



DEPARTMENT of CINEMA STUDIES
Fall 2024 Course List
(See page 2 for CINE course descriptions.)

FUNDAMENTALS

Fundamental A: Aesthetics and Society	Fundamental B: Cinema Histories
CINE 260M*: Media Aesthetics	CINE 265: History of Motion Picture I >1
J 201: Media and Society >2	

CORE COURSES

Core A: Cinema Industries	Core B: Theory and Criticism	Core C: Global/National/Transnational Cinemas
CINE 340: Production Studies >1	CINE 360: Film Theory	CINE 440: Top SE Asian Cinema
JCOM 314: Understanding Disney	CINE 381M*: Film, Media & Culture >1 >GP >IP >US	SCAN 316: History of Cinema >1>GP>IC
	CINE 399: Sp St Animation Studies	
	CINE 399: Sp St African American Cinema	
	CINE 490: Top Films of Ang Lee	

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

PRODUCTION

Production A	Production B
CINE 270: Intro to Narrative Cinema Production	CINE 408: Wrk AVID Post-Production
JCOM 220: Intro to Documentary Production	CINE 320: Beginning Screenwriting
	CINE 408: Work Avid Post Production
	ARTD 251: Time-Based Digital Arts
	ARTD 361: Intro to Animation
	ARTD 379: Intro to Video Art
	CINE 420: Advanced Screenwriting

CINE ELECTIVES

CINE 404: Internship	COLT 380: Top Cinema and Sound
CINE 407: Sem Research Methods	JCOM 301: Gender, Media & Diversity >IP >US

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

CINE 151M Intro to Korean Cinema >1 >GP >IC	CINE 230: Remix Cultures >1
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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 cinema@uoregon.edu.) **Multi-listed class with School of Journalism & Communication. Please see * footnote above for more information.

***Multi-listed class with East Asian Languages & Literatures. Please see * footnote above for more information.

Fall 2024 Department of Cinema Studies Course Descriptions for the CINE Major

CINE 260M*: Media Aesthetics (4 credits)

1- Tuesday/Thursday, 2:00-3:50 p.m. / Nicholas Forster

2- Monday, 4:00-7:50 p.m. / Ari Purnama

CINE 265: History of Motion Picture I >1 (4 credits)

Tuesday 2:00-2:50 p.m., Thursday 2:00-4:50 p.m. / Michael Aronson

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

1- Monday/Wednesday 10:00 a.m. -12:50 p.m. / Masami Kawai

2- Tuesday/Thursday 12:00-2:50 p.m. / Alissa Phillips and Kevin May

CINE 320: Beginning Screenwriting (4 credits)

Tuesday/Thursday 10:00-11:50 a.m. / Alissa Phillips

CINE 340: Production Studies >1 (4 credits)

Tuesday/Thursday 2:00-3:50 p.m. / Daniel Steinhart

This course examines the development of Hollywood production practices and 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 directors and TV showrunners, but also “below-the-line” workers, such as casting agents and camera crews. Throughout, we will take up a range of issues that impact production work, including labor, gender, craft practices, and technological change.

CINE 360: Film Theory >1 (4 credits)

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

What is cinema? Is it an art form or a medium? What distinguishes cinema from other arts? Does cinema inherently favor certain kinds of content and modes of expression? How can we describe its relationship to reality? What are the social and cultural effects or functions of cinema? What is cinema’s future in the age of new media? This Arts & Letters group-satisfying course introduces students to some of the key authors, debates, and concepts that have motivated cinema scholarship since the early twentieth century. By applying the writings of groundbreaking

theorists to films from across the globe, students will explore cinema as an art, ideology, social/cultural institution, and as a technological mediation of “reality.”

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

Monday/Wednesday 2:00-3:50 p.m. / Allison McGuffie

This course studies works of film and media as representational objects that engage with communities identified by intersectional categories including sex, gender, sexuality, race, ethnicity, nation, class, and ability. It considers historical and contemporary effects of prejudice, intolerance, and discrimination on media and filmmaking practices and modes of reception, as well as alternative strategies that promote cultural understanding and a valuing of diversity. This course actively engages students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories and promotes an understanding of cinema as an art form intimately intertwined with its various social contexts. It enables students to develop scholarly insight into cinematic representational strategies.

This section of ENG/CINE 381M is conceptualized around gender on film, engaging pertinent questions in the intellectual history of feminist film theory and its intersectional manifestations. This course is reading and discussion intensive. It is designed for both new and experienced film students with the curriculum including both introductory and advanced content.

CINE 399: Special Studies Animation Studies (4 credits)

Monday/Wednesday, 10:00-11:50 a.m. / Colin Williamson

This course introduces students to the core issues and methods in animation studies, an interdisciplinary and international field that seeks to understand the histories and theories of animated moving images. Taking our start from the difficulty of defining “animation,” a term that includes everything from cartoons and comics to centuries-old narratives about artificial life, we will consider a series of core areas of inquiry: themes that animators have explored in global histories of animation; the mediums, technologies, crafts, and labors of animated images; the ideologies within and behind different forms of animation; and the global scope of animation. Through close analyses of hand-drawn, stop-motion, and computer-animated films, students will learn how to study the wide-ranging forms animation has taken across national contexts, including Studio Ghibli in Japan, Disney Studios in America, and political animation art in Iran. At the end of the course, students will be able to use core ideas and methods in animation studies to analyze specific animated films in relation to the historical, theoretical, and cultural discourses of which they are a part.

CINE 399: Special Studies African American Cinema (4 credits)

Tuesday/Thursday, 12:00-1:50 p.m. / Nicholas Forster

This course explores the history of African American cinema from the turn of the twentieth century through the present. In recent years, there has been a growing sense that, after decades of unequal hiring practices, Black filmmakers have carved a space for artistic creation within Hollywood. This feeling was emboldened when Ryan Coogler’s *Black Panther* became the highest grossing film of the 2018, seemingly heralding a new age of black-authored and black-focused cinema. Intro to African American Cinema course examines the long history of black cinema that led to the financial and critical success of filmmakers like Coogler, Ava DuVernay, and Jordan Peele.

In this course, we survey the expansive work of Black American cinema and ask: is there a coherent genre we can call Black film/cinema? If so, is that category based on something like the identity of the director or the actor or is it related to the subject matter or ideology of the film? What political, aesthetic, social, and personal value does the category of Black film/cinema offer? How might the description be useful in some ways and less generative in others?

Screenings may include work by filmmakers like Barry Jenkins, Kathleen Collins, Kasi Lemmons, Julie Dash, Oscar Micheaux, Ava Duvernay, and Charles Burnett.

CINE 407: Seminar Research Methods (4 credits)

Tuesday/Thursday, 10:00-11:50 a.m. / Michael Aronson

This course offers upper-level undergraduate students in Cinema Studies an exploration of academic research methodologies tailored to the discipline. In a small-class, seminar setting, students will delve into the fundamentals of scholarly inquiry, including identifying research questions, conducting literature reviews, selecting appropriate methodologies, and crafting compelling arguments. This seminar guides students through the process of developing and refining their own scholarly research projects under the mentorship of experienced faculty. Note: while this course is a pre-requisite to apply for the CINE Honors Program, students can take the course without the intention of applying.

CINE 408: Workshop: Avid Post-Production (4 credits)

Monday/Wednesday, 2:00-3:50 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 420: Advanced Screenwriting (4 credits)

Monday, 2:00-4:50 p.m. / Masami Kawai

CINE 440: Top SE Asian Cinema >GP >IC (4 credits)

Wednesday, 4:00-7:50 p.m. / Ari Purnama

This course introduces you to the exciting, innovative, and unique cinematic arts from film-producing countries in Southeast Asia. You will be introduced to the themes, narratives, styles, and popular genres explored by filmmakers in Thailand, the Philippines, and Indonesia. The course will do so in three ways: Firstly, by showing you a selection of films made within a spectrum of production and distribution contexts—from the big-budget studio genre movies (horror, martial arts, and comedy) to independently produced arthouse films; secondly, by showcasing the works of women and LGBTQ filmmakers; thirdly, by making you engaged with the scholarly literature produced in the field of Southeast Asian cinema studies. While the course title includes the label "Southeast Asia," we will examine the concept of regional cinema through our discussion of the films and readings with the goal for us to be able to answer the question: Is there such a thing as Southeast Asian cinema? All films will have English subtitles. No specific prior knowledge of cultures, languages, and countries in Southeast Asia or prerequisite is required.

CINE 490: Top Films of Ang Lee

Thursday, 4:00-7:50 p.m. / Dong Hoon Kim

This course will examine the films of Ang Lee whose influence go beyond national, industrial and cultural boundaries. Due to his work's global appeal and the incongruity across his films, Ang Lee is often labeled as a "transcendent," "transnational" or "postmodern" filmmaker whose work raises new critical questions for many theories of film studies. In this class we will inquire into Ang Lee's films with the theoretical framework of film authorship. The course will begin with tracing the origin and development of the theory of film authorship and the role it played in shaping the field of film studies. While employing different approaches and theorizations of film authorship in analyzing formal elements, narrative strategies and subject-matters that define Lee's work, we will also try to expand our sense of film authors by examining them not simply as "authors" who deftly encode their artistic visions into their works but as cultural "signifiers" that influence film and culture industries and circulate across the national boundaries.

Fall 2024 Department of Cinema Studies Course Descriptions CORE Education Courses (do not count as credit towards the major)

CINE 151M: Intro to Korean Cinema >1 >GP >IC (4 credits)
Tuesday, 4:00-7:20 p.m. / Dong Hoon Kim

CINE 230: Remix Cultures > 1 (4 credits)
Tuesday/Thursday 10:00-11:50 a.m. / André 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.