



**DEPARTMENT of CINEMA STUDIES**  
**Fall 2021 Course List**  
*(See page 2 for CINE course descriptions.)*

**FUNDAMENTALS**

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

**CORE COURSES**

<b>Core A: Cinema Industries</b>	<b>Core B: Theory and Criticism</b>	<b>Core C: Global/National/Transnational Cinemas</b>
CINE 410: Cinema & Censorship	CINE 345: Stars >1	CINE 440: Top Canadian Cinema >GP >IC
CINE 410: Cross-Border Hollywood	CINE 360: Film Theory >1	SCAN 316: History of Cinema >1 >GP >IC
CINE 411M** U.S. Film Industry	CINE 381M*: Film, Media & Culture >1 >GP >IP	
J 431: Top Understanding Disney	CINE 399: Sp St Environmental Media	
	CINE 490: Top Global Blockbusters	

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

**PRODUCTION**

<b>Production A</b>	<b>Production B</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: Top Cinema and Sound
CINE 404: Internship	COLT 380: Top Asian Horror
CINE 405: Reading (Independent Study)	J 320: Gender, Media & Diversity >US
	J 430: Top Documenting Human Rights

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

CINE 110M*: Intro to Film & Media >1	CINE 151M Intro to Korean Cinema >1 >GP >IC
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](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.

## **Fall 2021 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes**

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

**Monday/Wednesday, 9/27-11/3, 2:00-2:50 p.m. / Kevin May**

In this six-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, 2:00-3:50 p.m. / Priscilla Ovalle**

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

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

**WEB / Michael Aronson**

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

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

### **CINE 320: Beginning Screenwriting (4 credits)**

**Monday/Wednesday 4:00-5:50 p.m. / Masami Kawai**

### **CINE 345: Stars (4 credits)**

**Tuesday/Thursday 12:00-1:50 p.m. / Sergio Rigoletto**

### **CINE 360: Film Theory >1 (4 credits)**

**Monday/Wednesday 10:00-11:50 a.m. / Allison McGuffie**

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

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

**CINE 399: Sp St Environmental Media (4 credits)****Tuesday/Thursday 10:00-11:50 a.m. / Stephen Rust**

Introduces students to the study of Environmental Media. Environmental Media Studies is a rapidly growing interdisciplinary research field led by students, scholars, activists, and media artists in response to our global environmental crisis. In this class, you will watch, discuss, and analyze a wide variety of narrative films, documentaries, television shows, video games, interactive media, digital apps, websites, and other types of media. You will explore the ecological life-cycle of screen technologies like cameras, projectors, and computers from manufacturing through disposal and the workers involved in this process. You will learn how media industries around the world are encouraging and tracking sustainable production methods and learn how to green your own creative projects. Group learning and project-based assignments will enable you to collaborate with classmates, conduct independent research, and explore your own interests and ideas related to the course themes.

**CINE 410: Cinema and Censorship (4 credits)****Tuesday/Thursday 10:00-11:50 a.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 408: Workshop: Avid Post-Production (4 credits)****Tuesday/Thursday 12:00-1:50 pm / 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 410: Cross-Border Hollywood (4 credits)****Tuesday/Thursday 2:00-3:50 p.m. / Daniel Steinhart**

This course explores the film, television, and media exchanges that have taken place between Hollywood and the Mexican media industry from the past to the present. Using a transnational perspective, we will examine moments of collaboration and conflict between the two industries. We will consider Hollywood films and TV shows that have been shot in Mexico. We will look at Mexican and Chicana talent who have flourished on both sides of the border, from Golden Age movie stars such as Dolores del Río and Cantinflas to more recent filmmakers like Robert Rodriguez

and Alfonso Cuarón. We will also analyze media co-productions between the United States and Mexico, as well as transnational film and TV remakes. Throughout, we will investigate how this work shapes perceptions of the border, globalization, immigration, outsourcing, and violence.

**CINE 411M\*\*: U.S. Film Industry (4 credits)**  
**Monday/Wednesday 10:00-11:50 a.m. / Erin Hanna**

**CINE 440: Top Canadian Cinema >GP >IC**  
**Monday/Wednesday 2:00-3:50 p.m. / Erin Hanna**

This course offers a survey of Canadian cinema history with an emphasis on its relationship to politics, culture, aesthetics, and media industries. We will explore the role of cinema in defining national identity, both locally and internationally, while also highlighting approaches to Canadian cinema that capture the diversity of the nation and its cultures. In doing so, we will discuss English language, French Canadian, Indigenous, and diasporic cinema, and examine the transnational relationship between Canadian and US media cultures.

**CINE 490: Top Global Blockbusters**  
**Monday/Wednesday 4:00-5:50 p.m. / HyeRyoung Ok**

This course explores one of the most visible, yet least critically discussed forms of popular culture: the movie blockbuster. We will endeavor to evaluate or re-evaluate the cultural significance of this often easily dismissed cultural phenomenon by positioning it at the intersections of such discourses as globalization, transnationalism, film historiography and genre. At the same time we will trace the genealogy of the movie blockbuster and examine its shifting definitions and generic conventions. In particular, challenging a myopic perception that blockbusters are the exclusive products of Hollywood, this class will survey the global dissemination of the movie blockbuster and focus on blockbusters, spectacles or “event movies” from Asia, including, but not limited to, China, Hong Kong, Japan, South Korea, and India. In addition to looking into the formal, aesthetic, and industrial elements of blockbusters across nations, the analysis of films will lead us to interrogate cinematic and cultural constructions of history, nation, gender and sexuality.

### **Fall 2021 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 2:00-3:50 p.m. / Peter Alilunas**

**CINE 111: How to Watch TV >1 (4 credits)**  
**Tuesday/Thursday 8:00-9:50 a.m. / Instructor TBD**

**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)**  
**WEB / Andre Sirois**