



CINEMA STUDIES PROGRAM

Winter 2013 Course List

FUNDAMENTAL

Fundamental: A

ENG 260 *Media Aesthetics*
 J 201 *Media and Society*

Fundamental: B

ENG 266 *Hist of Motion Picture II
 From 1927 to the 1960s*

PRODUCTION

Production: A

ARTD 256 *Intro to Production*
 J 208 *Intro Documentary Prod*

Production: B

ARTD 251 *Time Based Digit Arts*
 ARTD 252 *Interactive Digit Arts*
 ARTD 361 *Intro to Animation*
 ARTD 412 *Experiment Animation*
 ARTD 415 *Video Art: Exper Film*
 CINE 399 *Sp St Begin Screenwrtg*
 CINE 399 *Sp St Sound TV/Film*
 J 331 *Digital Video Prod*

CORE COURSES

Core Courses: A

CINE 399 *Sp St Copyright/Creat Commons*
 ENG 380 *Film, Media, and Hist*

Core Courses: B

CINE 410 *Classical Film Theory*
 COLT 410 *Surrealist Film*
 ENG 381 *Film, Media, and Culture*
 J 416 *Survey of Documentary*
 J 467 *Topic Global Reality TV*
 RL 407 *Sem Authorship in Cine*

Core Courses: C

CINE 399 *Sp St Trans Asian Film*
 CINE 410 *Queer European Cinema*
 COLT 410 *Asian Horror*
 ENG 399 *Sp St Irish Film*
 ES 370 *Topic Native Amer in Film*
 GER 355 *Cine Hist Theory Prac*
 SCAN 315 *Nordic Cinema*

GENERAL ELECTIVES

Electives

CINE 399 *Sp St Intern/Job Search*
 CINE 404 *Internship*
 CINE 405 *Reading*
 J 314 *Intro to Media Studies*
 J 320 *Gender, Media & Diversity*
 J 396 *International Communication*
 AAD 409 *Prac Film Festival Op I*
 J 412 *Topic Comedy in Media*
 PS 350 *Politics and Film*

University of Oregon, Cinema Studies Program
Winter 2013 New Course Offerings!

CINE 399: Sound TV/Film

Monday/Wednesday 12:00-1:50 / Instructor: Dr. Andre Sirois

This class is a synthesis of analysis and production in respect to the uses of sound in film and TV. Students will begin with historical context and move into studying sound in TV/film, sound design/designers, sound and Foley artists, etc. and overview sound studies/theory. Students will also be taught about acoustics and sound physics, as well as practical knowledge in recording techniques, hardware, and post-production mixing techniques.

CINE 399: Internship/Career Development (2 credits)

Tuesday/Thursday 12:00-12:50 / Shauna Riedel-Bash

Are you looking for an internship or job? Do you have a strong resume and cover letter? This class prepares students for a successful internship or career search through exploring strengths and applying them to their job search, writing a strong resume and cover letter, practicing networking skills, learning and practicing interviewing skills, and by conducting an informational interview. Student will leave the course with a career action plan and toolkit to apply to internships and jobs.

CINE 399: Copyright Culture & Creative Commons

Tuesday/Thursday 8:00-9:50 / Instructor: Dr. Andre Sirois

A comprehensive analysis of the historical developments in intellectual property law, the cultures surrounding these laws, and their socio-economic implications: from hip-hop sampling and appropriation art to content licensing and the Creative Commons.

CINE 399: Trans Asian Film

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

Asia Pacific film and media is increasingly becoming part of our everyday media landscape, from Japanese animation, to Hollywood remakes of J-horror and Korean drama, to Asian co-productions, blockbusters and gaming. This course explores regional border crossing in the Asia Pacific across a range of popular media – film, video, television, animation and gaming. This class will examine the ways in which travel and exchange have both occurred and been imagined across a recent history of Asia Pacific media from the mid twentieth century.

CINE 410: Classical Film Theory

Tuesday/Thursday 2:00-3:50 / Katharina Loew

What is cinema? What is its nature? Is cinema an art form? What distinguishes cinema from the other arts? Does the cinema inherently favor certain kinds of content and modes of expression? How can we describe cinema's relationship to reality? In the first half of the twentieth century, a series of highly influential writings on film emerged, which have been foundational to the study of film. This course will provide a critical survey of some of the principal authors, concepts, and films of this period, which define the contours of classical film theory. The emphasis will be on theorists writing in the context of French, Russian and German cinema between the 1910s and the 1960s, including Hugo Münsterberg, Rudolf Arnheim, Sergei Eisenstein, Siegfried Kracauer, Béla Balázs and André Bazin.

CINE 410: Queer European Cinema

Monday/Wednesday 4:00-5:50 / Sergio Rigoletto

This course will explore some of the opportunities for thinking about sexuality, identity and borders that might emerge out of the open encounter between the concepts of 'Queer' and 'Europe' in films. The course aims to come to grasp with the rich tradition of queer-themed films made in Europe since the 1960s and 1970s. We will look at films coming from a number of European countries which tease the notion of 'border' both as a concrete physical and legal reality and as a metaphor for thinking about gender identity, bodies and desire.