



**CINEMA STUDIES PROGRAM**  
*Spring 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 267 History of Motion Picture III:  
 from 1960s to the Present >1

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

CINE 270 Intro to Narrative Cinema  
 Production

**Production: B**

ARTD 252 Interactive Digital Arts  
 ARTD 361 Intro to Animation  
 ARTD 379 Intro to Video Art  
 ARTD 412 Experimental Animation

**Production: B (contd)**

ARTD 415 Video Art: Experimental Film  
 CINE 420 Advanced Screenwriting  
 CINE 425 Topic: DSLR Filmmaking  
 CINE 408 Workshop: Art of Producing  
*(Instructor approval required)*  
 J 331 Digital Video Production  
 J 421 Documentary Production

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

ENG 380 Film Media and History >1  
 J 412 Topic: US Film Industry

**Core Courses: B**

CINE 365 Digital Cinema >1  
 EALL 399 Ang Lee Films

**Core Courses: C**

CINE 350 Gender & Sexuality Europe  
 >1>IP  
 EALL 360 East Asian Cinema >1>IC  
 JPN 410 Radical Cinema  
*(Previously taught as JPN 407  
 Sem Radical JPN Cinema; not  
 repeatable).*  
 KRN 360 Contemporary Korean Film  
 >1>IC

**GENERAL ELECTIVES**

ARB 353 Arab Cinema >1>IC  
 CINE 404 Internship  
 CINE 405 Independent Study  
 COLT 380 Topic: Asian Horror  
 ENG 399 Irish Cinema  
 ENG 488 Race Film: Topic Native  
 J 320 Gender, Media & Diversity >IP

J 396 International Communication  
 J 412 Topic: Comedy in Media  
 MUS 380 Film: Drama/Photo/Music >1  
 PHIL 332 Philosophy of Film >1  
 SPAN 407 Seminar: Revolution Cinema  
*(Taught in Spanish)*

*University of Oregon, Cinema Studies Program*  
*Spring 2016 Course Offerings!*

**NEW! CINE 408–Workshop: Art of Producing (4 credits)**

**Tuesday/Thursday 10:00-11:50 a.m. and Wednesday 6:30-8:50 p.m. / Masami Kawai.**

What exactly does a producer do? Why are producers important, especially for independent cinema? This class examines the ways in which a producer serves as an important force behind a film by shaping the creative and logistical elements of a film production, including the use of innovative methods of financing. In this course, we will have the award-winning producer Neil Kopp guest teach four classes. He will share his approach to film producing with students and provide direct feedback on a specific assignment. We will also look at how producers require business and interpersonal skills and an understanding of changing film markets and audiences. Through practical projects and an analysis of Kopp's body of work, students will learn how to transform a project from script to screen, support a director's vision, and utilize different funding models. In the end, this course seeks to empower students to produce their own projects and create more ethical and collaborative production communities. **Instructor approval required to register.**

**CINE 270–Intro to Narrative Cinema Production (4 credits)**

**Monday/Wednesday 12:00-1:50 p.m. / Michael Bray**

This course focuses on short narrative fiction filmmaking and exposes you to each aspect of the process—from screenplay to pre-production, production to post-production, and (digital) exhibition. You will learn the technological basics of narrative video production; practice the language of visual storytelling; explore the importance of preparation, research, and project completion; provide/receive constructive criticism; engage in creative problem solving (in class and on set); and approach assigned projects from both a formal and conceptual point of view.

**CINE 350–Gender & Sexuality Europe >1 >IP (4 credits)**

**Monday/Wednesday 8:00-9:50 a.m. /Steve Rust**

Examines questions of gender and sexuality within the transnational and national contexts of European Cinema, including its diverse cinematic landscapes, traditions, and star imagery. Through readings and film screenings we will explore a range of topics and genres, including: cinematic depictions of sexuality within the aristocracy and royalty, cinematic portrayals of both traditional and transformative gender roles, the role of New Wave movements and aesthetics, Feminist and Queer film theory, and the changing dynamics of gender and sexuality in twenty-first century European cinema.

**CINE 365–Digital Cinema >1 (4 credits)**

**Monday/Wednesday 10:00-11:50 a.m. / HyeRyoung Ok**

What is cinema in the digital age? This class examines the impact of digital media technologies on diverse dimensions of cinematic experience encompassing the production, delivery, and reception. Through the readings and screenings, we will explore the way in which cinema as cultural institution has both shaped and reflected the formal and institutional development of diverse digital transmedia - computer-generated imagery, digital video, games, DVDs, portable screen interfaces, and social media etc. Themes of the class will include but are not limited to: discourse of digitality, digital production/reception, digital aesthetics, digital visual effects and spectacle, media convergence, expanded cinema and digital arts, web/mobile cinemas and participatory digital culture.

**CINE 420–Advanced Screenwriting (4 credits)**

**Monday/Wednesday 2:00-3:50 p.m. / Masami Kawai**

This course is designed to take students through the process of developing a feature film screenplay. The class will combine analytical and practical approaches. We will read critically acclaimed feature scripts to analyze the various techniques used by screenwriters to engage an audience. Building on these insights, students will write a detailed outline of a feature script and the first act of the screenplay. By the end of the course, students will learn how to evaluate story ideas, develop compelling characters, create engaging plots, and hone the skills to give and receive feedback. This class is aimed at students who have completed Beginning Screenwriting and who have written a successful short film script.

**CINE 425–Topic: DSLR Filmmaking (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 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. A great deal of the class will also focus on creating lookbooks, breaking down scripts for coverage, creating shots list from the breakdowns, making call sheets, using camera logs while shooting, and techniques for covering scenes in narrative productions.