

**CINEMA STUDIES PROGRAM***Fall 2014 Course List**(See page 2 for CINE course descriptions.)***FUNDAMENTAL*****Fundamental: A***

ENG 260 Media Aesthetics  
 J 201 Media and Society

***Fundamental: B***

ENG 265 History of Motion Picture I:  
 The Silent Era

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

J 208 Intro to Documentary Production

***Production: B***

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|----------|-------------------------|----------|--------------------------|
| ARTD 251 | Time-based Digital Arts | CINE 399 | Top CINE Prod AVID       |
| ARTD 361 | Intro to Animation      | CINE 425 | Top CINE Prod DSLR       |
| ARTD 379 | Intro to Video Art      | CINE 425 | Top Directing            |
| CINE 320 | Beginning Screenwriting | J 331    | Digital Video Production |

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

CINE 399 Sp St Production Studies  
 ENG 380 Film, Media & History  
 J 412 Top US Film Industry

***Core Courses: C***

CINE 399 Sp St Global Blockbuster  
~~CINE 410 Top Italian Post War Cinema~~  
 (cancelled)  
 EALL 407 Sem Transnational Anime  
 RL 407 Sem Realism in Film

***Core Courses: B***

ENG 381 Film, Media & Culture  
 ENG 488 Top Race/Sex/Stardom  
 J 412 Top Understanding Disney

**GENERAL ELECTIVES**

CINE 404 Internship  
 CINE 405 Read Independent Study  
 COLT 380 Top Tokyo Cyberpunk  
 COLT 380 Top Asian Horror  
 HIST 396 Samurai in Film  
 J 320 Gender, Media & Diversity  
 J 396 International Communication  
 J 467 Top Latinos and Media  
 PS 350 Politics and Film

Please contact [cineadvising@uoregon.edu](mailto:cineadvising@uoregon.edu) with questions.

**University of Oregon, Cinema Studies Program**  
**Fall 2014 Course Offerings!**

**CINE 320: Beginning Screenwriting (4 credits); Monday/Wednesday, 2:00-3:20 p.m. / Cai Emmons**

The class will examine the various elements of a good screenplay, including: visual storytelling, three-act structure, characterization, dramatization, dialogue, screenplay formatting, etc. Writing exercises will be done in preparation for the creation of a final script for a 10-15-minute film. 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, *television* scripts, or *documentaries* in this class. 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.

**CINE 399: Top Cine Production—AVID (4 credits); Monday/Wednesday, 10:00-11:50 a.m. / Kevin May**

In this class students will be trained in the industry standard non-linear editing software, Avid Media Composer 7.0. Our Avid Certified Instructor will 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.

**CINE 399: Sp St Global Blockbuster (4 credits); Tuesday/Thursday, 10:00-11:50 a.m. / HyeRyoung Ok**

This course explores one of the most visible, yet least critically discussed forms of popular culture: the movie blockbuster. We will endeavor to evaluate or re-evaluate the cultural significance of this often easily dismissed cultural phenomenon by positioning it at the intersections of such discourses as globalization, transnationalism, film historiography and genre. This class will survey the global dissemination of the movie blockbuster and focus on blockbusters, spectacles or "event movies" from around the world, including, but not limited to, China, Hong Kong, Japan, South Korea, Brazil, and India. In addition to looking into the formal, aesthetic, and industrial elements of blockbusters across nations, the analysis of films will lead us to interrogate cinematic and cultural constructions of history, nation, gender and sexuality.

**CINE 399: Sp St Production Studies (4 credits); Tuesday/Thursday, 2:00-3:50 p.m. / Daniel Steinhart**

This course examines the lived realities of film and television production workers. Our particular focus is not on the "production of culture" but rather on the "cultures of production" and the ways that production work itself is a meaningful cultural practice. Special emphasis will be placed on the socio-professional rituals and production narratives through which workers make sense of their labor and creative work. Using various case studies, students will consider not only producers and directors but also "below-the-line" workers, including gaffers, editors, and camera crews. Throughout, we will take up a range of issues that have impacted production work, including the changing dynamics of labor, "runaway" filmmaking, and digital convergence.

**(Cancelled) CINE 410: Top Italian Post-War Cinema (4 credits); Mon/Wed, 5:00-6:50 p.m. / Sergio Rigoletto**

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: 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. 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 425: Top Cine Production—DSLR (4 credits); Tuesday/Thursday, 12:00-1:50 p.m. / Andre Sirois**

Narrative DSLR Filmmaking explores the use and power of DSLR camera for narrative production. This class combines the art and science of filmmaking where we will learn how to employ DSLR cameras and prime lenses to achieve a film look/aesthetic. This class is centered on hands-on learning; topics include exposure, color and lenticular theories, lighting, lensing, shutter, aperture, ISO/ASA, and related hardware use (tripod, shoulder mounts, follow focus, etc.), as well as how a DSLR actually works technologically.

**CINE 425: Top Directing (4 credits); Monday/Wednesday, 12:00-1:50 p.m. / Staff**

This course focuses on the building blocks of directing narrative films: the shot, mise-en-scène, concept, the actor, environment, sound and montage. Assignments are designed to explore aspects of visual expression through the use of composition, rhythm, and point-of view, moving from black and white, silent compositions to the use of color, non-synch sound, and editing. Student work is screened and critiqued by the instructor and the class.