



CINEMA STUDIES PROGRAM
Spring 2014 Course List
(See page 2 for CINE course descriptions.)

FUNDAMENTAL

Fundamental: A

ENG 260 Media Aesthetics
 J 201 Media and Society

Fundamental: B

ENG 267 History of Motion Picture II:
 from 1960s to the Present

PRODUCTION

Production: A

ENG 270 Intro Narrative Cine Prod

Production: B

ARTD 252	Interactive Digital Arts	CINE 425	Top CINE Prod Avid
*ARTD 361	Intro to Animation	CINE 425	Top CINE Prod Music Video
*ARTD 412	Experiment Animation	*J 331	Digital Video Production
*ARTD 415	Video Art: Exper Film	*J 421	Documentary Production
*CINE 410	Advanced Screenwriting		

CORE COURSES

Core Courses: A

CINE 330 Film Festivals
 ENG 380 Film, Media & History
 J 412 Top US Film Industry
 J 412 Top Political Economy

Core Courses: B

CINE 399 Sp St Digital Cinema
 CINE 410 Stars and Performance
 ENG 381 Film, Media & Culture

Core Courses: C

CINE 399 Sp St Global Television
 JPN 307 Intro Japanese Lit
 JPN 410 JPN Cinema Studies
 (taught in Japanese)
 KRN 399 Sp St Korean Lit/Film
 SCAN 317 Dir, Mvmts, & Manifest

GENERAL ELECTIVES

AAD 409	Prac Film Festival Opp II	J 320	Gender, Media & Diversity
AAD 410	Adrenalin Film Project	J 396	International Communication
CINE 404	Internship	J 412	Top Comedy in Media
CINE 405	Read Independent Study	MUS 380	Film: Drama/Photo/Mus
ENG 488	Top Native Am Lit/Film	PS 350	Politics and Film
HC 444H	Top Civil Rights 1964 (Honors College students only)		

* Course permission required; complete the [request form](#). Please contact shaunar@uoregon.edu with questions.

University of Oregon, Cinema Studies Program
Spring 2014 Course Offerings!

CINE 330: Film Festivals (4 credits)

Monday/Wednesday 4:00-5:20 p.m. / Richard Herskowitz

This course probes the evolution of film and media arts festivals and their efforts to create a more active and participatory public sphere for the appreciation and discussion of media. Festivals will also be explored as centers of innovation for the entertainment and arts industries. The course surveys the histories of film festivals in relation to their forms, functions, operations, marketing, curatorial missions, and social impacts. Students will attend and go behind the scenes of the Cinema Pacific Film Festival, and then learn the history of international film festivals and their diverse forms.

CINE 399: Digital Cinema (4 credits)

Monday/Wednesday 10:00-11:50 / HyeRyoung Ok

This class examines the impact of digital technology on diverse dimensions of the cinematic experience, including production, delivery, consumption, and aesthetics. Through readings and screenings, we will explore the ways in which the institution of cinema has shaped and reflected the development of digital technology and cultural perceptions of technological change. We will discuss such topics as the relationship between cinema and technology, digital production and reception, digital aesthetics (including database narrative and representations of technology) the development of special effects, media convergence, and web-based and mobile cinemas.

CINE 399: Global Television (4 credits)

Monday/Wednesday 2:00-3:50 / Lauren Bratslavsky

This course introduces students to global television studies, including the production, textual, and reception aspects of television. We will discuss theories of global flow, the reception of American media abroad, media conglomerates, and focus on various case studies of circulation, remakes, and franchises.

CINE 410: Advanced Screenwriting (4 credits)

Tuesday 4:00-6:50 / Cai Emmons

This class is designed for those who have completed Beginning Screenwriting and who have written a successful short film script. The intent is to help students build the skill set to begin doing the more complex story development required in the writing of feature films. The class will watch several feature films and concurrently read the scripts for those films, analyzing in class the elements which make those films successful.

CINE 410: Stars and Performance(4 credits)

Tuesday/Thursday 2:00-3:50 / Sergio Rigoletto

The course examines how stars are produced and marketed by the entertainment industries (and why), the ways in which they signify within film narratives and how they relate to spectatorial fantasy and desire. What does a star bring into a movie? To what extent is the analysis of stardom useful to understand spectators' fascination with cinema? How can understanding stars help us to think about the relation between media, ideology, society and individuality? During the course we will analyze a set of connotations associated with a numbers of stars, how such connotations are produced and how they resonate in the films in which these stars perform. We will examine the emergence of the star system in Hollywood, its development and contemporary examples of stardom. The focus of the course will be transnational: the case studies will be from the US, Italy, France, Germany and Japan.

CINE 425: Cine Production—Music Video (4 credits)

Tuesday/Thursday 12:00-1:50 / Andre Sirois

This course combines a study of the developing aesthetics of music videos with actual production. Students will specifically learn about different genres and directors of music videos and explore numerous ways of telling stories and promoting songs/artists through music videos. The main focus of the course is on the production process: from writing and pitching treatments and presenting storyboards to on location filming to post-production technique and execution. While there will be several individual assignments, the majority of work in this class will be done with a team of peers to produce a professional music video with the opportunity to collaborate with local artists.

CINE 425: Cine Production—Avid (4 credits)

Tuesday/Thursday 10:00-11:50 a.m. / Kevin May

In this class students will be trained in the industry standard non-linear editing software, Avid Media Composer 7.0. Our Avid Certified Instructor will use Avid's curriculum along with our own additional content focusing on editing theory and practice to give students a complete understanding of the software's workflow and operations. The class will also strengthen students' overall editing technique and help them to better comprehend the art form of editing.