

**DEPARTMENT of CINEMA STUDIES***Fall 2018 Course List**(See page 2 for CINE course descriptions.)***FUNDAMENTALS*****Fundamental A: Aesthetics and Society***

CINE 260M\* Media Aesthetics  
 J 201 Media and Society >2

***Fundamental B: Cinema Histories***

CINE 265 History of Motion Picture I: The  
 Silent Era >1

**CORE COURSES*****Core A: Cinema Industries***

CINE 410\*\*\* U.S. Film Industry  
 ENG 380 Film Media and History >1

***Core B: Theory and Criticism***

CINE 381M\* Film Media & Culture >1>IP  
 CINE 410 Hollywood Film Style  
 CINE 410■ Slapstick Comedy  
 J 412 Topic: Reality TV

***Core C: Global/National/  
Transnational Cinemas***

CINE 410 Transnational Film/Media  
 SCAN 316 History of Cinema >1>IC

*(NOTE: CINE 510 classes listed online are graduate-level only.)***PRODUCTION*****Production: A***

J 208 Intro to Documentary  
 Production

***Production: B (contd)***

ARTD 379 Intro to Video Art  
 CINE 320 Beginning Screenwriting  
 J 331 Digital Video Production

***Production: B***

ARTD 251 Time-Based Digital Arts  
 ARTD 361 Intro to Animation

**CINE ELECTIVES**

ARH 407 Seminar Contemporary Asian Art/Film	J 320 Gender, Media & Diversity >IP
CINE 404 Internship	J 412 Topic: Communication & Democracy
CINE 405 Reading (Independent Study)	J 467 Topic: Human Rights & Cinema
CINE 408 Workshop: Post Production Workflow ( <i>Sundays: Sept. 30 and Oct. 7</i> )	MUS 380 Film: Drama/Photo/Music >1
	PHIL 332 Philosophy of Film >1

**GEN ED CLASSES** (*do not count toward the CINE major*)

CINE 111 How to Watch TV >1	CINE 151M*** Intro to Korean Cinema >1>IC
CINE 199*** Intro to Film & Media >1	CINE 230 Remix Cultures >1

*See page 2 for important footnotes for registration..*

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\*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)

\*\*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.

▪Register as CINE 410. Class will convert to CINE 490 in June

▪▪Register as CINE 410. Class will convert to multi-listed 411M in June.

▪▪▪Register as CINE 199. Class will convert to multi-listed 110M in June.

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## **University of Oregon, Department of Cinema Studies Fall 2018 Course Offerings!**

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

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

**2- Tuesday/Thursday, 10-11:50 a.m. / Sangita Gopal**

This course aims to develop your media literacy by providing you with a precise set of critical tools for analyzing moving image texts. Although our primary focus will be on the formal analysis of image and sound rather than media history or social issues, we will study the interplay between artistic and social conventions and the role of ideology in shaping the meaning of media texts. We will view and critique numerous film and television clips, as well as several feature-length films. Online group projects will enable students to shape course content by choosing media clips that illustrate concepts covered by readings and lectures. While not oriented toward the technical or industrial aspects of media productions, the course builds skills that are beneficial to both media producers and consumers. *Previously taught as ENG 260; not repeatable.*

### **CINE 265 History of Motion Picture I, The Silent Era >1 (4 credits)**

**Monday 2-2:50 p.m.; Wednesday 2-4:50 p.m. / Michael Aronson**

CINE 265 (Previously ENG 265) is the first in a three-part chronological survey of the evolution of cinema as an institution and an art form. CINE 265 moves from the origins of cinema in the late 19th century through World War II. The primary texts for the course are the films themselves, but supplementary readings will also be assigned. The aim of the course is to develop interpretive skills relevant to the study of film by examining the history of major movements in Hollywood and world cinema. As a broad introduction to interpretive, theoretical, and institutional issues that are central to the study of film, CINE 265 satisfies the university's Group Requirement in the Arts and Letters category. The courses in motion picture history, CINE 265, 266, and 267 may be taken individually or as parts of an integrated sequence. *Previously taught as ENG 265; not repeatable.*

### **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 & ENG 411 Begin Screenwriting; not repeatable.*

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

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

This course introduces students to critical thinking about the historical and economic factors influencing film, media, and cultural production. Unconventional textual and contextual dynamics, understood as queer history, are the focus of the course. The framework we explore draws on critical approaches to race, ethnicity, class, education, and ability. Our goals are to discuss the power relations and unpredictable signifying practices involved in taste (*continued on page 3*) stratification and family norms; erotic possibilities and gender differentiation; art, marketing, advertising, and genre; capitalism, celebrity, censorship, polysemy, and interpretive texts; and the university industrial complex (i.e. socialization through education). We examine fiction, feature film, experimental media, and more. Readings are about

the entertainment business, aesthetics and interpretation, and queer transgender culture. *Previously taught as ENG 381; not repeatable.*

**NEW! CINE 408–Workshop: Post Production Workflow (2 credits)**

**Sundays, September 30 & October 7, 9:00 a.m. – 4:50 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 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.*

**NEW! CINE 410/510–Hollywood Film Style (4 credits)**

**Tuesday/Thursday 12:00-1:50 p.m. / Daniel Steinhart**

This course explores the history of Hollywood aesthetics by studying how changes in the industry and film technology shaped style, storytelling, and representation. To research this history, students will create video essays using edited clips and scripted voice-overs that examine the ways that Hollywood filmmakers have discovered creative solutions to technical challenges while telling engaging stories. By blending analysis and practice, students will gain insight into the expressive possibilities of lighting, camera movement, widescreen, and the blocking of actors.

**NEW! CINE 410/510–Slapstick Comedy (4 credits) Register as 410/510. Class will convert to 490/590 in June.)**

**Monday/Wednesday 10:00-11:50 a.m. / Michael Aronson**

In this course, we will study why a well thrown pie to the face is funny. That is, this course is about slapstick, an important (and often hilarious) subgenre of comedy that has been around since the fifteenth century, but which arguably found its fullest form in American cinema. In particular, this course will focus on slapstick's practitioners; from well-known actors like Charlie Chaplin, Buster Keaton and Laurel & Hardy to other important, but now lesser known performers, such as Mabel Normand, Carole Lombard and Monty Banks. We will concentrate on the form and its stars importance in the silent era, but trace the genre's popularity from 19<sup>th</sup> century vaudeville all the way through *Something About Mary*.

**NEW! CINE 410/510–Transnational Film/Media (4 credits)**

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

This course examines border crossing in the Asia Pacific across a diverse range of popular media – film, television, animation, pop music, gaming and new media. 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 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 410–U.S. Film Industry (4 credits) Register as 410. Class will convert to 411M\* in June.**

**Tuesday/Thursday 8:00-9:50 a.m. / Janet Wasko**

This course traces the past and present of the U.S. film industry. We examine key moments in the development of Hollywood, including the consolidation and restructuring of the major movie studios, the film industry's relationship to TV and the Internet, the constant need to innovate through new technologies, and the eventual conglomerates that now formation of global rule the circulation of film and media. The course mixes lectures and discussions of critical events with screenings of films to reveal the impact of industry strategies on creative decisions. Throughout, we will consider concepts such as ownership, regulation, and standardization vs. innovation to understand one of the most powerful media industries in the world. *Previously taught as J 412 Top US Film Industry; not repeatable.*

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*See next page for gen ed classes.*

**GEN ED CLASSES** (do not count toward the Cinema Studies major)

**CINE 199 Intro to Film & Media (4 credits) Register as 199. Class will convert to 110M\* in June.**

**Tuesday/Thursday, 8-9:50 a.m. / Staff**

**Tuesday/Thursday, 12-1:50 p.m. / Staff**

This course will introduce you to the formal and narrative study of film. We will focus on film history, the technology of film production, and the methodology of film studies as an academic discipline. Along with film itself, we will pay particular attention to the cultural, political, and economic contexts from which it emerges. To emphasize—and unpack—the formal conventions of narrative cinema, much of the required viewing falls within readily identifiable genre categories (i.e. crime and horror), but we will also analyze experimental, realist, and documentary films. *Previously taught as ENG 110; not repeatable.*

**NEW! CINE 111 How to Watch TV (4 credits)**

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

With the rise of viewing practices like “binge-watching,” the increased respectability of “quality” television, new content producers like Netflix and Amazon, and technology that allows you to watch your favorite programs on anything from a 5-inch smart phone to a 50-in HDTV, how we watch television is rapidly changing. It’s easy to get swept up in these changes, but one thing will always remain the same: the need for media literate viewers who can talk, think, and write intelligently about what they see on-screen. This course will teach you how to be a critical and informed television viewer, even as the very concept of television is being redefined. In doing so, you will deepen your understanding of specific television texts by using formal and ideological analysis and you will learn to situate those texts within different contexts of history, industry, technology, and reception.

**CINE 151M Intro to Korean Cinema (4 credits)**

**Tuesday, 4-7:20 p.m. / Dong Hoon Kim**

This course is a survey of Korean national cinema, from the earliest days of the medium to the present. By exploring a range of issues that have come to define the concept of Korean national cinema, this course will not only serve as an introduction to Korean cinema, but more importantly as an in-depth case study that challenges and expands the discussions of national cinema. Films will be screened with English subtitles. No specific knowledge of Korea/Korean or prerequisite is required. *Previously taught as KRN 151; not repeatable.*

**CINE 230 Remix Cultures (4 credits)**

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