

**CINEMA STUDIES PROGRAM***Winter 2014 Course List***FUNDAMENTAL*****Fundamental: A***

ENG 260 Media Aesthetics
J 201 Media and Society

Fundamental: B

ENG 266 History of Motion Picture II:
from 1927 to the 1960s

PRODUCTION***Production: A***

ARTD 256 Intro to Production

Production: B

ARTD 251	Time-based Digital Arts	CINE 320	Beginning Screenwriting
ARTD 252	Interactive Digital Arts	CINE 425	Top CINE Prod Avid
*ARTD 361	Intro to Animation	*J 331	Digital Video Production
*ARTD 379	Intro to Video Art	J 421	Documentary Production
ARTD 415	Video Art: Exper Film		

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

CINE 399 Sp St South Park & Society
ENG 380 Film, Media & History
ENG 485 Television Studies

Core Courses: B

CINE 399 Sp St Billy Wilder
ENG 381 Film Media and Culture
ENG 490 Top Comedy & Grotesque
J 416 Survey of Documentary
J 467 Top Global Reality TV
PHIL 332 Philosophy of Film

Core Courses: C

CINE 350 Gender & Sexuality Europe
EALL 410 Visions of Empire
ITAL 407 Sem Pop Genre Cinema
(taught in Italian)
J 467 Top Latin Amer Cinema
JPN 410 Akira Kurosawa Films
KRN 360 Contemp Korean Film
SCAN 315 Nordic Cinema

GENERAL ELECTIVES

AAD 409	Prac Film Festival Op I	HIST 396	Samurai in Film
CINE 399	Sp St Intern/Job Search	HIST 410	West US Pop Culture
CINE 404	Internship	J 320	Gender, Media & Diversity
CINE 405	Read Independent Study	J 396	International Communication
CLAS 399	Sp St Film Ancient Wld	J 412	Top Comedy in Media
COLT 380	Top Surrealist Cinema	PS 350	Politics and Film
COLT 380	Top Listen to Cinema		

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

**COLT 410 Top Surrealist Cinema is now COLT 380, and COLT 410 Top Listen to Cinema is now COLT 380. Both classes will count as General Electives, and WILL NOT count as Core courses.

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

CINE 350: Gender & Sexuality in European Cinema (4 credits)

Tuesday/Thursday 2:00-3:50 p.m. / Sergio Rigoletto

In this course, students will understand European Cinema in three key ways. First, they will learn how to understand representations of gender and sexuality using formal cinematic analysis. They will also contextualize such representations within a specific European culture and cinema. Finally, they will develop analytical writing about European film that considers: the role of actors/filmmakers in promoting or challenging certain ideas of gender and sexuality; how theoretical traditions—such as feminism, queer, gay liberation—have informed and critiqued the construction of gender and sexuality; and/or the social and political contexts within which representations of gender and sexuality have circulated.

CINE 399: Billy Wilder (4 credits)

Tuesday/Thursday 10:00-11:50 / Katharina Loew

Billy Wilder was one of the most brilliant and versatile filmmakers of the twentieth century. Active between 1929 and 1981, Wilder made films in almost every genre. Unlike most *auteurs* he co-wrote all of the twenty-six feature films he directed, which resulted in a remarkably consistent and multifaceted oeuvre. Wilder's cinema systematically blurs boundaries between comedy, romance and drama. A humanist and unwavering moralist, Wilder is compassionate with human weakness, yet incessantly castigates hypocrisy, callousness and moral corruption. While famous for his witty dialogue, jokes are not harmless fun for Wilder; they embellish, obscure or counter-balance the serious, ethical core of his films. His humor is dark, sharp, and often melancholic and touching. Aided by Sigmund Freud's famous theory of the joke, this course examines the sophisticated and highly complex function of jokes and humor in Wilder's oeuvre.

CINE 399: Internship/Career Development (2 credits)

Monday/Wednesday 3:00-3:50 / 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 those strengths to the job search, writing a strong resume and cover letter, practicing networking skills, learning and practicing interviewing techniques, and conducting an informational interview. Students will leave the course with a career action plan and toolkit to apply to internships and jobs.

CINE 399: South Park & Society (4 credits)

Monday/Wednesday 2:00-3:50 / Andre Sirois

South Park & Society uses the animated cartoon as the launch point for understanding the representation of social issues in the media and critical cultural and social theories. In this course we will examine how *South Park* has represented or parodied labor/class, race, religion, capitalism, the media, gender, sexuality, patriotism, politics/democracy, celebrity, censorship, etc. Because each episode was made the week before it was aired, we will also use the cartoon to examine the specific historical moment and social issues of that time in order to better understand the significance of each episode and its social critique. Under the surface of *South Park's* perceived vulgarity is a mechanism for media literacy, a skill that students will develop and sharpen in this class.

CINE 425: Cine Production—Avid (4 credits)

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

The Cinema Studies Program is proud to offer a 4-credit course to train students in the industry standard non-linear editing software, Avid Media Composer 7.0. In this class, taught by one of our Avid Certified Instructors, we 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. At the end of the term students may take Avid's exam with the opportunity to become Avid Certified Users for a fee of \$25. Please note that the User Exam is not a part of your class grade. Taking the test is not required.