



**DEPARTMENT of CINEMA STUDIES**  
**Summer 2023 Course List**  
*(See page 2 for CINE course descriptions.)*

**FUNDAMENTALS**

<b>Fundamental A: Aesthetics and Society</b>	<b>Fundamental B: Cinema Histories</b>
CINE 260M*: Media Aesthetics	

**CORE COURSES**

<b>Core A: Cinema Industries</b>	<b>Core B: Theory and Criticism</b>	<b>Core C: Global/National/Transnational Cinemas</b>
	CINE 381M*: Film, Media & Culture >1 >GP >IP	GER 355: German Cinema >1 >GP >IC

**PRODUCTION**

<b>Production B</b>
CINE 408: Workshop: Avid Post-Production
J 421: Documentary Production
CINE 320: Beginning Screenwriting
CINE 425: Top Light Aesthetics

**CINE ELECTIVES**

J 320: Gender, Media, and Diversity >IP>US	PS 350: Politics and Film
MUS 380: Film: Drama/Photo/Mus >1	WGS 361: Gender, Film, and Media >1>IP
PHIL 332: Philosophy of Film >1	

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

CINE 110M*: Intro to Film & Media >1
CINE 230: Remix Cultures >1

*Below are important footnotes for registration.*

## FOOTNOTES

\*Multi-listed class(es) 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 ENG 381 in a previous year, you may not take CINE 381M or ENG 381M. This is true for all the multi-listed courses). If you have questions, please email [cinema@uoregon.edu](mailto:cinema@uoregon.edu).

## **FIRST SESSION (6/26-7/23)**

### **CINE 260M\*: Media Aesthetics (4 credits) SYNCHRONOUS ONLINE: Monday through Thursday, 2:00-3:50 p.m. / Ari Purnama**

This course teaches the vocabulary required to formally analyze cinema and related media, with an emphasis on narrative, mise-en-scène, cinematography, editing, and sound. Students will learn to identify, define, and apply key vocabulary used to describe and analyze the aesthetics of media; this vocabulary anchors the analytical (ideological, historical, etc.) and production work of the Cinema Studies curriculum.

### **GER 355: German Cinema >1>GP>IC (4 credits) ASYNCHRONOUS ONLINE / Matthias Vogel**

German cinema after the First World War enjoyed a golden age, garnering international acclaim for both its technical and artistic innovation. Films deemed “Expressionist,” such as Robert Wiene’s *The Cabinet of Dr. Caligari* and F. W. Murnau’s *Nosferatu*, are perhaps the most recognizable, but they represent only one stylistic subset of the films produced during the Weimar Republic (1919-1933). The rise of National Socialism and the pull of Hollywood combined to prompt a large-scale migration of filmmaking talent to the United States. Once in America, Austrian-born Wilhelm “Billy” Wilder set a course for both film noir (*Sunset Boulevard*, *Double Indemnity*) and comedy (*The Seven-Year Itch*, *Some Like it Hot*), and cinematographer Karl Freund (*Caligari*, *Metropolis*) went on to photograph a range of productions from *Dracula* to *I Love Lucy*. These are but two of the many figures to be explored in a course designed to trace key strains of American cinematic culture back to early twentieth-century Germany. The course will proceed along several key tangents, including (1) the issue of exile and the uncanniness of films made by filmmakers not fully “at home” in the U.S., (2) the abiding presence of early German cinema in American films made well after the acme of émigré filmmaking, and (3) the migration of certain trends from Hollywood through the French and German new waves and back again.

### **CINE 425: Top Light Aesthetics (4 credits) Monday through Thursday 10:00-11:50 a.m./ Kevin May**

Top Light Aesthetics is a hands-on production course exploring the use of lighting in cinema. Students will learn how to light a variety of scenes working in both interior and exterior environments. In their assignments, students will use a variety of artificial and natural light sources to control mood, tone, and focus among other variables. In the course we will examine lighting in film and television and will learn how to interpret the underlying meaning of light and darkness in images. Additional topics will include exposure controls, filters and diffusions, post-production color correction techniques, and more.

## **SECOND SESSION (7/24-8/20)**

### **CINE 110M\*: Intro to Film & Media > 1 (4 credits) Monday through Thursday, 12:00-1:50 p.m. / Stephen Rust**

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a

good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course will satisfy the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives.

**CINE 381M\*: Film, Media & Culture >1>GP>IP (4 credits) ASYNCHRONOUS ONLINE / Allison McGuffie**

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance.

**THIRD SESSION (8/21-9/17)**

**CINE 230: Remix Cultures >1 (4 credits) ASYNCHRONOUS ONLINE / Andre Sirois**

In "Remix Cultures," students learn the historical, practical, and critical views of "intellectual property" (IP) by analyzing everything from the UO mascot to Jay-Z. The course highlights how "ideas" are part of a remix continuum: new ideas often remix the great ideas that preceded them and will themselves be remixed in the future. Students will deconstruct the relationship between politics and economics and interrogate the everyday ways that their lives are governed by (and often break) IP laws. As a group-satisfying Arts and Letters course, Remix Cultures provides students with a broad yet fundamental knowledge of how "IP" and "innovation" impact their lives: students of all majors engage with intellectual properties daily and may seek professions in fields that valorize intellectual property. By asking all students to actively and critically engage consumer media culture as intellectual property, the course provides a better understanding of how collaborative efforts are governed by laws that typically value and reward a singular author/genius.

**CINE 320: Beginning Screenwriting (4 credits) SYNCHRONOUS ONLINE / Monday through Thursday, 12:00-1:50 p.m. / Alissa Philips**

**CINE 381M\*: Film, Media & Culture >1>GP>IP (4 credits) ASYNCHRONOUS ONLINE / Stephen Rust**

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance.