units: 3)  
Prerequisite: Restricted to graduate students in M.A. Cinema Studies or M.F.A. Cinema.

The tradition of independent narrative filmmaking: narrative structure, European art cinema, Third cinema, and/or American independent cinema. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 723 Cinema Forms and Aesthetics (Units: 3)  
Prerequisite: Restricted to graduate students in M.A. Cinema Studies or M.F.A. Cinema.

Theoretical and critical perspectives on dominant traditions and major modes of cinema and/or media: classical, film narrative, documentary; avant-garde cinema and media. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 726 Cinema Theory II (Units: 3)  
Prerequisites: Restricted to second-year M.F.A. students; CINE 761, CINE 762; concurrent enrollment in CINE 763, CINE 770.

Combines the practical aspects of portfolio and teaching preparation with the theoretical concerns generated from thesis projects and questions of pedagogy.

CINE 727 Cinematic Styles, Forms and Movements (Units: 3)  
Prerequisite: Restricted to M.A. Cinema Studies, M.F.A. Cinema and Women and Gender Studies students.

Examination of established cinematic styles, forms and movements such as how does style affect content? How do movements emerge? How do forms change over time? What relationship does a particular movement bear to narrative storytelling, documentary expression or avant-garde practice? May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 728 Cinema Histories (Units: 3)  
Prerequisite: Restricted to students in M.A. or M.F.A. Cinema program.

Examination of cinematic traditions through historical methods with an emphasis historiographic research, modes of argumentation, principles of causality, narrative, and rhetoric. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 730 Experimental Cinema Workshop (Units: 3)  
Prerequisite: Restricted to students in M.A. Cinema Studies or M.F.A. Cinema program, or consent of instructor.

Aesthetics of avant-garde cinema and production of a short film using experimental techniques. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 740 Workshop in Documentary Production (Units: 3)  
Prerequisite: Restricted to students in MFA in Cinema program.

Hands-on skills and guidance in documentary production. Each student directs and produces their own film, and crews on others. Technical production skills, critical analysis of non-fiction films, and documentary voice for creative expression. (Plus-minus letter grade only)

CINE 741 Cinema and the City (Units: 3)  
Prerequisite: Restricted to students in M.A. Cinema Studies or M.F.A. Cinema program.

Issues of the representation of the city in cinema, urban space has proven crucial to genre films, as well as documentaries and the avant-garde. Utopic and dystopic elements of urban life receive close scrutiny. (Plus-minus letter grade only)

CINE 743 Sexuality in the Cinema (Units: 3)  
Prerequisite: Restricted to students in M.A. or M.F.A. in Cinema program.

Theories and representations of sexualities in cinema from various contexts, traditions, and histories such as queer and LGBTQ subjectivities, practices such as asexuality, BDSM and polyamory, and the study of cinema as an apparatus for the production of intimacy. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 747 Post-colonial Cinema (Units: 3)  
Prerequisite: Restricted to students in M.A. Cinema Studies or M.F.A. Cinema program.

Examination of post-colonial theories, including notions of modernity, nationalism, post-nationalism, hybridity, subalternity, and the politics of differences, and how they can be applied to critical thinking in cinema and media. Focus on Hollywood cinema and third world cinema. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 748 Cinema and Cultural Studies (Units: 3)  
Prerequisite: Restricted to students in M.A. or M.F.A. in Cinema program.

Examination of the field of Cultural Studies and its influence on cinema and media studies. Students will read both founding theoretical texts and contemporary scholarship. Emphasis on intersecting structures of power, including class, nation, gender, race, and sexuality. May be repeated for a total of 6 units. (Plus-minus letter grading only)
CINE 749 Critical Practices (Units: 3)
Prerequisite: Restricted to students in M.A. Cinema Studies or M.F.A. Cinema program.

Exploration of the relationship between critical theory/practice and digital media practices; familiarization with the emerging possibilities for critical work made possible by digital media. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 755 Feature Screenwriting (Units: 3)
Prerequisites: Restricted to student in M.A. Cinema Studies or M.F.A. Cinema program; introductory screenwriting; consent of instructor.

Advanced screenwriting leading to the completion of a feature-length original script. The development of ideas, premise pitching, and disciplined writing practice. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 761 Directing for Cinema (Units: 3)
Prerequisites: Restricted to M.F.A. Cinema students; completion of first-year M.F.A. requirements.

Advanced production course that emphasizes students’ individual ideas, how to put them into moving images/sound/text and how/why these inform their evolving creative work. Activity.

CINE 762 Advanced Cinematography and Lighting (Units: 3)
Prerequisites: Restricted to second-year M.F.A. students; CINE 701, CINE 710, CINE 711, CINE 712, CINE 721, CINE 722.

Working cinematographers, Steadicam operators, gaffers, and other crew people give master classes in cameras, production and lighting techniques, and industry practices. Directors, digital imaging technicians, and lighting company reps visit the classroom. Students complete projects in video and 16mm film. Activity.

CINE 763 Projects in Advanced Editing (Units: 3)
Prerequisites: Restricted to second-year M.F.A. students; CINE 701, CINE 710, CINE 711, CINE 712, CINE 721, CINE 722.

Aesthetic and technical aspects of editing and post-production in diverse cinema genres. Current technical strategies for editing picture and sound applied to original film or video designed by students. Activity. (Plus-minus letter grade only)

CINE 765 Internship (Units: 3)
Prerequisite: Restricted to students in M.A. or M.F.A. in Cinema program.

Field experience with production entities and organizations within the cinema industry. May be repeated once with consent of instructor. (CR/NC grading only)

CINE 770 Film Production Research (Units: 3)
Prerequisites: Restricted to second-year M.F.A. students; CINE 761, CINE 762; concurrent enrollment in CINE 726, CINE 763.

Focuses on the development of the students’ individual vision and aesthetics and its realization through research, script development, and production planning for the thesis film. Activity. (Plus-minus letter grade only)

CINE 813 Production Practice in Animation (Units: 3)
Prerequisites: Approved MFA Cinema students, consent of instructor.

Developing skills in one or more modes of animation. Individual and/or group projects. May be repeated for a total of 9 units.
CINE 899 Independent Study (Units: 3)
Prerequisites: Consent of supervising instructor and department chair or graduate coordinator.

Supervised individual projects in various aspects of the motion picture field. Does not include Cinema equipment checkout privileges. May be repeated for a total of 6 units.