

CINEMA

College of Liberal & Creative Arts

Dean: Dr. Ifeoma Kiddoe Nwankwo

School of Cinema

Fine Arts Building, Room 245

Phone: (415) 338-1629

Fax: (415) 338-0906

Email: cinedept@sfsu.edu

Website: cinema.sfsu.edu (<http://cinema.sfsu.edu>)

Director: Dr. Aaron Kerner

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

Daniel Bernardi (2011), *Professor in Cinema*. Ph.D. University of California, Los Angeles.

Martha Gorzycki (2002), *Professor in Cinema*. M.F.A. San Francisco State University.

Julian D. Hoxter (2008), *Professor in Cinema*. M.F.A. equivalency, San Francisco State University.

Aaron Kerner (2003), *Professor in Cinema*. Ph.D. Macquarie University.

Joseph McBride (2002), *Professor in Cinema*. Doctoral Equivalency, San Francisco State University.

Randolph Rutsky (2003), *Professor in Cinema*. Ph.D. University of California, Los Angeles.

Britta Sjogren (1999), *Professor in Cinema*. M.F.A., Ph.D. University of California, Los Angeles.

Greta Snider (2001), *Professor in Cinema*. M.F.A. San Francisco State University.

Weimin Zhang (2006), *Professor in Cinema*. M.F.A. Ohio University.

Associate Professor

Scott Boswell (2011), *Associate Professor in Cinema*. M.F.A. San Francisco State University.

Steve Choe (2015), *Associate Professor in Cinema*. M.Phil. Universiteit van Amsterdam; Ph.D. University of California, Berkeley.

Benjamin Ridgway (2012), *Associate Professor in Cinema*. M.F.A. California Institute of the Arts.

Johnny Symons (2013), *Associate Professor in Cinema*. M.A. Stanford University.

Assistant Professor

Artel Great (2020), *Assistant Professor in Cinema*. Ph.D. New York University.

Laura Green (2018), *Assistant Professor in Cinema*. M.F.A. Stanford University.

Mihaela Mihailova (2021), *Assistant Professor in Cinema*. Ph.D. Yale University.

Rosa Sungjoo Park (2019), *Assistant Professor in Cinema*. M.F.A. Seoul National University; M.F.A. University of British Columbia; M.F.A. Rhode Island School of Design.

Elizabeth Ramirez Soto (2017), *Assistant Professor in Cinema*. Ph.D. University of Warwick.

Bethany Sparks (2019), *Assistant Professor in Cinema*. M.F.A. University of Southern California.

Mayuran Tiruchelvam (2020), *Assistant Professor in Cinema*. M.F.A. Columbia University.

Major

- Bachelor of Arts in Cinema (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/ba-cinema/>)

Minors

- Minor in Animation (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/minor-animation/>)
- Minor in Cinema (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/minor-cinema/>)

Masters

- Master of Arts in Cinema Studies (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/ma-cinema-studies/>)
- Master of Fine Arts in Cinema (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/cinema/mfa-cinema/>)

CINE 101 International Relations Through Cinema (Units: 3)

Exploration of how key issues and topics in international relations are depicted in international cinema. Introduction to basic concepts in international relations through a common and highly accessible medium, feature film.

(This course is offered as I R 201 and CINE 101 [formerly CINE 201].

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

Course Attributes:

- D1: Social Sciences
- Global Perspectives

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. Open to non-majors.

Course Attributes:

- C1: Arts
- Global Perspectives

CINE 103 Asian Popular Culture in Global Perspective (Units: 4)

Introduction to Asian popular culture from comparative and international perspectives. Examine sources, drivers, and impact, focusing on historical, sectoral, and regional trends in the global influence of Asian culture. Cases include entertainment, media, and sports; Chinese, Japanese, and Korean popular culture; and implications for Asian, Western, and non-Western worlds.

(This course is offered as I R 202 and CINE 103 [formerly CINE 203].

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

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 to excavate 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 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 minors with a sophomore standing or above; or permission 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 permission of the instructor.

Introduction 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 and minors. (Plus-minus letter grade only)

CINE 204 Introduction to Filmmaking Laboratory (Unit: 1)

Prerequisites: Restricted to Cinema majors with sophomore standing or above; concurrent enrollment in CINE 202*; or permission of the instructor.

Hands-on lab introduces filmmaking tools and techniques. Development and execution of short group creative film projects. Activity. A grade of C or better required for Cinema majors. Extra fee required. (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 permission 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 permission 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 303GW Writing About Cinema - GVAR (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; GE Area A2; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 the Class Schedule. May be repeated for a total of 6 units when topics vary.

Topics:

- LGBTQ Cinema
- Representations of Women and "Femininity" in Film
- Representations of Men and "Masculinity" in Film
- Screening Female Desire
- Women in International Cinema

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 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 211*, and CINE 212* or equivalents with grades of C or better; or permission 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. Topics to be specified in the Class Schedule. May be repeated for a total of 9 units when topics vary. [Formerly CINE 401]

Topics:

- a. Latin American Film
- b. Italian Cinema
- c. Chinese Cinema
- d. Japanese Cinema
- e. European National Cinemas
- f. German Cinema
- g. Korean Cinema
- h. African Cinema
- i. Arab Cinema
- j. Eastern European Cinema
- k. French Cinema
- l. Scandinavian Cinema
- m. Indian Cinema

CINE 308 Third Cinema (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission 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)

Prerequisites: Restricted to upper-division standing; GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better; or permission of the instructor.

Examine Latino/a/x history using Latino/a/x-themed and produced films. 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 314 Israeli Cinema (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or permission of the instructor.

Survey of Israeli cinema with critical readings.

(This course is offered as JS 408 and CINE 314 [formerly CINE 408].

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

Course Attributes:

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

CINE 318GW Art and Film - GVAR (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; GE Area A2; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 320 Iranian Cinema (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or permission of the instructor.

Examination of Iranian films in English as a lens to understand issues in the broader world. Exploration and discussion of the historical development of visual arts and cinema in Iranian societies as a form of self-expression and communicative practice. Major themes in contemporary Iranian cultures are examined through critical content, along with modes of humanistic and artistic inquiry, analysis, and interpretation.

(This course is offered as PRSN 320 [formerly PRSN 550] and CINE 320. Students may not repeat the course under an alternate prefix.)

Course Attributes:

- UD-C: Arts and/or Humanities
- Global Perspectives
- Social Justice

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)

Topics:

- a. Radical Documentary
- b. Focus on the French New Wave
- c. Focus on the Western
- d. Focus on the Horror Film
- e. Focus on James Bond
- f. Focus on Hitchcock
- g. Focus on Emerging Cinemas
- h. Focus on Contemporary Filmmakers
- i. Bay Area Filmmakers
- j. Focus on Cult Films
- k. Science Fiction
- l. Stanley Kubrick
- m. Focus on Women Filmmakers
- n. The Star as Author
- o. Focus on Melodrama
- p. Focus on French Poetic Realism
- q. International Women Directors
- r. American Women Directors
- s. Focus on Iranian Cinema
- t. Focus on New German Cinema
- u. Focus on the Work of SF State Cinema Faculty

CINE 326 Festivals, Archives, and Cinematic Movements of the San Francisco Bay Area (Unit: 1)

Prerequisite: Upper-division standing or permission 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)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or permission 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 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 Representation and Narration of Sexuality in Hollywood Cinema (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors and Human Sexuality Studies minors; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the 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 theories - to unpack the social and political significance of sexuality in cinema. Intermediate-level course.

(This course is offered as CINE 332 and SXS 332. Students may not repeat the course under an alternate prefix.)

CINE 333 Race and Independent Cinema (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors and Race and Resistance Studies minors; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

Explore independent feature and short narrative films by and about people of color in the United States to expand existing frameworks that evaluate these works primarily in relation to dominant culture and the dominant industry. Study how a diversity of filmmakers concerned with racial inequality use cinema to narrate and represent the lives and stories of people of color. Explore the racial politics of representation, preservation, distribution, exhibition, and criticism through close readings, comparative approaches, and historically contextualized analysis. (This course is offered as CINE 333 and RRS 333. 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 211*, and CINE 212* or equivalents with grades of C or better; or permission of the 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 336 Video Game Culture (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors with CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or Video Game Studies with CWL 180*; or permission of the instructor.

Examine video game culture, with a focus on the history of gaming, important industry trends, video game scholarship, and popular gaming discourse. Explore topics such as (but not limited to) the arcade boom, casual games, gaming conventions, serious games, machinima and mods, the rise of e-sports, video game adaptations, and representations of gaming in pop culture.

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 the 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 the 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 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 - GVAR (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; GE Area A2; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 211*, and CINE 212* or equivalents with grades of C or better; or consent of the instructor.

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

Topics:

- Environmentalism and Film
- The Science Fiction Film
- Film Noir
- The Horror Film
- Fantasy Genres
- The Western
- Combat Films
- Comedy
- Musicals
- Melodrama
- Romance

CINE 345 Auteur Cinema (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the 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 the Class Schedule. May be repeated for a total of 9 units when topics vary. [Formerly CINE 508]

Topics:

- Steven Spielberg
- Lubitsch and Wilder
- John Ford
- Director's Cinema
- Alfred Hitchcock
- Orson Welles
- Women Hollywood Pioneer Directors: Arzner & Lupino
- Claire Denis
- Latin American Auteurs
- French Women Auteurs
- Abbas Kiarostami

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 211*, and CINE 212* or equivalents with grades of C or better; or permission 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 - GVAR (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; GE Area A2; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission 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. (Plus-minus ABC/NC) [Formerly CINE 346GW]

Course Attributes:

- Graduation Writing Assessment

CINE 365 History of Animation (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors, and Animation minors; CINE 200* or equivalent with a grade of C or better; or permission of the instructor.

Overview of global animation history, including crucial developments and historical trends; key modes, techniques, and traditions; influential state-sponsored studios and institutions; and understudied animation traditions. Analysis of key industrial, aesthetic, and technological developments in animated media and various techniques, including traditional cel animation, 3D digital animation, stop motion, direct animation, and cutout and silhouette animation.

CINE 366 Visual Effects: From Méliès to Marvel (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 permission of the instructor.

Overview of cinematic visual effects from 19th-century trick films to contemporary virtual productions. Examination of history, theory, and aesthetics of special effects and seminal VFX films and their technologies. Exploration of classic work of practical effects pioneers such as Georges Méliès and stop-motion animator Willis O'Brien, as well as the latest innovations by digital visual effects powerhouses such as ILM, Digital Domain, and Weta Digital. Discussions on contemporary trends and recent developments in the global VFX industry.

CINE 373 Film and Society (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor.

Major social issues as found in cinematic media: race, class, gender, and sexuality. How feminism, ideology, political movements, and 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.

Topics:

- Films About American History
- Films About the Media
- Films Under the Soviet System
- Films and Social Change
- Environment, Climate Change, and Film

CINE 376 Cinema Department Internship (Unit: 1)

Prerequisites: Upper-division Cinema majors; permission 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 412 Sound Production for Cinema (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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. Extra fee required. [Formerly CINE 512]

CINE 414 Exploring Sound Design for Cinema (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require the permission of the 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. Extra fee required. [Formerly CINE 524]

CINE 416 Sound Editing and Mixing (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require the permission 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. Extra fee required. [Formerly CINE 520]

CINE 418 Production Design and Art Direction (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212* or equivalents with grades of C or better; or permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Development of fundamental hands-on technical skills and aesthetic considerations in set design and art direction for film, video, and media production. Incorporates script breakdown and analysis, budgeting, creation of design plans, and stagecraft techniques. Culminates in the presentation of a set design or production design conceptualization. Intermediate-level production course. Extra fee required. [Formerly CINE 518]

CINE 420 Projects in Film Editing (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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)

Prerequisite: Restricted to sophomore standing or above or permission of the instructor.

Intermediate-level workshop to practice the rehearsal process and acting for the camera in conjunction with directing courses and 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.

CINE 424 Directing Actors (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level or two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

The creative role of the director with a focus on rehearsing and directing actors for character-driven work. Intermediate-level production course. Activity. Extra fee required.

CINE 426 16mm Cinematography (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level production courses per semester. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 525]

CINE 428 Digital Cinematography (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level production courses per semester. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Focus on image workflow. Practice in image manipulation, including camera settings, shooting techniques for visual effects, and post-production color grading. Explore the craft and visual style of digital capture and display through predominantly location-based technical projects. Intermediate-level cinematography course. Activity. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 530]

CINE 440 Animation Pre-Production (Units: 3)

Prerequisite: Upper-division standing.

Visual planning and animation story development including scripting, storyboarding, and sound design. May be repeated for up to 9 units. Extra fee required. [Formerly CINE 364]

CINE 443 Drawing for Animation (Units: 3)

Prerequisite: Upper-division standing.

Explore drawing techniques for animation including gesture and movement, kinetic volume, and abstraction of motion. May be repeated for a total of 9 units. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 361]

CINE 444 Animation I (Units: 3)

Prerequisites: Online portfolio review required. Deadline: April 20th. Enrollment by permission of the instructor only.

Aesthetics, dynamics of movement, and techniques of animation. Projects in varied media and methods. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 360]

CINE 445 Animation II (Units: 3)

Prerequisite: CINE 444 or permission of the instructor.

Creating animation to synchronize with various soundtrack designs. Learn character animation techniques, effects design, story development, and basic editing. May be repeated for up to 6 units. Extra fee required. [Formerly CINE 362]

CINE 446 Stop-Motion Animation (Units: 3)

Prerequisite: Upper-division standing.

Production of stop-motion and mixed-media animation. Practice using traditional and digital animation techniques for creative storytelling. May be repeated for up to 9 units. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 500]

CINE 448 2D Animation & Visual Effects (Units: 3)

Prerequisite: Upper-division standing or permission of instructor.

Hands-on practice with 2D digital animation and basic visual effects techniques. Creative projects examine how digital animation techniques inform and impact narrative, experimental and documentary filmmaking and storytelling. Basic editing skills helpful. Maybe repeated for a total of 6 units. Extra fee required.

CINE 450 Fundamentals of Screenwriting (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211* or CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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

CINE 452 Screenwriting: Focus on Genre (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; CINE 450*; or permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval from the Director of the School of Cinema.

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).

Topics:

- a. Screenwriting: Focus on Comedy
- b. Screenwriting: Focus on Horror
- c. Screenwriting: Focus on Mystery/Thriller
- d. Screenwriting: Focus on the Melodrama
- e. Screenwriting: Focus on the Epic Tale
- f. Screenwriting: Focus on Animation
- g. Screenwriting: Focus on Sci Fi/Fantasy
- h. Screenwriting: Focus on the Western
- i. Screenwriting: Focus on Musical
- j. Screenwriting: Women in Horror

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 permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Screenwriting strategies for the short film in fictional and experimental forms. Topics to be specified in the Class Schedule. May be repeated when topics vary. Intermediate-level course.

Topics:

- a. Writing Short Films
- b. Writing Short Adaptation Films

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 permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Focus on the practice of long-form film writing, emphasizing story and plot dynamics, characterization, narration, dialogue, script forms, and alternatives. Analysis of current motion picture scripts. Intermediate-level course.

CINE 458 Writing for Documentary and Nonfiction (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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.

CINE 470 Independent Filmmaking Practice (Units: 3)

Prerequisites: Restricted to junior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Collaborative work as a writer, director, and editor working on short film projects with an emphasis on creating independent films in a community setting. Intermediate-level production course. Activity. Extra fee required. [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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require the permission of the instructor.

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

CINE 474 Workshop in Fiction Filmmaking (Units: 3)

Prerequisites: Restricted to junior Cinema majors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Collaborative work on short fiction film projects with an emphasis on practicing the various crew roles in pre-production and production. Intermediate-level production course. Activity. Extra fee required. (Plus-minus letter grade only)

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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Experimental film aesthetics, techniques, and practices. Projects in varied media and methods. Intermediate-level production course. Extra fee required. [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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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. Extra fee required. [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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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

CINE 494 Queer Cinema Production (Units: 3)

Prerequisites: CINE 202* and CINE 204*. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Examination and production of films related to the LGBTQ+ experience. Research, discussion, and critique of LGBTQ+ films of various genres, which will be used as the basis of conceptualizing and producing a new piece of work. The films will be screened publicly at the end of the term. May be repeated for a total of 6 units. Activity. Extra fee required. (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*, CINE 212*, CINE 340, and CINE 341 or equivalents with grades of C or better; or permission of the instructor.

Focus on experimental cinematic forms from radical experimental films to contemporary explorations of forms outside the conventional cinematic structure. Particular emphasis on social and historical context, aesthetic modes, movements, and artists. Advanced-level course. Topics to be specified in the Class Schedule. May be repeated for a total of 6 units when topics vary.

Topics:

- a. Avant-Garde Cinema and Media Arts in Latin America
- b. Survey of Avant-Garde Cinema
- c. Contemporary and Emerging Media Forms
- d. Virtuality in Films and Expanded Media Projects

CINE 507 Topics in Film History (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 permission 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. Examination of histories of cinemas as they evolved from different cultures and regions in the world. Topics to be specified in the Class Schedule. May be repeated for a total of 6 units when topics vary. [Formerly CINE 407]

Topics:

- a. History and Film: Representing the Catastrophic
- b. Film Dissent and Blacklisting
- c. Documentary and the Representation of History
- d. The Digital & Transmedia Revolution in Cinema
- e. History of Latin American Film: Critical Topics
- f. History of Chilean Cinema
- g. Environmentalism in Film History
- h. Revolution & Social Uprising in Cinema & New Media
- i. Third Cinema
- j. Black City Cinema

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, CINE 340*, and CINE 341* or equivalents with grades of C or better; or permission of the instructor.

Study of a selected method or issue in film theory. Advanced-level course. Topics to be specified in the Class Schedule. May be repeated for a total of 6 units as topics vary. Topics include Documentary Form, Sound and Voice in Cinema, Classical Film Theory, Post-Modernism and Film, and Feminism and Film. (Plus-minus letter grade only)

Topics:

- a. Documentary Film Form
- b. Sound and Voice in Cinema
- c. Classical Film Theory
- d. Post-Modernism and Film
- e. Feminism and Film

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 permission 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.

CINE 549 Critical Practices (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors or minors; CINE 200, CINE 202, CINE 204, CINE 211, CINE 212, CINE 340*, and CINE 341* or equivalents with grades of C or better; a GWAR* course; or permission of the instructor.

Examine the relationship between critical theory and digital media practices. Familiarization with the emerging possibilities for "creative" or unconventionally presented critical work made possible by digital media: digital video, online, and other new technologies. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 560 Digital Domains: History and Aesthetics of Computer 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 permission of the instructor.

Artistic and cultural significance of global contemporary computer animation in animated films, live-action cinema, television, and video games. Analysis of historical, aesthetic, and technological developments of digital imagery, situating computer animation within larger debates in film and media studies. Topics may include film and media theory, industry and production studies, cultural studies, digital realism, acting in a digital environment, digital production/labor politics, digital media convergence, and animation viewership and fan communities. Critical analysis of computer-generated imagery.

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 permission 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 permission of the instructor.

Conduct original research, seminar reports, close analysis. 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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

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 605 Exhibition, Distribution and Festivals - Film Marketing (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors or minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212*, or equivalents with grades of C or better; or permission of the instructor.

Overview of the strategies, options, and practicalities of film exhibition, distribution, and archives, within both an industry and independent filmmaking context. Emphasis on film curation, archives and digital distribution modes and venues.

CINE 612 Directing Cinematic Style (Units: 3)

Prerequisites: Restricted to senior Cinema majors; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Explore the creative role of directors of fiction films, including manipulation of space and time, dealing with continuity, script planning, blocking, visual style, sound design aesthetics, and/or authorship. Advanced production course. Activity. Extra fee required.

CINE 614 Advanced Lighting Techniques (Units: 3)

Prerequisites: Restricted to senior Cinema majors and minors; CINE 200, CINE 202, CINE 204, CINE 211, and CINE 212 or equivalents with grades of C or better; CINE 426* or CINE 428* or an equivalent cinematography course with a grade of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Advanced cinematography course focused on lighting. Exploration of the creative possibilities of soundstage and location lighting as part of a storytelling process. Lectures and practical demonstrations in technical considerations of light fixtures, electrical safety, and crew structure. Collaborative projects include lighting for fiction, visual effects, and emerging technologies. Activity. Extra fee required.

CINE 616 Immersive Storytelling Through Virtual Reality (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors and minors; CINE 200, CINE 202, CINE 204, CINE 211, CINE 212, and either CINE 426* or CINE 428* (or equivalents) with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Focus on exploring the art and techniques of immersive storytelling through creative technology in virtual reality. Explore the imaginative and emotional storytelling techniques through a range of innovative immersive technologies focusing on Augmented Reality (AR) and Virtual Reality (VR). Creation of an immersive and imaginative experience that connects with audiences through a variety of hands-on projects. Activity. May be repeated for a total of 6 units. Extra fee required. (Plus-minus letter grade only)

CINE 618 Advanced Projects in Fiction Filmmaking (Units: 3)

Prerequisites: Restricted to senior Cinema majors; CINE 424* or CINE 474* or CINE 612* or permission of the instructor. Students who have taken CINE 620 cannot take CINE 618 for credit. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Creation of a short fiction film. Advanced production course fosters the development, scriptwriting, pre-production, shooting, and editing of the film project. Senior capstone class. Activity (Plus-minus letter grade only)

CINE 620 Advanced Fiction Filmmaking I (Units: 3)

Prerequisites: Restricted to senior Cinema majors; portfolio required; concurrent enrollment in CINE 624*; two or more of the following courses strongly recommended: CINE 350GW, CINE 424, CINE 450, CINE 454, CINE 470, CINE 474, and CINE 612; permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. May not be taken concurrently with CINE 627*.

Advanced production course fosters the development, scriptwriting, 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. 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*; concurrent enrollment in CINE 625; portfolio required; permission of the instructor.

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 senior 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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

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. Extra fee required.

CINE 624 Advanced Pre-Production Lab (Unit: 1)

Prerequisites: Restricted to senior Cinema majors; concurrent enrollment in CINE 620*.

Development of creative and technical aspects of fiction capstone film. Use of filmmaking equipment and materials. Laboratory. (Plus-minus letter grade)

CINE 625 Advanced Post-Production Lab (Unit: 1)

Prerequisites: Restricted to senior Cinema majors; CINE 620*; concurrent enrollment in CINE 622*.

Focused workshoping of editing and post sound work for fiction capstone film. Laboratory. (Plus-minus letter grade)

CINE 626 Explorations in Documentary Production (Units: 3)

Prerequisites: Restricted to senior Cinema majors; CINE 200, CINE 202, CINE 204, CINE 211, CINE 212, CINE 340*, and CINE 341* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Examination and production of a particular genre, form, or theme in documentary, resulting in the creation of short, non-fiction films. Based on a variable topic, students research and critique documentaries and use their findings as the basis of conceptualizing and producing their work. Topics to be specified in the Class Schedule. May be repeated when topics vary. Extra fee required. (Plus-minus letter grade only)

Topics:

- a. Documentary Production: Hybrid Form
- b. Documentary Production: Personal Voice
- c. Documentary Production: Climate Change
- d. Documentary Production: Race, Gender & Sexuality

CINE 627 Producing and Financing Films I (Units: 3)

Prerequisites: Restricted to senior Cinema majors. CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. May not be taken concurrently with CINE 620. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. May not be taken concurrently with CINE 620*.

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 followed by CINE 628. The culminating experience for producing-oriented students. Advanced Production Course. Extra fee required. (Plus-minus letter grade only)

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 627*, or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Examine the economics of post-production, marketing, distribution, and exhibition of independent films. Explores the role of the producer during the post-production stage of independent filmmaking. Hands-on experience with senior thesis film. Part two of a two-semester sequence, following CINE 627. Advanced production course. Extra fee required. (Plus-minus letter grade) [Formerly CINE 542]

CINE 630 Workshop in Experimental Documentary (Units: 3)

Prerequisites: Restricted to senior Cinema majors; 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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Advanced production course exploring experimental film practices in nonfiction. Lecture, 2 units; activity, 1 unit. Extra fee required.

CINE 632 Media Archaeology in Cinema (Units: 3)

Prerequisites: Restricted to senior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, and CINE 212* or equivalents with grades of C or better; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Exploration of the meaning, histories, strategies, and techniques of the creative re-use of media in cinema. May be repeated for a total of 6 units. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 521]

CINE 634 International Documentary Workshop (Units: 6)

Prerequisites: Upper-division standing and permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

A cross-cultural student program with the collaboration of film, 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. Documentary production experience course. Lecture, 3 units; activity, 3 units. May be repeated for a total of 12 units. [Formerly CINE 532]

CINE 635 Anthropological Filmmaking I (Units: 6)

Prerequisites: Anthropology and Cinema majors, minors or ethnography certificate students; ANTH 120 and ANTH 300 or permission of the instructor.

Introduction to ethnographic digital video production, including methods of ethnographic fieldwork, the creation of field notes and research design. The basics of digital video planning, production, and editing. Lecture 3 units; activity, 3 units. [CSL may be available] (This course is offered as ANTH 595 and CINE 635 [formerly CINE 595]. Students may not repeat the course under an alternate prefix.)

CINE 636 Anthropological Filmmaking II (Units: 4)

Prerequisites: Restricted to Anthropology and Cinema majors, minors, and ethnography certificate Students; ANTH 595* or CINE 635*; or permission of the 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. Lecture, 2 units; activity, 2 units. [CSL may be available] (This course is offered as ANTH 596 and CINE 636 [formerly CINE 596]. Students may not repeat the course under an alternate prefix.)

CINE 638 Filmmaking in the Age of A.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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Advanced production course that focuses on the art and techniques of integrating artificial intelligence (AI) into filmmaking practices. Practice creating AI-generated media culminating in a short film project. Exploration of the ever-evolving landscape of AI technology. Consideration of ethics in using AI tools for creative work. Senior capstone.

CINE 640 Advanced Documentary Production (Units: 3)

Prerequisites: Restricted to upper-division Cinema majors; 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*, CINE 626*, CINE 630*, CINE 632*; or permission of the instructor. Students are restricted to a maximum of two 400-level or two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Advanced production course that fosters the development, pre-production, production, and post-production of a senior thesis nonfiction filmmaking project. Extra fee required.

CINE 642 Episodic Screenwriting (Units: 3)

Prerequisites: Restricted to senior Cinema majors and minors; CINE 200, CINE 202, CINE 204, CINE 211, CINE 212 or equivalents with grades of C or better; CINE 450* or equivalent; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Advanced screenwriting that explores extended narrative series storytelling structure and format. Analyze models of long-form narrative, and hone screenwriting skills through concept development, treatment preparation, and writing of a pilot for a webcast or episodic series. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 646 Feature Screenwriting II (Units: 3)

Prerequisites: Restricted to senior 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, CINE 456* or equivalent; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Advanced writing workshop focused on conceptualizing and writing long-form screenplays. [Formerly CINE 556]

CINE 648 Screenplay Revising (Units: 3)

Prerequisites: Restricted to senior Cinema majors and minors; CINE 200*, CINE 202*, CINE 204*, CINE 211*, CINE 212* or equivalents with grades of C or better; CINE 450* and one additional screenwriting course at the 400 or 600 level; or permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Restructure and revise a screenplay written in a previous class at the 400 or 600 level (after taking and passing Cine 450). Enhance story craft, acquire strategies for rewriting, and refining the clarity of script premise, characters, etc. Production of a polished work that can be submitted to competitions and serve as a writing portfolio upon graduation. Advanced writing course. May be repeated for a total of 6 units. (Plus-minus letter grade only)

CINE 650 Filmmaking Master Class (Unit: 1)

Prerequisites: Restricted to senior Cinema majors and permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require the permission of the instructor.

An advanced workshop exploring and conceptualizing a select dimension within the craft of filmmaking (pre-production, production, or post-production) as a professional endeavor. Stresses the collaboration of filmmaking. May feature guest filmmakers and opportunities for students to receive critique and feedback on current work. May be repeated for a total of 4 units in any combination of CINE 325, CINE 326, and CINE 650 as topics vary.

CINE 651 Experimental Animation & Visual Effects (Units: 3)

Prerequisites: Cinema majors or Animation minors or upper-division standing or permission of the instructor.

Hands-on practice with experimental animation techniques such as painting, clay and sand on glass; charcoal erasure; collage and mixed media stop motion. Learn to blend animation techniques with digital visual effects. Basic editing skills helpful and no animation or drawing experience required. May be repeated for a total of 9 units. Extra fee required.

CINE 652 Documentary Animation (Units: 3)

Prerequisites: Restricted to senior Cinema majors and Animation minors or permission of the instructor. Basic digital video editing skills required. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require both the permission of the instructor and approval by the Director of the School of Cinema.

Advanced production seminar exploring artistic practices in animated documentaries and animation produced for integration with live action documentaries. Extra fee required.

CINE 654 Writing and Performing in Film and Theatre (Units: 3)

Prerequisites: Restricted to upper-division students; CINE 450* or CINE 454* or CINE 456* or TH A 130* or equivalent; or permission of the instructor. Students are restricted to a maximum of two 400-level or two 600-level CINE courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Advanced course pairs screenwriting students (Cinema majors) with performing students (Theatre majors) to workshop original scripts through performance.

(This course is offered as CINE 654 and TH A 558. Students may not repeat the course under an alternate prefix.)

CINE 656 Screenwriting Workshop: Special Topics (Units: 3)

Prerequisites: Restricted to senior 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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

Advanced screenwriting workshop that examines advanced projects in film writing. Special topics to coincide with instructor specialization and to be specified in the Class Schedule. May be repeated for a total of 6 units when topics vary.

Topics:

- a. Sketch Comedy Screenwriting
- b. Female Protagonist Centric Screenwriting
- c. Social Justice Screenwriting
- d. Adaptation and Screenwriting
- e. Genre Screenwriting
- f. Fantasy and Science Fiction Genre Screenwriting

CINE 658 Creating Story Worlds (Units: 3)

Prerequisites: Restricted to senior 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 permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

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.

CINE 660 3D Computer Animation (Units: 3)

Prerequisite: Upper-division standing.

Advanced workshop on developing technical and conceptual skills related to modeling, motion choreography, and rendering related to movies and video games. May be repeated for a total of 9 units. Extra fee required. (Plus-minus letter grade only)

CINE 664 Animation III (Units: 3)

Prerequisite: CINE 445 or permission of the instructor.

Designing and animating short films. Learn research methods, dynamic storytelling, animation design principles, sound design techniques, and editing. May be repeated for a total of 6 units. Extra fee required. [Formerly CINE 466].

CINE 665 Animation IV (Units: 3)

Prerequisite: Animation Minor students or students who have experience producing animated films with permission of the instructor.

Workshop producing a thesis animated film. Focus on research, animation, and sound design for creative storytelling. May be repeated for up to 9 units. Extra fee required. (Plus-minus letter grade only) [Formerly CINE 468]

CINE 667 Preparing Career Portfolios (Units: 3)

Prerequisites: Cinema majors or animation minors or upper-division standing or permission of the instructor.

Create a professional portfolio including: a resume, cover letter, demo reel, online portfolio and press kit. Learn job interview strategies and get professional advice on how to prepare for a career in animation and other media arts professions. Use social media to plan and prepare the end of semester screening of Animation Finals. Visiting industry professionals TBA. May be repeated for a total of 9 units.

CINE 685 Projects in Teaching in Cinema (Units: 1-3)

Prerequisites: Cinema major; permission of the 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 6 units toward the baccalaureate degree for any course(s) numbered 685 regardless of discipline.)

CINE 690 Production Independent Study (Units: 3)

Prerequisites: Restricted to senior Cinema majors; CINE 340* and CINE 341*; a CINE GWAR course; GPA minimum of 3.0*; and permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception.

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. 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. May be repeated for a total of 6 units.

CINE 692 Internship (Units: 3)

Prerequisites: Restricted to senior standing and permission of the instructor. Students are restricted to a maximum of two 400-level OR two 600-level courses per semester. CINE 450, CINE 454, CINE 458, or CINE 601 may be taken concurrently without a formal exception. Exceptions to this limit require the permission of the 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.

CINE 695 Independent Critical Studies (Units: 3)

Prerequisites: CINE 340 and CINE 341; or permission of the 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 permission 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 and CINE 711.

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, CINE 710, CINE 711, and CINE 712.

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 and CINE 711.

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 and CINE 710.

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, and CINE 711.

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 & Visual Effects Workshop (Units: 3)

Prerequisite: Graduate students or permission of instructor.

Hands-on practice in digital animation and visual effects techniques. Screening experimental, documentary, and narrative animated short films. Produce short animations that can inform thesis work. Basic digital editing skills helpful and no drawing skills needed. May be repeated for a total of 6 units.

CINE 715 Cinematography Workshop (Units: 3)

Prerequisites: Restricted to graduate Cinema students; CINE 710*; or consent of the instructor.

Exploration and achievement of the next level of aesthetics 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 Cinema students.

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 grade only)

CINE 721 Cinematic Documentary (Units: 3)

Prerequisite: Graduate Cinema students.

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 723 Cinema Forms and Aesthetics (Units: 3)

Prerequisite: Restricted to graduate Cinema students.

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. Cinema students; CINE 702; concurrent enrollment in 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 graduate 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 graduate Cinema students.

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 729 Experimental Sound for Film (Units: 3)

Prerequisite: Restricted to graduate Cinema students or permission of the instructor.

Introduction to a basic set of skills and techniques for creating experimental sound for film, video, documentary, and animation. Development of an in-depth understanding of contemporary methods of sound design, and incorporation of digital/new media in the compositional processes. Gain practical knowledge about computer-based programming systems for sound design and algorithmic approaches to music composition.

CINE 730 Experimental Cinema Workshop (Units: 3)

Prerequisite: Restricted to graduate Cinema students or permission of the 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 graduate Cinema students.

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 graduate Cinema students.

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 graduate Cinema students.

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 Postcolonial Cinema (Units: 3)

Prerequisite: Restricted to graduate Cinema students.

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 graduate Cinema students.

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 graduate Cinema students.

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 graduate Cinema students; introductory screenwriting; permission of the 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; 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 765 Internship (Units: 3)

Prerequisite: Restricted to graduate Cinema students.

Field experience with production entities and organizations within the cinema industry. May be repeated once with the permission of the instructor.

CINE 770 Film Production Research (Units: 3)

Prerequisites: Restricted to second-year M.F.A. students; CINE 702; concurrent enrollment in CINE 726.

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 Animation Production Practice (Units: 3)

Prerequisite: Graduate students or permission of the instructor.

Independent practice exploring animation and visual effects techniques. May be repeated for a total of 9 units.

CINE 820 Seminar in Critical Theory (Units: 3)

Prerequisite: Restricted to graduate Cinema students.

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 grade only)

CINE 852 Directed Experience in Film Education (Units: 3)

Prerequisite: Graduate Cinema students and permission of the instructor.

Introduction to basic elements in course preparation, teaching, and assessment in the field of cinema. (Plus-minus letter grade only)

CINE 894 Creative Work Project (Units: 3)

Prerequisites: CINE 770, approval of thesis project proposal, permission 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. (CR/NC, RP)

CINE 897 Research Projects in Cinema Studies (Units: 3)

Prerequisites: Restricted to M.A. Cinema students; CINE 700; and permission of the instructor.

Methods of research for individual graduate projects in cinema studies. Development of a problem of interest to the student. (Plus-minus letter grade, RP grading only)

CINE 898 Master's Thesis (Units: 3)

Prerequisites: Permission of the 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)

Prerequisite: Permission of the 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.