

**DEPARTMENT of CINEMA STUDIES****Fall 2020 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 410: Cinema & Censorship	CINE 345: Stars >1	CINE 362M: Contemp Korean Cinema >1 >GP >IC
CINE 411M** U.S. Film Industry	CINE 360: Film Theory >1	CINE 440: Contemporary Global Art Cinema >GP >IC
	CINE 381M*: Film, Media & Culture >1 >GP >IP	GER 355: German Cinema>1 >GP >IC
	CINE 490: Top Films of Ang Lee	RL 407: Sem Film Romance
	J 412: Top 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	CINE 320: Beginning Screenwriting
J 208: Intro to Documentary Production	CINE 408: Wrk AVID Post-Production
	ARTD 251: Time-Based Digital Arts
	ARTD 361: Intro to Animation
	ARTD 379: Intro to Video Art
	J 331: Digital Video Production

CINE ELECTIVES

CINE 198: Wrk Post Prod Workflow	COLT 380: Topic – Asian Horror
CINE 404: Internship	J 320: Gender, Media & Diversity >US >IP
CINE 405: Reading (Independent Study)	J 396: International Communication
CINE 410: Cinema Careers	J 412: Top Doc Civil Rights
COLT 380: Topic – Cinema and Sound	PS 350: Politics and Film

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

CINE 110M*: Intro to Film & Media >1	CINE 230: Remix Cultures >1
CINE 111: How to Watch TV >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 2020 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 198: Workshop: Post Production Workflow (1 credit)

Fridays, 10/2, 10/9, 10/16, & 10/23, 9:00-11:50 a.m. / Kevin May

In this four-week 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 260M*: Media Aesthetics (4 credits)

1- Monday/Wednesday 12:15-1:45 p.m. / Priscilla Ovalle

2- Tuesday/Thursday, 10:15-11:45 a.m. / Daniel Steinhart

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 270: Introduction to Narrative Cinema Production (4 credits)

Tuesday/Thursday 10:15-11:45 a.m. / Jerell Rosales

CINE 345: Stars (4 credits)

Monday/Wednesday 8:15-9:45 a.m. / Sergio Rigoletto

CINE 360: Film Theory >1 (4 credits)

Monday/Wednesday 2:15-3:45 p.m. / Allison McGuffie

CINE 362M: Contemporary Korean Cinema (4 credits)

Monday/Wednesday 4:15-5:45 p.m. / HyeRyoung Ok

The course "Contemporary Korean Film" is interdisciplinary in nature as it aims to help students acquire vocabularies to address and inquire into some of the key issues across multiple disciplines such as cultural studies, media studies, and regional/global studies. In particular, this course will endeavor to train students to think both within and beyond the concept of a national culture and help them cope with increasingly globalizing popular culture. The content of the course covers recent

South Korean political, economic, and cultural histories and the impact of economic modernization as well as South Korea's entry into the global marketplace on the production of local cultures. It introduces students to South Korean and, by extension, global popular culture as a serious object of cultural, aesthetic, economic, and political analysis. The ultimate goal of the course is to have students understand basic (trans)national terms and conditions through which border crossing in global media has been configured. Hence the course will provide students a critical methodology for understanding a wide range of global film and media (through lectures, visual analyses, screenings, and readings) and the practical application of that methodology (through written assignments and discussion) that will lead to an ability to analyze and evaluate cultural texts.

CINE 381M*: Film, Media & Culture >1>GP >IP (4 credits)
Monday/Wednesday 12:15-1:45 p.m. / Allison McGuffie

CINE 410: Cinema Careers (4 credits)

Tuesday/Thursday 2:15-3:45 p.m. / Jerell Rosales

This course bridges the gap between education and employment by helping students identify the various career paths possible with a Cinema Studies degree. Students will learn how to make informed decisions about internships, jobs, and/or graduate school while producing resumes, cover letters, and/or portfolios of their scholarly and creative work. *Previously taught as CINE 399 Sp St Internship Devel, CINE 399 Sp St Intern/Job Srch, and as 4 credits; not repeatable. Also previously taught as CINE 415 Cinema Careers (2 credits); not repeatable.*

CINE 410: Cinema and Censorship (4 credits)

Monday/Wednesday 4:15-5:45 p.m. / Peter Alilunas

In this course, we will explore the connections between the histories, practices, and policies of cinema censorship, and in particular the role that sex and sexualities have played in those histories, practices, and policies. This course will examine significant events in media history as they pertain to these topics—including the development of various technologies; the regulatory responses both internal and external to the film industry; the various laws and court decisions that have defined the legal landscape central to this history; and the changing depictions and representations created by the film industry. We will consider how the film industry has both created and participated in various dynamics of power and privilege, and how those in regulatory positions have exercised their own power and privilege. Topics will include LGBTQ histories and representations, pornography, censorship, feminism, queer theory and media, and the intersections of race, sex, and sexualities. We will also examine historical debates and controversies surrounding these issues, as well as the defining theories and movements within the various academic fields associated with these topics.

CINE 411M: U.S. Film Industry (4 credits)**

Monday/Wednesday 2:15-3:45 p.m. / Erin Hanna

CINE 440: Contemporary Global Art Cinema >GP >IC (4 credits)

Tuesday/Thursday 2:15-3:45 p.m. / Daniel Steinhart

What is art cinema? How does it differ from commercial film practices such as Hollywood cinema? To answer these questions, this course explores the form, style, and industry of contemporary art cinema from around the globe. We focus on the concept of national cinemas, acclaimed international filmmakers, and the role of film festivals in supporting art cinema. The course follows a global approach as we compare art movies from a rich array of film-producing cultures in Asia, Europe, Latin America, and even the United States. In the end, students will come away with an understanding of how art cinema can serve as a viable model for alternative storytelling, production, distribution, and exhibition strategies.

CINE 490: The Films of Ang Lee (4 credits)

Tuesday/Thursday 4:15-5:45 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 2020 Department of Cinema Studies Course Descriptions
CORE Education Courses (do not count as credit towards the major)**

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

Tuesday/Thursday, 8:15-9:45 a.m. / Instructor TBD

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

Monday/Wednesday, 10:15-11:45 a.m. / Erin Hanna

CINE 230: Remix Cultures >1 (4 credits)

Monday/Wednesday, 10:15-11:45 a.m. / Andre Sirois