



**DEPARTMENT of CINEMA STUDIES**  
**Winter 2022 Course List**

**FUNDAMENTALS**

<b>Fundamental A: Aesthetics and Society</b>	<b>Fundamental B: Cinema Histories</b>
CINE 260M*: Media Aesthetics	CINE 266: History of Motion Picture II: From 1927 to the 1960s >1
J 201: Media and Society >2	

**CORE COURSES**

<b>Core A: Cinema Industries</b>	<b>Core B: Theory and Criticism</b>	<b>Core C: Global/National/Transnational Cinemas</b>
CINE 399: Sp St US Indie Cinema	CINE 381M*: Film, Media & Culture >1 >GP >IP	CINE 399: Sp St Middle Eastern Cinema
CINE 399: Sp St <i>South Park</i> & Society	CINE 350: Queer European Cinema >1 >GP >IP	CINE 440: Transnational Asian Film >GP >IC
J 431: Top Understanding Disney	CINE 399: Sp St Cult TV	EALL 410: Visions of the Empire
	CINE 410: Transnational Cinematography	KRN 361: Korean Pop Culture & Transnationalism >1 >GP >IC
	CINE 490: Top Exploitation Cinemas	
	J 416: Survey of Documentary	
	SCAN 317: Directors, Movements, and Manifestos >GP >IC	

**NOTE: CINE 510 Core Courses listed online are graduate-level only.**

**PRODUCTION**

<b>Production A</b>	<b>Production B</b>
CINE 270 Intro to Narrat Cinema Production	CINE 320: Beginning Screenwriting
ARTD 256 Intro to Production	ARTD 252: Interactive Digital Arts
	ARTD 361: Intro to Animation
	ARTD 379: Intro to Video Art
	J 331: Digital Video Production
	J 421: Documentary Production

**CINE ELECTIVES**

CINE 198: Wrk Post Prod Workflow	J 320: Gender, Media, & Diversity >IP >US
CINE 404: Internship	J 430: Top Black American Media
CINE 405: Reading (Independent Study)	J 430: Top Civil Right & Film
COLT 380: Top Tokyo Cyberpunk	

**CORE EDUCATION COURSES** (*do not count toward the CINE major*)

CINE 110M*: Intro to Film & Media >1	CINE 230: Remix Cultures >1
CINE 268: US Television History >1	

*Below are important footnotes for registration.*

## **FOOTNOTES**

\*Multi-listed classes with English. These multi-listed courses previously existed as ENG courses with film and media topics. If you have previously taken the equivalent course for credit, you may not take the multi-listed version (ex: if you took 381, you may not take CINE or ENG 381M. This is true for all the multi-listed courses. If you have questions, please email [cineadvising@uoregon.edu](mailto:cineadvising@uoregon.edu).

## **Winter 2022 Department of Cinema Studies Course Descriptions** **Cinema Studies Major Classes**

### **CINE 198: Wrk Post-Production Workflow (1 credit)**

**Tuesday, 1/4-2/10, 12:00-1:50 p.m. / Kevin May**

In this six-week workshop, for both beginners and more experienced editors, we will explore non-linear editing with a focus on Media Management and Workflow. We will examine strategies for media organization and selection, how to efficiently use the tools within the editing software, and methods to efficiently review and refine your work. We will primarily be working in Adobe Premiere, but we will also look at other NLEs such as Final Cut Pro X and Avid Media Composer. By the end of the workshop, with either tutorial media or your own, you will have created and refined a short edit highlighting what you've learned in the class. *Note: Because this course has special meeting dates, regular academic deadlines do not apply. Please contact the academic department for more information.*

### **ARTD 256: Introduction to Production (4 credits)**

**Tuesday/Thursday, 10:00-11:50 a.m. / Mike Bray**

Traditional camera, sound, and lighting techniques in production; nonlinear editing; and key theoretical, historical, and aesthetic approaches to video art.

### **CINE 260M\*: Media Aesthetics (4 credits)**

**1- Tuesday/Thursday, 12:00-1:50 p.m. / Ari Purnama**

**2- Monday/Wednesday, 4:00-5:50 p.m. / HyeRyoung Ok**

**3- Tuesday/Thursday, 4:00-5:50 p.m. / Ahmad Nadalizadeh**

### **CINE 266: History of Motion Picture II: From 1927 to the 1960s >1 (4 credits)**

**ONLINE / Peter Alilunas**

### **CINE 270: Introduction to Narrative Cinema Production (4 credits)**

**Saturday, 12:00-3:20 p.m. / STAFF**

### **CINE 320: Beginning Screenwriting (4 credits)**

**Wednesday, 2:00-4:50 p.m. / STAFF**

### **CINE 350: Queer European Cinema >1 >GP >IP (4 credits)**

**Tuesday/Thursday, 2:00-3:50 p.m. / Sergio Rigoletto**

### **CINE 381M\*: Film, Media & Culture >1 >GP >IP (4 credits)**

**Monday/Wednesday, 10:00-11:50 a.m. / Allison McGuffie**

### **CINE 399: Sp St Cult TV (4 credits)**

**Monday/Wednesday, 10:00-11:50 a.m. / Erin Hanna**

This class examines the history, production, and consumption of cult TV, drawing on examples from network era programming through to the current surge in "quality" television production.

Historically, the term “cult” has been used to describe media objects attracting a passionate and devoted fan-base, often outside of the mainstream. In recent years, however, this cult mode of engagement has become an increasingly visible and widely accepted part of television and production and consumption. This class will explore these changing definitions by considering how cult television functions textually, industrially, and culturally, across a variety of historical and social contexts.

**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 streaming 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 organizations 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 399: Sp St Middle Eastern Cinema (4 credits)**

**Monday/Wednesday, 2:00-3:50 p.m. / Ahmad Nadalizadeh**

This course will investigate various film cultures of the Middle East and will situate its national traditions within regional and global perspectives. Taking a critical approach to national cinema studies in a world of increasingly globalized film audiences, we will explore both the influence of world cinema on the Middle East film cultures and, in turn, the extent to which the aesthetics of the Middle East cinema is integral to our conception of world cinema. Our discussion of films in class will be supplemented by pertinent scholarly analyses in order to complicate any facile understanding of the Middle East, but also to deepen our awareness of the cultural contexts through which cinema has emerged as an aesthetic form. Drawing on various national traditions, this course will include films from Iran, Turkey, Palestine, Lebanon, and Egypt.

**CINE 399: Sp St *South Park* & Society (4 credits)**

**Tuesday/Thursday, 12:00-1:50 p.m. / Andre Sirois**

This class uses the animated cartoon as the launch point for understanding the representation of social issues in the media and critical cultural and social theories. In this course we will examine how *South Park* has represented or parodied labor/class, race, religion, capitalism, the media, gender, sexuality, patriotism, politics/democracy, celebrity, censorship, PC culture, etc. Because each episode was made the week before it was aired, we will also use the cartoon to examine the specific historical moment and social issues of that time in order to better understand the significance of each episode and its social critique.

**CINE 410: Transnational Cinematography (4 credits)**

**Tuesday/Thursday, 4:00-5:50 p.m. / Ari Purnama**

How does cinematography work as an art and a craft in various cinematic contexts: traditions, movements, and eras? In this course, we will explore this primary question with the ultimate goal to obtain a more in-depth insight into cinematography (lighting, camera movement, framing, and color) as a means of visual storytelling and expression with its set of conventions, aesthetic functions and effects, and capacities to produce associative meanings. An equally important goal of this course is to gain insight into the role of cinematographers as creative practitioners in developing and advancing cinematography as an artistic field. We employ a transnational approach to cinematography in this course. This means that we will survey and discuss cinematographic works from a variety of film-producing contexts such as Germany, Japan, Hong Kong, and the United States. By doing so, we will

get a sense of how specific cinematographic techniques develop across industries, nations, and cultures. Through the assigned readings, viewings, discussions, and a final research paper, you will come away with a critical understanding of cinematography's artistry beyond the technical dimension that it is typically perceived. In other words, you will discover the realm of aesthetic possibilities that cinematography offers and the creativity of the cinematographers working across the spectrum of filmmaking and industrial contexts by engaging with the course material. In essence, this course aims to show you that there is more to cinematography than merely a matter of cameras, lenses, and technical wizardry.

#### **CINE 440: Top Transnational Asian Film**

**Monday/Wednesday, 12:00-1:50 p.m. / HyeRyoung Ok**

This course explores border crossing in the Asia Pacific across a diverse range of popular media – film, television, animation, pop music, gaming and new media. Particularly, we will be focusing on films and popular media from East Asian countries. Throughout history, the major East Asian cinemas and popular media of Japan, China (Hong Kong, P.R.C., Taiwan), and South Korea have long engaged in intra-regional and transnational exchanges—of personnel, capital, and influence. Shared cultural values, intertwined histories, and new communication technologies have led to what is called as Trans-Asian cinema and popular culture. First of all, we will examine the diverse aspects of transnational dynamics in the production, circulation, and reception of popular films and media from East Asia since the mid twentieth century. But we will also explore their links to popular media of Southeast Asia (here, Thailand, the Philippines and Singapore) and the wider context of the Asia Pacific. A closer examination of transnational dimensions will illuminate the complex and heterogeneous ways in which the concept of ‘national cinema and media’ is challenged and the relationship between the global and the local is reconfigured.

#### **CINE 490: Top Exploitation Cinemas**

**Tuesday/Thursday, 10:00-11:50 a.m. / Peter Alilunas**

The genre known as exploitation cinema has historically been a site of intersecting cultural interests, where moral, legal, and regulatory discourses exist alongside fan activities, cult interest, and ritualized movie-going habits. The wide-ranging content in this genre often deliberately offends its audience even as it entertains it, leading to a paradoxical set of anxiety-ridden circumstances somewhat unique in film history. This course examines American exploitation films beginning in the 1930s and continuing to the present day from perspectives of the industry, the audience, and the film texts. Particular attention will be paid to recurring themes of youth, family, race, class, and sexuality, and the anxiety and fascination accompanying them, as well as issues of taste, fandom, and judgment. Ultimately this course works toward a fuller understanding of mainstream cinemas, which have often copied or reflected exploitation cinemas even as they have maintained an anxious distance.

### **Winter 2022 Department of Cinema Studies Course Descriptions Core Education Courses (do not count as credit towards the major)**

#### **CINE 110M\*: Intro to Film & Media > 1 (4 credits)**

**Monday/Wednesday, 8:00-9:50 a.m. / Deb**

#### **CINE 268: U.S. Television History >1 (4 credits)**

**Monday/Wednesday, 2:00-3:50 p.m. / Erin Hanna**