

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

ENG 260 Media Aesthetics  
J 201 Media and Society

***Fundamental: B***

ENG 265 History of MP I  
From Beginning to 1945

**PRODUCTION*****Production: A***

J 208 Intro to Documentary Production

***Production: B***

ARTD 251	Time-based Digital Arts	CINE 320	Beginning Screenwriting
*ARTD 361	Intro to Animation	CINE 425	Cine Production: Sound
*ARTD 379	Intro to Video Art	*J 331	Digital Video Production

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

ENG 380 Film, Media & History  
J 412 Top US Film Industry

***Core Courses: C***

EALL 410 Transnational Film Authors  
ES 370 Top Nativ Amer Genre & Films  
GER 355 German Cinema  
SCAN 316 History of Cinema

***Core Courses: B***

CINE 399 Sp St TV Comedy  
CINE 410 Hitchcock  
ENG 486 New Med & Digital Cul  
J 412 Top Understand Disney

**GENERAL ELECTIVES*****Electives***

CINE 404	Internship	J 320	Gender, Media & Diversity
CINE 405	Read Independent Study	J 396	International Communication
COLT 380	Tokyo Cyberpunk	PS 350	Politics and Film
COLT 380	Asian Horror**	RUSS 407	Sem Roaring 20s
FLR 485	Film & Folklore		

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

\*\*COLT 410 Asian Horror is now COLT 380, and DOES NOT count as a Core course. COLT 380 Asian Horror will count as a General Elective

**University of Oregon, Cinema Studies Program**  
**Fall 2013 Course Offerings!**

**CINE 399: Sp St TV Comedy**

**Monday/Wednesday 2:00 – 3:50 p.m. / Instructor: tba**

“TV Comedy: Past and Future” uses the situation comedy to explore the historical, industrial, and narrative contexts of television--including theories and analyses of genre, narrative, representation, and form. Focusing on key issues within each decade--such as the “socially relevant” topics of the 1970s or the impact of postmodern narrative forms in shows like *Arrested Development* or *Community*--the course highlights how the medium of television has adapted to an increasingly digital environment. By the end of the course, you will understand the sitcom in a variety of new and significant ways; be able to analyze according to representations and constructions of identity; develop arguments using key theories of the medium; and enhance your academic writing skills through peer review and revision.

**CINE 425: Cine Production: Sound**

**Monday/Wednesday 10:00-11:50 a.m. / Instructor: Dr. Andre Sirois**

In this class you will learn how to hear, listen, make, and think about sound and audio for film, television, and video games. You will study acoustics and sound physics, and apply that knowledge to field recording, Foley work, sound effect production, and mixing. In the course we will also consider sound theory and analysis as applied to its use on screen media in order to enhance actual production skills.

**CINE 410: Hitchcock**

**Tuesday/Thursday 10:00-11:50 a.m. / Instructor: Asst. Professor Katharina Loew**

Alfred Hitchcock is one of the most celebrated filmmakers of all time. His combination of popular success, innovative techniques, and widespread influence on other filmmakers remains unique in film history. Hitchcock’s distinctive style was vigorously visual, stressing imagery over dialogue and interrelating narrative, spectator, and character point of view. François Truffaut, a leading director of the French New Wave, praised his unique ability “to film directly, that is, without resorting to explanatory dialogue, such intimate emotions as suspicion, jealousy, desire and envy.” Hitchcock’s meticulously orchestrated psychological thrillers, which immortalized him as a master of suspense, shock, and the macabre, are simultaneously characterized by comic ironies and anomalies. Focusing on the relationship between suspense, sensation, and perception in Hitchcock’s most famous films, we will study their visual style, narrative techniques, and the role of humor as well as famed technological innovations. Screenings will include: *Blackmail*, *Strangers on a Train*, *Notorious*, *Vertigo*, *Rear Window*, *North by Northwest*, *Psycho*, and *The Birds*.

**CINE 320: Beginning Screenwriting**

**Monday/Wednesday 5:00-6:20 p.m. / Instructor: Cai Emmons**

The intent of this course is to learn the basics of writing for the screen. The class will examine the various elements of a good screenplay, including: visual storytelling, three-act structure, characterization, dramatization, dialogue, screenplay formatting, etc. Students will spend time viewing and analyzing both feature films and short films in the interests of understanding how a screenplay is put together. Writing exercises will be done in preparation for the creation of a final script for a 10-15-minute film, due at the beginning of exam week. The emphasis in this class is on *dramatic* screenwriting with an eye towards what Hollywood expects from a good screenplay. Students will not be writing *experimental* films, *art* films, or *documentaries* in this class. Though there may be some references to television, they will not be writing scripts for television, which poses different challenges. Students may write comedy, thriller, action-adventure, drama, science fiction, or fantasy, but whatever they choose to write will contain sound dramatic structure and rich characterization.