

**CINEMA STUDIES PROGRAM***Fall 2015 Course List**(See page 2 for CINE course descriptions.)***FUNDAMENTAL*****Fundamental: A***

ENG 260 Media Aesthetics
 J 201 Media and Society >2

Fundamental: B

ENG 265 History of Motion Picture I:
 The Silent Era >1

PRODUCTION***Production: A***

CINE 270 Intro Narrative Cinema Prod*
 J 208 Intro to Documentary Production

Production: B

ARTD 251 Time-Based Digital Arts
 ARTD 361 Intro to Animation
 ARTD 379 Intro to Video Art
 CINE 320 Beginning Screenwriting

Production: B (contd.)

CINE 408 Workshop: AVID**
 CINE 425 Top Sound for Screens
 J 331 Digital Video Production

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

CINE 399 Sp St U.S. Indie Cinema
 J 412 Top Media Sexualities
 J 412 Top Understand Disney
 J 412 Top U.S. Film Industry

Core Courses: B (contd.)

ENG 486 New Media & Digital Culture
 J 412 Top How to Watch TV
 RL 407 Sem Media Authenticity

Core Courses: B

CINE 410 Qual TV: Breaking Bad
 ENG 381 Film, Media & Culture >1>IP
 ENG 410 Queer Productions

Core Courses: C

ENG 488 Top Race Global Cinema

GENERAL ELECTIVES

CINE 404 Internship
 CINE 405 Read Independent Study
 J 320 Gender, Media & Diversity >IP
 J 396 International Communication
 J 412 Top Comedy in Media
 J 412 Top Comm & Democracy
 J 467^ Top Documenting War
 PS 350 Politics and Film

* Previously taught as ENG 270; not repeatable.

** Standard 10-week class. Previously taught as CINE 399 Sp St Cine Prod AVID and CINE 425 Cine Prod AVID; not repeatable.

Please contact cineadvising@uoregon.edu with questions.

University of Oregon, Cinema Studies Program
Fall 2015 Course Offerings!

CINE 270: Intro Narrative Cinema Prod (4 credits); Monday/Wednesday, 12:00-1:50 p.m. / Masami Kawai

This class focuses on learning the basics of film production. We will explore the processes of pre-production, production, and post-production. The first part of the course will introduce film grammar, equipment, set protocol, and editing. In the second part of the class, we will put the concepts we learned in the first few weeks into practice by rotating different crew positions on multiple film shoots. Throughout the course, students will develop the relationship between theory and practice by viewing selected film clips as case studies, practicing film grammar and techniques, and critiquing the exercises of peers. All the film shooting will be done in class, but there's significant work required outside of class.

CINE 320: Beginning Screenwriting (4 credits); Tuesday/Thursday, 2:00-3:50 p.m. / Masami Kawai

This course examines screenwriting for short films. In order to learn the craft of writing for film, we will explore visual storytelling, structure, characterization, dramatization, dialogue, and screenplay formatting. The class will combine analytical and practical approaches. Through the analysis of internationally acclaimed short films and published screenplays, we will identify the elements that make a successful script. Building upon these insights, students will develop their own screenplays through writing exercises and the process of generating multiple revisions that will be critiqued by peers. By the end of the course, students will complete a polished script for a short film, develop the skills to give and receive productive feedback, and acquire an understanding of the scriptwriting process.

CINE 408: Workshop: AVID (standard 10-week class; 4 credits); Tuesday/Thursday, 10:00-11:50 a.m. / Kevin May

(Previously taught as CINE 399 Sp St Cine Prod AVID and CINE 425 Cine Prod AVID; not repeatable)

This course, taught by one of our Avid Certified Instructors, will train students in the industry standard non-linear editing software, Avid Media Composer. The course follows Avid's curriculum along with 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 become proficient in the art form of non-linear editing. In the course we will focus in-depth on project and media organization, numerous tools and shortcuts used to refine an edit, and effects, including tracking, color correcting, and multilayer effects. Additionally, at the end of the term students will take Avid's Certification Exam with the opportunity to become Avid Certified Users.

CINE 399: Sp St U.S. Indie Cinema (4 credits); Tuesday/Thursday, 10:00-11:50 a.m. / Daniel Steinhart

What is "independent" cinema? This course explores what independent cinema means through a study of the art and industry of contemporary indie film in the United States. After establishing the historical precedent of independent production, we survey a range of work, starting from the "Sundance-Miramax" era of the 1990s to the present day, as indie filmmakers are increasingly moving into cable and web TV. Along the way, we consider how independent cinema has served as both an alternative to Hollywood and a subdivision of it in terms of production, distribution, and exhibition. We examine key filmmakers and movie companies, as well as organization such as the Sundance Institute. We also study the innovations that indie filmmakers have brought to storytelling, style, and representation. Ultimately, students will gain a better understanding of how independent cinema works by combining industrial, cultural, and aesthetic perspectives.

CINE 410: Quality TV: Breaking Bad (4 credits); Monday/Wednesday, 4:00-5:50 p.m. / Sergio Rigoletto

The so-called "Quality Television" is thought to have redefined traditional TV conventions, by adopting, for example, what is often considered a "cinematic style" and by openly engaging in rather controversial political and cultural issues. This course examines the AMC show *Breaking Bad* in the context of this recent phenomenon. The course explores the complex philosophical questions raised by this TV show through an analysis of its narrative, style, production history, and critical reception.

CINE 425: Top Sound for Screens (4 credits); Tuesday/Thursday, 12:00-1:50 p.m. / 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, ADR, sound effect production, and mixing. Students will learn about recording techniques for cinematic production, specifically booming and mixing on location, as well as multiple mic and plant mic techniques on set. In the course we will also consider sound theory and analysis by deconstructing examples of cinematic sound design in order to enhance actual production skills.