



DEPARTMENT of CINEMA STUDIES
Fall 2019 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: The Silent Era >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 >1	CINE 410: Transnational Film/Media
CINE 411M** U.S. Film Industry	CINE 381M*: Film, Media & Culture >1 >IP >US	
J 412: Topic – Understanding Disney	J 412: Topic – Reality TV	

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

PRODUCTION

Production A	Production B
CINE 270: Intro to Narrative Cinema Production	ARTD 251: Time-Based Digital Arts
J 208: Intro to Documentary Production	ARTD 361: Intro to Animation
	ARTD 379: Intro to Video Art
	CINE 320: Beginning Screenwriting
	J 331: Digital Video Production

CINE ELECTIVES

ARH 407: Seminar Contemporary Asian Art/Film	J 320: Gender, Media & Diversity >IP >US
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 (Sundays: 10/6 & 10/13)	MUS 380: Film: Drama/Photo/Music >1
COLT 380: Top Tokyo Cyberpunk	
COLT 380: Top Doppelgänger Film	

CORE EDUCATION COURSES *(courses do not fulfill CINE major requirements)*

CINE 110M*: Intro to Film & Media >1	CINE 151M*** Intro to Korean Cinema >1>IC >GP
CINE 111: How to Watch TV >1	CINE 230: Remix Cultures >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.

**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 2019 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 260M*: Media Aesthetics (4 credits)

1- Monday/Wednesday, 2:00-3:50 p.m. / HyeRyoung Ok

2- Tuesday/Thursday, 10:00-11:50 a.m. / Daniel Steinhart

This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scène, cinematography, editing, and sound. By learning how to analyze film and utilize proper cinematic language, students will begin to critically understand film as an art form and a product of culture. By the end of the course, students will see all aesthetic elements in a film as a series of choices made through the complex collaboration of artists and craftspeople. Students will also gain the key tools and concepts that they will implement in their own creative work. *Previously taught as ENG 260; not repeatable.*

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

Tuesday, 2:00-2:50 p.m.; Thursday, 2:00-4:50 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 270: Introduction to Narrative Cinema Production (4 credits)

Monday/Wednesday, 10:00-11:50 a.m. / Masami Kawai

CINE 270 is an introductory course to narrative production. It includes lectures, screenings, workshops, and hands-on production experience. We will focus on short narrative fiction, which will enable you to engage each aspect of the filmmaking process—from page to pre-production/production and editing to (digital) exhibition. Course assignments will build toward an original short narrative video; however, you are expected to write, revise, and plan on paper as much as you record and edit images and sounds. This is not a class about technology, but about visual storytelling and collaboration. Planning, practice, and problem solving are as critical as creativity and technological skill. *Previously taught as ENG 270 Intro Narrat Cine Prod; 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 340: Production Studies >1 (4 credits)**Tuesday/Thursday, 2:00-3:50 p.m. / Daniel Steinhart**

This course examines the development of 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 film 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/Tuesday, 2:00-3:50 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>IP >US (4 credits)**Monday/Wednesday, 10:00-11:50 a.m. / Instructor TBD**

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. *Previously taught as ENG 381; not repeatable.*

CINE 408: Workshop: Post Production Workflow (2 credits)
Sundays, 10/6 & 10/13, 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.*

CINE 410/510: Transnational Film/Media (4 credits)
Monday/Wednesday, 10:00-11:50 a.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 *(continued on next page)* 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 411M: U.S. Film Industry (4 credits)**
Monday/Wednesday, 12:00-1:50 p.m. / Erin Hanna

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.*

Fall 2019 Department of Cinema Studies Course Descriptions
Core Education Courses (courses do not fulfill major requirements)

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

Tuesday/Thursday, 8:00-9:50 a.m. / Peter Alilunas

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. *Previously taught as ENG 110; not repeatable.*

CINE 111: How to Watch TV >1 (4 credits)

Monday/Wednesday, 4:00-5:50 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 >1 >IC (4 credits)**

Tuesday, 4:00-7:20 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 >1 (4 credits)

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