

**CINEMA STUDIES PROGRAM***Winter 2016 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 266 History of Motion Picture II:
 from 1927 to the 1960s >1

PRODUCTION***Production: A***

ARTD 256 Intro to Production

Production: B

ARTD 251 Time-Based Digital Arts
 ARTD 252 Interactive Digital Arts
 ARTD 361 Intro to Animation

Production: B (contd)

ARTD 379 Intro to Video Art
 ARTD 412 Experiment Animation
 ARTD 415 Video Art: Exper Film
 CINE 320 Beginning Screenwriting
 J 331 Digital Video Production

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

CINE 399 Sp St The Daily Show
 CINE 399 Sp St Production Studies
 J 412 Top U.S. Film Industry
 J 496 Top Copyright & Media

Core Courses: B (contd)

J 424H Top Honors Cine Censor
 (Journalism Honors only)
 J 467 Top Global Reality TV
 JPN 407 Sem Auteur Cinema

Core Courses: B

CINE 399 Sp St Music Television
 ENG 381 Film Media and Culture >1>IP
 ENG 410 Queer Productions II
 ENG 486 New Media & Digital Culture
 J 412 Top Global Mobile Med Cult
 J 416 Survey of Documentary

Core Courses: C

GER 355 German Cinema >1>IC
 J 412 Transnational Asian Film/Media
 J 467 Top Latin Amer Cinema
 JPN 471 Japanese Cinema >IC
 KRN 361 Krn Pop Cul & Transnat >1>IC
 SCAN 316 History of Cinema >1>IC

GENERAL ELECTIVES

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|----------|------------------------------------------------------------------------------------|---------|-------------------------------|
| CINE 399 | Sp St Cinema Careers (previously Intern/Job Search; please note time change) | J 320 | Gender, Media & Diversity >IP |
| CINE 404 | Internship | J 396 | International Communication |
| CINE 405 | Reading | J 412 | Top Comedy in Media |
| EALL 410 | Visions of Empire | WGS 361 | Gend Film & Television >1>IP |

****Please note:** Cinema Studies students using the recently unveiled "Schedule Builder" will **only** see CINE-prefix classes and not the many courses that compose the major from AAA (Digital Arts courses, etc), CAS (English courses, Romance Languages courses, etc), or SOJC (J courses). As you register, please be sure to reference the [Winter 2016 Course Lists](#) or consult the traditional [Class Schedule](#). If you have any questions or concerns, please make an appointment with the Cinema Studies advisor (cineadvising@uoregon.edu)

University of Oregon, Cinema Studies Program
Winter 2016 Course Offerings!

CINE 320: Beginning Screenwriting (4 credits)

Monday/Wednesday 12:00-1:50 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 399: Cinema Careers (4 credits) (course number may change)

Tuesday/Thursday 12:00-1:50 p.m. / Shauna Riedel-Bash

This course bridges the gap between education and employment; by learning the details of cinema industry jobs students will make informed career decisions, practice communication techniques with informational interviews, implement persuasive writing techniques to communicate their knowledge and skills in resume and cover letter formats, and perfect their best writing and creative pieces and produce a portfolio of their work.

CINE 399: The Daily Show (4 credits)

Tuesday/Thursday 10:00-11:50 a.m. /Caroline Claiborn

This class examines the recent development of cable news comedy programming as it relates to the history, industry, and criticism of television in the United States. Focusing on the cable program *The Daily Show with Jon Stewart*, the course uses readings and screenings to address a range of topics, such as: television aesthetics and comedy, comedic writing and rhetoric, current events and cable news, the development of cable and new media programming, and more.

CINE 399: Music Television (4 credits)

Monday/Wednesday 4:00-5:50 p.m. / Andre Sirois

Music video has changed how we make and consume moving images, as well as frame how we see the world through them. In this class we will look at the history of music video, from the Beatles' promotional films to MTV's heyday in the 1980s to the current era of democratized production/distribution. In that review we will explore conventions of genres, the work of auteur directors, and influential music videos that helped shaped popular culture and cinema (as well as looking at how they were made and received). We will deconstruct music videos to reveal the meanings and consequences of stories told in 3-5 minutes and ask: what do these videos say about race, about gender, about sexuality, about class, about our identities and ourselves? Students will not only gain a deep understanding and appreciation of the genre, but also further build their skills in applying theory to moving images.

CINE 399: 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 culture of production and the ways that production work itself is a meaningful cultural practice. Special emphasis will be placed on analyzing the imagery and rhetoric of production found in making-of documentaries and trade stories. Using various case studies, students will consider not only "above-the-line" personnel, namely film directors and TV showrunners, but also "below-the-line" workers, such as casting agents, camera crews, and interns. Throughout, we will take up a range of issues that impact production work, including labor, gender, and technological change.