

**CINEMA STUDIES PROGRAM***Spring 2013 Course List***FUNDAMENTAL*****Fundamental: A***

ENG 260 Media Aesthetics
 J 201 Media and Society

Fundamental: B

ENG 267 History of MP III
 1960s to the Present

PRODUCTION***Production: A***

ENG 270 Intro to Production: Narrative

Production: B

ARTD 252	Interactive Digital Arts	*CINE 410	Advanced Screenwriting
*ARTD 415	Video Art: Exper Film	FLR 407	Sem Video Fieldwork
*CINE 399	Music Video Production	*J 331	Digital Video Production

CORE COURSES***Core Courses: A***

CINE 399 Film Festivals
 ENG 380 Film, Media & History
 ENG 485 Television Studies
 J 412 Top Political Econ of Media
 J 412 Top US Film Industry

Core Courses: B

CINE 399 Neorealism
 COLT 410 Listening to Cinema
 ENG 381 Film, Media & Culture
 ENG 496 Topic: Female Stars
 J 412 Topic: Understanding Disney

Core Courses: C

SCAN 317 Directors, Movements &
 Manifestos
 AHA London Calling (study abroad)

GENERAL ELECTIVES***Electives***

AAD 408 Work Participatory Media & Social Prac
 AAD 409 Prac Film Festival Operations II
 AAD 410 Adrenalin Film Project
 CINE 404 Internship
 CINE 405 Read Independent Study
 HIST 396 Samurai in Film
 J 320 Gender, Media & Diversity
 J 396 International Communication
 MUS 380 Film: Drama/Photography/Music
 RUSS 351 Russian Lit & Film
 AHA Documenting London (study abroad)

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

University of Oregon, Cinema Studies Program
Spring 2013 Course Offerings!

CINE 399: Neorealism

**Tuesday/Thursday 10:00-11:20 / Instructor: Sergio Rigoletto, Assistant Professor,
Italian & Cinema**

The term Neorealism refers to a set of films made in Italy at the end of WW2. This was a time when the country was in ruins and the Italian film industry was on its knees: the main film studios in Rome (Cinecittà) had been expropriated and turned into refuge camps; equipment to shoot films was extremely hard to find and electrical power supply was very limited. Rather than making film production impossible, these obstacles actually instigated the emergence of a new way of making films. Shooting on location and in available light became a necessity; and because of the impact of the war on the landscape, contemporary reality became the inevitable prime subject matter. This particular way of making films had a huge influence around the world: the famous Indian director Satyajit Ray talked about his encounter with neorealism as a life-changing experience; but Neorealism also influenced heavily Hollywood cinema and represented an ideal reference point for the French New wave. The course will provide an overview of Neorealist cinema within its particular social, economic and industrial contexts. Students will learn what particular formal and technical specificities characterized Neorealist filmmaking. They will also explore the aesthetic and ethical significance of Neorealism in the context of world cinema and its particular attitude to reality.

CINE 410: Advanced Screenwriting*

Tuesday 4:00-6:50 / Instructor: 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 begin with a workshop of two to three weeks in which the students' previously written short film scripts will be discussed and critiqued in detail. These workshop discussions will provide a springboard for a deeper examination of various craft issues (structure, character development, dialogue, etc.) which were introduced in the beginning class. After the workshop period, the focus will be directed to the challenges of structuring a long-form (feature) film. 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 399: Music Video Production*

Tuesday/Thursday 12:00-1:50 / Instructor: Dr. Andre Sirois

This course combines the study of the history and developing aesthetics of music videos with actual production. Students will specifically learn about, analyze, and discuss different genres and directors of music videos within historical eras, as well as learn about the numerous ways of telling stories and promoting songs/artists through music videos. Students will learn about the music video production process, including working with a group of peers in producing an actual music video to gain "real life" experience with a client.

CINE 399: Film Festivals

Monday/Wednesday 4:00-5:20 / Instructor: 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. During the first three weeks of the class, students will attend and go behind the scenes of the Cinema Pacific Film Festival. In the following weeks, students will learn the history of international film festivals and their diverse forms, including film markets and themed festivals that build community identity. A second film festival immersion will take place in late April during the DisOrient Film Festival. Students will engage in in-class conference calls with festival professionals and discuss current issues, including how film festivals are adapting to new media technologies and online audiences.