

**DEPARTMENT of CINEMA STUDIES***Fall 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 265 History of Motion Picture I: The  
 Silent Era >1

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

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

***Core Courses: B***

CINE 360 Film Theory >1  
 ENG 381 Film Media & Culture >1>IP  
 J 412 Topic: Reality TV  
 SCAN 317 Directors, Movements &  
 Manifestos >IC

***Core Courses: C***

CINE 350 Gender & Sexuality Europe  
 >1>IP

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

J 208 Intro to Documentary  
 Production

***Production: B***

ARTD 251 Time-Based Digital Arts  
 ARTD 361 Intro to Animation  
 ARTD 379 Intro to Video Art  
 CINE 320 Beginning Screenwriting  
 J 331 Digital Video Production

**GENERAL ELECTIVES**

CINE 404 Internship  
 CINE 405 Reading (Independent Study)  
 CINE 408 Workshop: Editing Techniques  
 J 320 Gender, Media & Diversity >IP  
 J 396 International Communication

J 412 Topic: Communication &  
 Democracy  
 J 467 Topic: New Media in Asia  
 MUS 380 Film: Drama/Photo/Music >1  
 RL 399 Topic Define American

**University of Oregon, Department of Cinema Studies**  
**Fall 2017 Course Offerings!**

**NEW! CINE 408–Workshop: Editing Techniques (2 credits)**

**Sundays, October 1 & 8, 9:00 a.m. - 5:00 p.m. / Kevin May**

In this two-day workshop, for both beginners and more experienced editors, we will explore non-linear editing with a focus on process and narrative storytelling. We will examine strategies for media organization, how to efficiently use the tools on the timeline, and methods to review and refine your work. We will also examine how both the technique and style of editing can affect your final edit. We will primarily be working in Final Cut Pro X, but we will also look at other NLEs such as Avid Media Composer and Adobe Premiere. 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. *Prerequisites apply: one course from ARTD 252, ARTD 256, CINE 270, J 207, J 208. Note: Because this course has special meeting dates, regular academic deadlines do not apply. Please contact the academic department for more information.*

**CINE 320–Beginning Screenwriting (4 credits)**

**Tuesday/Thursday 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 Beginning Screenwriting and ENG 411 Dramatic Screenwriting; not repeatable. Prerequisites apply: ENG 260, J 201; two from ENG 265, 266, 267; one from ARTD 256, CINE 270, J 208.*

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

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

This course will explore some of the opportunities for thinking about sexuality, gender and identity that might emerge out of the open encounter between the concepts of 'Queer' and 'European Cinema'. These two concepts seem to be ideally aligned for comparative analysis. The Indo-European root of the word queer means 'across'; queer has been frequently taken to signify on-going movement, redefinition of boundaries and multiple criss-crossing of definitional lines. In a sense, Europe, with its undefined contours and its ever-changing (and often arbitrary) internal borders, could be considered as rather queer. *Previously taught as CINE 410 Queer European Cinema; not repeatable.*

**CINE 360–Film Theory >1 (4 credits)**

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

What is so special about a movie? The way it captures reality? The way it creates a fantastic world? The way it seems to bring the dead back to life? What is film? An art form? A fascinating technology? A way to influence audiences? An economic industry? What exactly is cinema? These are the questions that film theory addresses – the questions any filmmaker or film scholar must confront. These are the questions we will tackle in this course. This course will introduce students to film scholars, from Vachel Lindsay to Christian Metz to Linda Williams and beyond. Students will gain an appreciation for the fun of reading and doing film theory and learn new, fascinating ways to view and discuss films. The knowledge and skills learned in this course will be valuable to anyone interested in making, studying, or just enjoying film. *Previously taught as CINE 410 Classical Film Theory; not repeatable.*