CINEMA

College of Liberal & Creative Arts
Dean: Andrew Harris

School of Cinema
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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. Course work emphasizes documentary, experimental and fiction filmmaking. Students are encouraged to take courses in animation. Parallel course work 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.

Professors
Bernardi, Jackson, Kerner, Kovacs, Lau, McBride, Shimizu, Sjogren, Snider, Zhang

Associate Professors
Choe, Gorzycki, Hammett, Hoxter, Ridgway, Rutsky

Assistant Professors
Boswell, Dunye, Symons

Full-time Lecturers
Jakaitis, Moss

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/mfa-cinema)

CINE 102 Introduction to Contemporary Cinema (Units: 3)
Studies in recent filmmaking. Dominant forms (Hollywood, Europe) and alternative modes (documentary, experimental). How films reflect and contribute to the values and culture of a society.

Course Attributes:

• C1: Arts
• Global Perspectives
CINE 105 Stage to Screen: Theatrical Literary Works Adapted for Cinema (Units: 3)
View, discuss and analyze the adaptation of stage plays into movies. Gain an enhanced appreciation of the differences between, and unique demands of, two related art forms: stage and screen. Consider different cinematic treatments of classical, modern or genre-specific plays, discuss the adaptation process with an eye to excavating the "essential" properties of cinema, and how themes, conflicts and style represent the historical, political or cultural context of the works. (Plus-minus letter grade only)

CINE 200 Introduction to Cinema Studies (Units: 3)
Prerequisites: Restricted to sophomore standing or above; Cinema majors and minors; or consent of instructor.
Expressive properties and codes of cinema. Mainstream and alternative traditions of film: Hollywood, the art film, documentary, third cinema, the avant-garde. Basic critical methods and perspectives. Must be completed with a grade of C or better.

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

CINE 204 Introduction to Filmmaking Laboratory (Unit: 1)
Prerequisites: Sophomore standing or above or consent of instructor, Cinema majors, concurrent enrollment in CINE 202.
Practice in the creative use of filmmaking tools common to pre-production, production, and post-production. Development and execution of short individual and group film projects designed to explore creative problem-solving in motion picture production. (Plus-minus letter grade only)

CINE 211 Film History I (Units: 3)
Prerequisites: Restricted to sophomore standing or above; Cinema major or minor; or consent of instructor.
Narrative, documentary, and experimental films (1895-1945), including directors such as Griffith, Murnau, Eisenstein, Pudovkin, Bunuel, Chaplin, Richter, Dreyer, Pabst, Lorentz, Deren, Cocteau. Must be completed with a grade of C or better.

CINE 212 Film History II (Units: 3)
Prerequisites: Restricted to sophomore standing or above; Cinema major or minor; or consent of instructor.
Narrative, documentary and experimental films since 1945, including directors such as de Sica, Rossellini, Clair, Bergman, Fellini, Brakhage, Kurosawa, Ray, Truffaut, Antonioni, Rouch, and Godard. Must be completed with a grade of C or better.

CINE 280 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 280. Students may not repeat the course under an alternate prefix.)

Course Attributes:
• C2: Humanities

CINE 301 Introduction to Film Studies and Production (Units: 3)
Prerequisite: Restricted to upper division Cinema major or minor; or consent of instructor.
Introduction to the basic principles of film studies and production; historical development of film, taking into consideration technical developments and the evolution of film aesthetics.

CINE 303GW Writing About Cinema - GWAR (Units: 3)
Prerequisites: Upper division Cinema major; ENG 214 or equivalent with a grade of C- or better; or consent of instructor.
Advanced analysis and persuasive writing. (ABC/NC grading only)

Course Attributes:
• Graduation Writing Assessment

CINE 304 Gender and Film (Units: 3)
Prerequisite: Upper division standing or consent of instructor.
Critical examination of issues related to the representation of gender and sexuality in Cinema. Topic to be specified in Class Schedule. May be repeated for a total of 9 units as topics vary.

CINE 305 Film and the Holocaust (Units: 3)
Prerequisite: Upper division standing or consent of instructor.
The use of film to promote, 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: CINE 200, CINE 202.
Study of contemporary Chinese documentary since the 1980s; exploration of the cultural, social, and aesthetical context of Chinese documentary films and filmmaking.

CINE 308 Third Cinema (Units: 3)
Prerequisite: Upper division standing or consent of instructor.
Critical perspectives on the aesthetics, cultural underpinnings and political/historical context of films produced within societies formerly called "third world." Topics to be specified in the class schedule. May be repeated for a total of 6 units as topics vary.

CINE 310 Workshop in Film Production (Units: 3)
Prerequisites: Restricted to upper division Cinema major; 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 316.
Film production workshop where students are required to design and complete solutions to a set of exercises featuring camera, sound, editing, and writing.
CINE 315 Cinema Production: Technical Crew (Unit: 1)
Prerequisites: CINE 310, CINE 316, or equivalents, and consent of instructor.

Experience in phases of technical crew work associated with cinema productions. Activity. May be repeated for a total of 6 units. (CR/NC grading only)

CINE 316 Film Production Laboratory (Unit: 1)
Prerequisites: Restricted to upper division Cinema major or minor; 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 310.

Experience in 16mm production, including use of camera, lighting, sound, and editing equipment.

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

Case studies and critical analyses of influential filmmakers, performers, or movements in Cinema. Topic 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 as topics vary. (CR/NC grading only)

CINE 326 Film Festivals, Archives, and Movements in the San Francisco Bay Area (Unit: 1)
Prerequisites: Upper division standing; ENG 214 or equivalent.

Exploration of the rich and diverse film culture of the S.F. Bay Area, including film societies, archives, and established festivals. Presents the model of film festival as a business with complex organizational and marketing challenges. Introduces the intricacies of the selection process for films submitted to festivals. May be repeated for a total of 4 units in any combination of CINE 325, CINE 326, and CINE 650 as topics vary. (CR/NC grading only)

CINE 327 Anthropology and Film (Units: 3)
Prerequisite: Upper division standing or consent of 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: Upper division standing; ENG 214 or equivalent with a grade of C- or better.

Examination of the representation and narration of race and ethnicity in American Cinema. Employs critical and cultural theory as means to uncover the social significance of race as an ideological formation intertwined with the art and industry of American film.

Course Attributes:
- Am. Ethnic & Racial Minorities

CINE 332 Understanding the Representation and Narration of Sexuality in Cinema (Units: 3)
Prerequisites: 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 340 Critical Studies (Units: 3)
Prerequisites: Restricted to upper division Cinema major or minor; ENG 214 or equivalent, completion of core requirements (CINE 200, CINE 202, CINE 204, CINE 211, CINE 212) with grades of C or better; concurrent enrollment in CINE 341; or consent of instructor.

Critical approaches for analyzing cinema. (Plus-minus letter grade only)

CINE 341 Critical Studies Discussion Group (Unit: 1)
Prerequisites: Restricted to upper division Cinema major or minor; ENG 214 or equivalent, completion of core requirements (CINE 200, CINE 202, CINE 204, CINE 211, CINE 212) with grades of C or better; concurrent enrollment in CINE 340, or consent of instructor.

Applied critical studies, including writing, discussion, and research about cinema. (Plus-minus letter grade only)

CINE 342 Documentary Film (Units: 3)
Prerequisites: Cinema major or minor; ENG 214 or equivalent with a grade of C- or better, CINE 200, CINE 202, CINE 204, CINE 211, CINE 212, with grades of C or better; or consent of instructor.

Development and shifting roles of non-fiction, live action film; significant work of such figures as Flaherty, Vertov, Riefenstahl, Grierson, Leacock-Pennebaker, and Marker.

CINE 342GW Documentary Film - GWAR (Units: 3)
Prerequisites: Upper division cinema major; ENG 214 or equivalent with a grade of C- or better; or consent of instructor.

Development and shifting roles of non-fiction, live action film; significant work of such figures as Flaherty, Vertov, Riefenstahl, Grierson, Leacock-Pennebaker, and Marker. (ABC/NC grading only)

Course Attributes:
- Graduation Writing Assessment

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

Critical examination of a film genre focusing on key historical and theoretical issues. Topic to be specified in Class Schedule. May be repeated for a total of 9 units as topics vary.
CINE 346 The Art of Short Film (Units: 3)
Prerequisites: Upper division standing, ENG 214 or equivalent with grade of C- or better, Cinema major, or consent of instructor.

Examination of short film as a unique form of expression deserving serious study apart from the study of feature length films. Unique structural, aesthetic, and rhetorical dimensions of both fiction and nonfiction short films.

CINE 346GW The Art of Short Film - GWAR (Units: 3)
Prerequisites: Upper division Cinema major; ENG 214 or equivalent with a grade of C- or better; or consent of instructor.

Examination of short film as a unique form of expression deserving serious study apart from the study of feature length films. Unique structural, aesthetic, and rhetorical dimensions of both fiction and nonfiction short films. (ABC/NC grading only)

Course Attributes:
- Graduation Writing Assessment

CINE 356 Fundamentals of Screenwriting (Units: 3)
Prerequisites: Upper division cinema major or minor; CINE 200, CINE 202, CINE 204, CINE 211, CINE 212, or equivalents with grades of C or better, ENG 214 or equivalent with a grade of C- or better; or consent of instructor.

Introduction to the principles of screenwriting; historical context for the development of dramatic writing. [Formerly CINE 353]

CINE 360 Animation I (Units: 3)
Prerequisites: Upper division standing and consent of instructor.

Aesthetics, dynamics of movement, and techniques of animation. Projects in varied media and methods. Laboratory. Extra fee required.

CINE 361 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. May be repeated for a total of 9 units.

CINE 362 Animation II (Units: 3)
Prerequisites: CINE 360, CINE 423 (may be taken concurrently), and consent of instructor.

Developing storyboard and sound animation techniques. Laboratory. May be repeated for a total of 6 units. Extra fee required.

CINE 364 Animation Pre-Production (Units: 3)
Prerequisites: Upper division standing and consent of instructor.

Visual planning and picture/sound relationship including scripting, storyboarding, and soundtrack design.

CINE 365 History of Animation (Units: 3)
Prerequisite: Upper division standing.

Animated filmmaking around the world, from origins in graphic and photographic arts to current and future trends in film and electronic media. Varied techniques produced by studios and individual artists.

CINE 372 Film Theory (Units: 3)
Prerequisites: CINE 340, CINE 341, or consent of instructor.

Seminar in aesthetics with an analysis of theoretical and critical writing on film.

CINE 373 Film and Society (Units: 3)
Prerequisite: Upper division standing or consent of instructor.

Major social issues through analysis of film texts: race, class, gender and sexual role, feminism, ideology, political movements, social and historical change.

CINE 375 U.S. Culture and Cinema of the 1950s (Units: 3)
Prerequisite: Upper division standing or consent of instructor.

Analysis of representative Hollywood films of the 1950s in light of contemporary political, ideological, social, and economic shifts in U.S. culture, with the goal of understanding the historical precursors of current conceptions of the relationship the between individuals and society.

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.

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 380 Principles of Computer Animation (Units: 2)
Introduction to the Maya interface and fundamental concepts of computer animation. With assignments that mix modeling, animation, lighting and render, this hands-on class will focus on basic interface overview and prepare students to enter the more specific aspects that are at the core of the program.

CINE 382 Animation Story Workshop (Unit: 1)
Exploration of different visual narrative techniques that are specific to the animation medium. Focus on timing, character development, story, character arcs and conflicts, and how to use them to create a compelling short suitable for computer animation; development of collaborative skills and experiment with visual storytelling.

CINE 383 How to bring a Digital Character to Life (Unit: 1)
Exploration of different techniques that help bring a digital character to life. Focus on group exercises and games, developing observation skills and creativity, how different body postures and facial expressions can help communicate different ideas, and tools necessary to enhance the performance of digital animated characters on screen.

CINE 384 Breaking into the Industry (Unit: 1)
Realistic ways to break into the animation industry; creating a good presentation package and locating the type of work that interest to you; different ways to build the skills necessary to be a desirable artist in the field of computer animation; current job market for animation, types of jobs, freelance work, work ethics; copyrights, licensing music for their films, and other legal

CINE 386 Short Subject Animation (Unit: 1)
Prerequisite: CINE 380 or equivalent.

Students will expand their knowledge of their introductory course into digital animation; storyboard, model, shade, rig, animate, light, and edit their own movies.
CINE 401 National/Regional Cinemas (Units: 3)
Prerequisites: Restricted to upper division standing; CINE 340, CINE 341, or consent of instructor.

Critical exploration of a given national or regional cinema, addressing the impact of cultural specificity on film production and consumption. Topic to be specified in the class schedule. May be repeated for a total of 6 units when topics vary.

CINE 402 Arab Cinema (Units: 3)
Prerequisites: Upper division standing; Cinema major or minor, or Middle East and Islamic Studies minor; CINE 340, CINE 341, or consent of instructor.

Arab history, themes, motifs, aesthetics and cultural traditions. (This course is offered as CINE 402 and MEIS 402. Students may not repeat the course under an alternate prefix.)

CINE 402GW Arab Cinema - GWAR (Units: 3)
Prerequisites: Upper division Cinema major; ENG 214 or equivalent with a grade of C- or better; or consent of instructor.

Examination of historical and contemporary debates about Arab cinemas; history of national film industries and film cultures in the region; consideration of contemporary experimental filmmakers and media artists such as Mona Hatoum, Akram Zaatari, and Mounir Fatmi. (ABC/NC grading only)

Course Attributes:
- Graduation Writing Assessment

CINE 407 History and Film (Units: 3)
Prerequisites: CINE 340, CINE 341, or consent of instructor.

Examination of historical events as they are presented in film. Representative examples might include narrative, documentary, and experimental films. Topic to be specified in Class Schedule. May be repeated for a total of 6 units as topics vary.

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 409 Latina/o Cinema (Units: 3)
Prerequisite: Upper division standing or consent of instructor.

Examination of Latino history using Latino 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 filmmakers respond to stereotypes by creating cinematic counter-discourses. (This course is offered as LTNS 409 and CINE 409. 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 410 Art and Film (Units: 3)
Prerequisites: CINE 340, CINE 341, or consent of instructor.

Consideration of art and the artist in historical context. How does film situate the artist within the fabric of a given culture? How do we situate an artist who makes films?

CINE 410GW Art and Film - GWAR (Units: 3)
Prerequisites: Upper division standing; Cinema major; ENG 214 or equivalent with a grade of C- or better; or consent of instructor.

Consideration of debates between film studies, art history, and visual studies. Focus on key film artists, such as Farocki, Weerasethakul, Marker, and Ackerman. (ABC/NC grading only)

Course Attributes:
- Graduation Writing Assessment

CINE 423 Introduction to Digital Filmmaking (Units: 3)
Prerequisites: CINE 310 or CINE 360, consent of instructor.

The aesthetics and production techniques of filmmaking using digital tools and processes.

CINE 425 Art of Cinematography (Units: 3)
Prerequisites: CINE 340, CINE 341, or consent of instructor.

Survey of outstanding cinematographers and films in the world film history; examination of art, aesthetics, photography elements and cinematic techniques in cinematography.

CINE 430 Documentary Filmmaking Workshop (Units: 3)
Prerequisites: Restricted to Cinema major or minor; CINE 310, CINE 316, or equivalents; or consent of instructor.

Survey documentary production in a variety of non-fiction filmmaking techniques and practice. Emphasis on new media distribution and storytelling strategies for the deployment and impact of socially conscious documentaries. (Plus-minus letter grade only)

CINE 432 Drawing for Digital Animation (Units: 2)
Use of drawings to plan animation scenes and to communicate ideas that are central to the art of animation, such as line of action, pose, movement, and acting. Emphasis on gesture and movement.

CINE 441 Signs of Aliens: Semiotics of Film and Popular Culture (Units: 3)
Prerequisites: Upper division standing; ENG 214 or equivalent.

The sign of the alien, an element of popular culture, encompasses troubling ideologies such as xenophobia and racism. Through semiotics and cultural studies, alienation is examined as an aesthetic expression and value system reflected in immigration, race, sexuality, and more.

Course Attributes:
- Social Justice

CINE 442 Producing and Financing Films I (Units: 3)
Prerequisites: Restricted to upper division Cinema majors and minors; CINE 310.

Economics of production, budgeting, breakdowns, financing and contracts, distribution and exhibition, censorship, copyright, libel and slander, law of privacy, releases. Hands-on producing of senior thesis film project. First part of two-semester sequence with CINE 542. Culminating experience for producing-oriented students. (Plus-minus letter grade only)
CINE 452 Screenwriting: Focus on Genre (Units: 3)
Prerequisites: Restricted to upper division Cinema majors and minors; CINE 356 or equivalent; or consent of instructor.

Provides in-depth understanding and practice of the various conventions and tropes inherent in writing within specific film genres. Students learn skills and strategies to implement this knowledge in their own scripts, through exercises, analysis and the writing of genre scripts. Topics to be specified in the class schedule. May be repeated for a total of 6 units when topics vary. (Plus-minus letter grade/RP grading only)

CINE 454 Writing Short Films (Units: 3)
Prerequisites: Restricted to Cinema major or minor; CINE 200, CINE 202, CINE 204, CINE 211, CINE 212, or equivalents, with grades of C or better, or consent of instructor.

Exploreation of visual and verbal screenwriting strategies for developing short films in both standard and experimental formats. [Formerly CINE 354]

CINE 456 Feature Screenwriting I (Units: 3)
Prerequisites: Cinema major or minor; CINE 356; or consent of instructor.

Practice in film writing, emphasizing story and plot dynamics, characterization, narration, dialogue, script forms, and alternatives. Analysis of current motion picture scripts. [Formerly CINE 355]

CINE 466 Animation III (Units: 3)
Prerequisites: CINE 362 and consent of instructor.

Workshop emphasizing completion of soundtracks, editing, and laboratory operations for projects. May be repeated for a total of 9 units. Extra fee may be required.

CINE 468 Advanced Animation Workshop (Units: 3)
Prerequisites: CINE 362 and consent of instructor.

Study, design, and execute a variety of visual effects. Aesthetic integration of effects into existing film projects and experimental animation. Laboratory. May be repeated for a total of 9 units.

CINE 500 Stop-Motion Animation (Units: 3)
Prerequisites: Upper division standing or CINE 310; restricted to Cinema majors and Animation minors.

Aesthetics and production of stop-motion and mixed-media animation. Practice using traditional and digital animation techniques for creative, cinematic storytelling. (Plus-minus letter grade only)

CINE 502 Experiments in Cinematic Form (Units: 3)
Prerequisites: CINE 340, CINE 341; or consent of instructor.

Focus on experimental cinematic forms, from radical experimental films emphasizing social aesthetic modes, periods, and artists, to contemporary explorations of forms outside the conventional cinematic infrastructure. Topic to be specified in Class Schedule. May be repeated for a total of 9 units when topics vary.

CINE 506 Cinematheque Management (Units: 3)
Prerequisites: CINE 340, CINE 341; or consent of instructor.

Practical experience in presenting film and video offerings to the public. Program planning; promotion and publicity; house management and public relations. May be repeated for a total of 6 units.

CINE 508 Film Authorship (Units: 3)
Prerequisites: CINE 340, CINE 341; or consent of instructor.

A case study on directors, stars, studios, writers, producers or others who may be the creative force behind a given film. Topic to be specified in Class Schedule. May be repeated for a total of 9 units as topics vary.

CINE 510 Directing Visual Style (Units: 3)
Prerequisites: Upper division Cinema major; CINE 310 or equivalent; and consent of instructor.

Creative role of the director, manipulation of space and time, problems of continuity, script planning and blocking, visual style and authorship. Laboratory.

CINE 512 Sound Production for Cinema (Units: 3)
Prerequisites: Restricted to upper division Cinema major; CINE 310 or equivalent; consent of instructor.

Laboratory in aesthetics of field and studio recording. Practice in production recording, sound effects, narration, and foley production. Preparation of tracks and post-production manipulation of sound across film genres.

CINE 514 Performing for the Screen (Unit: 1)
Prerequisites: Upper division standing and consent of instructor.

Exploration and practice of issues related to performing for the camera. Instruction and critique for preparing scene work, engaging in rehearsal, and acting on-set. Laboratory. May be repeated for a total of 3 units.

CINE 515 Directing Actors (Units: 3)
Prerequisites: Restricted to upper division cinema major; CINE 310, CINE 316; and consent of instructor.

Creative role of director; focus on directing actors for character-driven work.

CINE 518 Introduction to Production Design and Art Direction (Units: 3)
Prerequisites: Restricted to upper division standing; CINE 200, CINE 202, CINE 204, CINE 211, and CINE 212; or equivalents with the consent of Instructor.

Introduction to the fundamental techniques, vocabulary, and artistic skills needed to design a film or television production. Learn to analyze a script, create a script breakdown, produce a budget, practice drawing skills, and strengthen stagecraft techniques. Culminates the presentation of a set design from a movie script - complete with conceptual art, mood boards, drafted plans and elevations, and a white model. Activity.

CINE 519 Soundstage Workshop (Unit: 1)
Prerequisites: CINE 310 or CINE 710 or equivalent and consent of instructor. Laboratory in lighting for film. Aesthetic and atmospheric effects of light in film. Practice in lighting set design. Extra fee required. (CR/NC grading only)

CINE 520 Sound Post-Production for Cinema (Units: 3)
Prerequisites: Restricted to upper division Cinema major; CINE 310 or equivalent; consent of instructor.

Preparation and editing of multiple sound tracks. Recording and mixing of sound tracks for picture using file-based technologies.

CINE 521 Media Archaeology in Cinema (Units: 3)
Prerequisites: Restricted to Cinema major or minor; CINE 310 or CINE 710; or consent of instructor.

Exploration of the meaning, histories, and strategies of the creative re-use of media in cinema. May be repeated for a total of 6 units. (Plus-minus letter grade only)
CINE 522 Projects in Film Editing (Units: 3)  
Prerequisites: CINE 310 or CINE 710, consent of instructor.  
Techniques and aesthetics of film editing. Extra fee required. May be repeated for a total of 6 units.

CINE 523 Exploration in Interactive Cinema (Units: 3)  
Prerequisites: CINE 310 or CINE 360, consent of instructor.  
Conceptualization, programming, production, and presentation of cinema using interactive digital tools and processes. May be repeated for a total of 6 units.

CINE 524 Exploring Sound Design for Cinema (Units: 3)  
Prerequisites: Restricted to upper division Cinema major; CINE 310 or equivalent; consent of instructor.  
Examination of sound design for cinema focusing on computer-based technologies. Evaluation of sound/picture relationships.

CINE 525 Cinematography and Lighting (Units: 3)  
Prerequisites: CINE 310 or CINE 710 or equivalent, consent of instructor.  
Skills and aesthetics of cinematography and lighting. Extra fee required.

CINE 526 Optical Printing (Units: 3)  
Prerequisites: CINE 310 or CINE 710 or equivalent, consent of instructor.  
Optical printing for motion pictures.

CINE 527 Documentary for Health and Social Justice I (Units: 6)  
Prerequisites: ENG 214 or equivalent; consent of instructor.  
Hands-on collaborative production of social justice and health documentary films. Preproduction research includes identifying issues and community participants. Screening, critiquing, and editing. May be repeated for a total of 12 units.  
(This course is offered as CINE 527 and H ED 527. Students may not repeat the course under an alternate prefix.)

CINE 528 Documentary for Health and Social Justice II (Units: 6)  
Prerequisites: ENG 214 or equivalent, CINE 527 or H ED 527; consent of instructor.  
Production of documentary films with a focus on issues related to social justice and health. Includes research to identify salient issues and community participants. Develops proficiency in various stages of documentary filmmaking (pre-production, production, post-production). Culminates in public screening of film projects. Lecture, 3 units; activity, 3 units.  
(This course is offered as CINE 528 and H ED 528. Students may not repeat the course under an alternate prefix.)

CINE 529 Experimental Filmmaking (Units: 3)  
Prerequisites: CINE 310 or CINE 710 or equivalent, consent of instructor.  
Exploration of experimental film aesthetics, techniques, and practices. Projects in varied media and methods.

CINE 530 Digital Cinematography (Units: 3)  
Prerequisites: Restricted to upper division Cinema major; consent of instructor.  
Skills, techniques, and aesthetics in digital cinematography. Practice in fields and studio digital cinematography and lighting. Post-production digital workflow and imaging manipulation. May be repeated for a total of 6 units.

CINE 531 Modeling/Rigging I (Units: 2)  
Introduction to the fundamental concepts of modeling and rigging for a computer generated production, with a strong focus on modeling.

CINE 532 International Documentary Workshop (Units: 6)  
Prerequisites: Upper division standing, prior approval of project proposal.  
A cross-cultural student program with the collaboration of comparable film or relevant cultural or academic programs or established community organizations in other countries. Students will broaden their cultural vision and develop their cinematic techniques in a global context. May be repeated for a total of 12 units.

CINE 533 Modeling/Rigging II (Units: 2)  
Prerequisite: CINE 380.  
Advanced concepts of modeling and rigging for a CC production, such as character rig, facial rig, blend shapes, expressions and driven keys. Techniques to build and rig characters.

CINE 534 Digital Animation Level III: Character Animation (Units: 3)  
Prerequisites: CINE 380, CINE 530, CINE 532.  
Focus on character animation, including pantomime, face expressions and dialogue for digital characters. Assignments introduce students to a more detailed investigation of character animation. More advanced concepts such as rhythm, contrast, phrasing, meaning, and energy will be carefully studied through lectures, assignments and class critique of student work.

CINE 535 Lighting/Texturing I (Units: 2)  
Prerequisite: CINE 380.  
Introduction to the fundamental concepts and practices of lighting and texturing for a computer generated production; concepts such as 3 point studio lighting and use of color and contrast; lighting as a way to enhance story points and an excellent aid to good storytelling in Animation.

CINE 536 Studio Class (Units: 3)  
Prerequisites: CINE 430, CINE 530, CINE 531, CINE 532, CINE 533, CINE 534, CINE 535, and CINE 537.  
Using knowledge from previous classes, work toward the completion of a short animated sequence. Work with advanced acting for two characters, model and/or rig props and other models needed for the sequence. Create the visual look for the storytelling by placing lights textures and materials.

CINE 537 Lighting/Texturing II (Units: 2)  
Prerequisites: CINE 380, CINE 535.  
Advance knowledge of lighting, rendering and texturing, working with animated scenes and moving objects, and using lighting as a way to convey and emphasize scene emotional tone, character’s mood and story points. The advanced use of color, shadows, shape, motion blur and contrast.

CINE 538 Digital Animation Level I: Mechanics of Movement (Units: 3)  
Prerequisite: CINE 380.  
Focus on mechanics of movement and principles of animation. Developing a critical eye for movement and animation, and progressively getting comfortable with the interface and practices of Maya. [Formerly CINE 530-CEL only]
CINE 539 Digital Animation Level II: Body Mechanics (Units: 3)
Prerequisites: CINE 380 and CINE 532 (formerly CINE 530-CEL only).

Advanced study of principles of animation. Introduction to acting; short films and scenes of feature-animated and live-action feature films will illustrate the many concepts studied. [Formerly CINE 532-CEL only]

CINE 540 Issues in Film Theory (Units: 3)
Prerequisites: CINE 340, CINE 341, or consent of instructor.

Advanced study of selected methods or issue in film theory. Topics to be specified in Class Schedule. May be repeated for a total of 6 units as topics vary. (Plus-minus letter grade only)

CINE 541 Race, Sex, and Identity Online (Units: 3)
Prerequisites: Upper division standing, ENG 214 or equivalent.

Analysis of the relationship between race, sex, and social identity online. Examination of race, gender, sexuality, capitalism, and the politics of social resistance as manifested in online media.

CINE 542 Producing and Financing Films II (Units: 3)
Prerequisites: Restricted to upper division Cinema major or minor; CINE 442, or consent of instructor.

Examines the economics of post-production, marketing, distribution and exhibition of independent films. Explores the role of the producer during post-production stage of independent filmmaking. Hands-on experience with senior thesis film. Part two of two-semester sequence (following CINE 442). (Plus-minus letter grade)

CINE 551 2D Digital Animation (Units: 3)
Prerequisites: Upper division standing and consent of instructor. Priority enrollment for Cinema majors.

Exploring the aesthetics, structures and techniques of experimental, documentary and narrative 2D digital animation.

CINE 552 Advanced Screenwriting: Research Methods, Practice and Revision Drafting (Units: 3)
Prerequisites: Restricted to upper division Cinema majors and minors; CINE 356; or consent of instructor. Enrolled students should have a completed script (short or feature) which they wish to research and revise.

Conduct the essential research to take screenplays beyond the rough draft phase, and an opportunity to restructure, revise and polish a screenplay written by the student in another class. Develop a deeper appreciation of story craft, understand various strategies for rewriting, improve the quality and clarity of their own writing, producing work that can be submitted to competitions and be of quality for a writing portfolio upon graduation. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 554 Writing for Documentary and Nonfiction (Units: 3)
Prerequisites: Upper division Cinema major or minor; CINE 456; or consent of instructor.

Teaches the writing of a script for a documentary film project. Examines research process for documentary concept. Develops techniques for writing treatments and creating visual plans. Explores methods of incorporating interviews and other nonfiction devices.

CINE 556 Feature Screenwriting II (Units: 3)
Prerequisites: Cinema major or minor; CINE 456.

Advanced practice in conceptualizing and writing scripts. [Formerly CINE 455]

CINE 558 Creating Story Worlds (Units: 3)
Prerequisites: Restricted to Cinema majors; CINE 356; or consent of instructor.

Focus 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.

CINE 595 Anthropological Filmmaking I (Units: 6)
Prerequisites: Restricted to Anthropology or Cinema major; ANTH 120, ANTH 300; or consent of instructor.

Introduction to ethnographic digital video production, including methods of ethnographic fieldwork, creation of field notes and research design; basics of digital video planning, production and editing. Classwork 3 units; laboratory and fieldwork 3 units. [CSL may be available]

(This course is offered as ANTH 595 and CINE 595. Students may not repeat the course under an alternate prefix.)

CINE 596 Anthropological Filmmaking II (Units: 4)
Prerequisites: Restricted to Anthropology or Cinema major; ANTH 595 or CINE 595; or consent of instructor.

Advanced filmmaking-based applied anthropological fieldwork, collaboration, and digital post-production techniques. Students complete a video for which they conducted research during the previous semester. Classwork, 2 units; laboratory and fieldwork, 2 units. [CSL may be available]

(This course is offered as ANTH 596 and CINE 596. Students may not repeat the course under an alternate prefix.)

CINE 610 Senior Critical Studies Seminar (Units: 3)
Prerequisites: CINE 211, CINE 212, CINE 372, with grades of C or better.

Original research, seminar reports, close analysis. Refining critical skills, developing project outline for work to be produced within an independent studies format. (Plus-minus letter grade only)

CINE 620 Advanced Fiction Filmmaking I (Units: 3)
Prerequisites: Restricted to upper division Cinema majors; CINE 310 or equivalent; consent of instructor. Concurrent enrollment in CINE 624; portfolio required. CINE 510 and/or CINE 515, CINE 346 and/or CINE 454 are recommended.

Development and production of senior thesis fiction film; culminating experience for Fiction Emphasis. Extra fee 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. (Plus-minus letter grade only)

CINE 623 Exploration in Cinema as an On-Line Medium (Units: 3)
Prerequisites: CINE 310 or CINE 360, consent of instructor.

Conceptualization, programming, production, and presentation of cinema on the Internet, using digital tools and processes. 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 625 Post Production Workshop (Units: 1-3)
Prerequisites: CINE 310 or CINE 710, consent of instructor.
Post production workshop for both advanced undergraduate and graduate students who need to complete works-in-progress. Students work individually editing, building soundtracks, preparing their projects for mixing and conforming, and following the required steps in post producing independent films. May be repeated for a total of 6 units. (CR/NC grading only)

CINE 630 Workshop in Experimental Documentary (Units: 3)
Prerequisites: Restricted to upper division Cinema major; CINE 310 or CINE 710; consent of instructor.
Exoration of experimental film practices in nonfiction.

CINE 640 Advanced Documentary Production Workshop (Units: 3)
Prerequisites: Upper division Cinema major or minor; CINE 430, CINE 527; or consent of instructor.
Development, pre-production, production, and post-production of senior non-fiction filmmaking project.

CINE 642 Screenwriting: Long-Form Episodic Narratives (Units: 3)
Prerequisites: Restricted to upper division Cinema majors and minors; CINE 356; or consent of instructor.
Understand extended narrative series storytelling structure and format (including 3-act, 5-act and 7-act structure alternatives); analyze models of long-form narrative, and hone students’ screenwriting skills through concept development, treatment preparation and writing of a pilot for an episodic series. Introduce basics of writing a limited-series or multi-season dramatic narrative. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 650 Filmmaking Master Class (Unit: 1)
Prerequisites: Restricted to upper division Cinema major; CINE 310, CINE 316 or equivalent; consent of instructor.
Explores and conceptualizes a select dimension of the craft of filmmaking (pre-production, production, or post-production) as a professional endeavor. Introduction of the role of collaboration in filmmaking; strategies for incorporating critique and feedback into different stages of filmmaking. May be repeated for a total of 4 units in any combination of CINE 325, CINE 326, and CINE 650 as topics vary. (CR/NC grading only) [Formerly CINE 324]

CINE 651 Experimental Animation (Units: 3)
Prerequisites: Upper division standing, consent of instructor. Priority enrollment for Cinema students.
Studies in the aesthetics, structures, and production techniques of experimental and auteur animated films.

CINE 652 Documentary Animation (Units: 3)
Prerequisites: Upper division Cinema major or minor; CINE 310, CINE 316; or consent of instructor.
Exploration of contemporary practices of animation in documentary cinema.
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 graduate students in M.F.A. in Cinema; concurrent enrollment in CINE 710, CINE 711, CINE 721.

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

CINE 702 Creative Process II (Units: 3)
Prerequisites: Restricted to graduate students in Cinema; 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.

CINE 710 Production Practice I (Units: 3)
Prerequisites: Admission to M.F.A. in Cinema; 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.

CINE 711 Production Practice II (Units: 3)
Prerequisites: Restricted to graduate students in Cinema; concurrent enrollment in CINE 701, CINE 710, CINE 721.

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

CINE 712 Production Practice III (Units: 3)
Prerequisites: CINE 701, CINE 710, CINE 711, 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.

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 students in Cinema; CINE 710, 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. (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.

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: Admission to the M.A. Cinema Studies or M.F.A. Cinema, or Women and Gender Studies.

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 grading 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. Cinema Studies or M.F.A. 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 contemporaneous 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 grade 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: 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.

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.

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. (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.

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 820 Seminar in Critical Theory (Units: 3)
Prerequisite: Restricted to students in M.A. or M.F.A. in Cinema program.
Advanced study of critical theory specific to the cinematic form usually featuring a single theorist such as Bazin, Deleuze, Metz, Mulvey, and Zizek, or a single theme such as Reception, Modernity, Performance and Realism. May be repeated for a total of 6 units. (Plus-minus letter grading only)

CINE 823 Curation and Cinema (Units: 3)
Prerequisite: Restricted to students in M.A. or M.F.A. Cinema program or Museum Studies M.A. program.
Examination of curatorial practice and the role of curators in contemporary culture; the relation between moving images and contemporary art practices; projection, display and exhibition of time-based media in and beyond film events and art institutions. (Plus-minus letter grading only)
(This course is offered as CINE 823 and M S 823. Students may not repeat the course under an alternate prefix.)
CINE 840 Professional Development and Training (Units: 3)
Prerequisite: Restricted to M.A. and M.F.A. in Cinema majors.

Practicum designed to prepare M.A. and M.F.A. students for doctoral and professional careers.

CINE 852 Directed Experience in Film Education (Units: 3)
Prerequisites: Admission to the M.A. or M.F.A. in Cinema, consent of instructor.

Directed experience in the teaching of film courses. Students assist in course preparation and instruction and receive supervision from the instructor in charge. May be repeated for a total of 6 units.

CINE 894 Creative Work Project (Units: 3)
Prerequisites: CINE 770, approval of thesis project proposal, consent of instructor, approval of Advancement to Candidacy (ATC) and Culminating Experience (CE) forms by Graduate Studies.

Advancement to Candidacy and Proposal for Culminating Experience Requirement forms must be approved by the Graduate Division before registration.

CINE 897 Research Projects in Cinema Studies (Units: 3)
Prerequisite: Restricted to students in M.A. Cinema program; CINE 700; consent of instructor.

Methods of research for individual graduate projects in cinema studies. Development of a problem of interest to the student.

CINE 898 Master's Thesis (Units: 3)
Prerequisites: Consent of instructor and department chair or graduate coordinator, approval of Advancement to Candidacy (ATC) for Master of Arts in Cinema and Culminating Experience (CE) forms by Graduate Studies.

Advancement to Candidacy and Proposal for Culminating Experience Requirement forms must be approved by the Graduate Division before registration. (CR/NC grading only)

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. May be repeated for a total of 6 units.