

**CINEMA STUDIES PROGRAM***Winter 2017 Course List**(See page 2 for CINE course descriptions.)***FUNDAMENTALS*****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

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

CINE 399 Production Studies
 ENG 380 Film Media and History >1

Core Courses: B (contd)

J 412 How to Watch TV
 J 467 Global Mobile Media

Core Courses: B

CINE 399 Music Television
 CINE 410 Stars & Performance
 EALL 410 Asian Cultural Studies
 ENG 381 Film Media & Culture >1>IP
 ENG 486 New Media & Digital Culture

Core Courses: C

ARH 407 Seminar Chinese Cinema
 CINE 399 African Cinema
 J 467 Trans Asian Media
 KRN 410 Violence in Korean Film
 SCAN 315 Nordic Cinema >1>IC

PRODUCTION***Production: A***

ARTD 256 Intro to Production
 CINE 270 Intro to Narrative Cinema
 Production

Production: B (contd)

ARTD 412 Experiment Animation
 CINE 320 Beginning Screenwriting
 CINE 408 Workshop: Avid Post
 Production
 CINE 425 DSLR Filmmaking
 J 331 Digital Video Production

Production: B

ARTD 251 Time-Based Digital Arts
 ARTD 252 Interactive Digit Arts
 ARTD 379 Intro to Video Art

GENERAL ELECTIVES

CHN 452 Chinese Film & Theory >IC
 CINE 404 Internship
 CINE 405 Reading (Independent Study)
 COLT 380 Tokyo Cyberpunk
 COLT 450 Sounds of Horror
 HIST 399 US Cinema History
 J 320 Gender, Media & Diversity >IP

J 396 International Communication
 J 412 Comedy in Media
 PHIL 332 Philosophy of Film >1
 WGS 361 Gender Film & Television
 >1>IP

University of Oregon, Cinema Studies Program
Winter 2017 Course Offerings!

CINE 270–Introduction to Narrative Cinema Production (4 credits)

Monday/Wednesday 10:00-11:50 a.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.

Previously taught as ENG 270 Intro Narrat Cine Prod; not repeatable.

CINE 320–Beginning Screenwriting (4 credits)

Monday/Wednesday 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. *Previously taught as CINE 399 & ENG 411 Begin Screenwriting; not repeatable.*

CINE 399–African Cinema (4 credits)

Monday/Wednesday 12:00-1:50 p.m. / Allison McGuffie

Are you interested in other countries and cultures? Curious about media production in Africa? Are you a cinephile hungry for new and interesting directors and filmmaking styles? African cinemas provide a wealth of diverse, fascinating, politically engaging, and beautiful films to watch and discuss. In this introductory course, students will learn about the history, aesthetics, and politics of films made in Africa. Diverse modes of production and styles will be addressed, including documentary, art, popular, and educational films. No previous knowledge of African history or filmmaking required.

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 4:00-5:50 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.

(continued)

CINE 408–Workshop: Avid Post Production (4 credits)**Thursday 6:00-8:50 p.m./ Kevin May**

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 this course we will focus on media organization, beginning and refining an edit using a variety of tools, and also on numerous 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. *Previously taught as CINE 425 CINE Prod AVID, CINE 399 Cine Prod AVID, and CINE 408 Wrk Avid; not repeatable.*

CINE 410–Stars & Performance (4 credits)**Tuesday/Thursday 2:00-3:50 p.m. / Sergio Rigoletto**

The course examines how stars are produced and marketed by the entertainment industries, the ways in which stars signify through their on-screen appearances and how they relate to spectatorial fantasies and desires. What does a star bring into a movie? To what extent is the analysis of stardom useful to understand spectators’ fascination with cinema, TV, etc.? How can understanding stars help us to think about the relation between media, ideology, society and individuality? During the course we will analyze a set of connotations associated with a number of stars, how such connotations are produced and how they resonate in the films and in the shows in which these stars perform. We will examine the emergence of the star system in Hollywood, its development and contemporary examples of stardom. The focus of the course will be transnational.

CINE 425–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. *Previously taught as CINE 425 Narrative DSLR; not repeatable.*