



**DEPARTMENT of CINEMA STUDIES**  
**Fall 2022 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 381M*: Film, Media & Culture >1 >GP >IP	CINE 399: African Cinema
CINE 411M** U.S. Film Industry	CINE 399: Film Style and Technology	CINE 440: Top Canadian Cinema >GP >IC
J 431: Top Understanding Disney	CINE 410: Slapstick Comedy	SCAN 315: Nordic Cinema >1 >GP >IC
	CINE 490: Top Global Blockbusters	
	COLT 470: Top Arch, Film, Memory	

**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 408: Wrk AVID Post-Production
J 208: Intro to Documentary Production	CINE 420: Advanced Screenwriting
	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 >IP >US
CINE 410: Cinema Careers	J 430: Top Civil Right & Cine

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

CINE 111: How to Watch TV >1	CINE 230: Remix Cultures >1
CINE 151M Intro to Korean Cinema >1 >GP >IC	

*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 2022 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

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

**Friday, 9/30-11/04, 10:00-11:50 a.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, 4:00-5:50 p.m. / HyeRyoung Ok**

**2- Tuesday/Thursday 10:00-11:50 a.m. / Ari Purnama**

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

**Thursday 2:00-2:50 p.m + ASYNCH WEB. / Michael Aronson**

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

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

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

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

### **CINE 399: African Cinema (4 credits)**

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

Are you interested in other countries and cultures? Curious about media production in Africa? Are you a cinephile hungry for new and interesting directors and filmmaking styles? African cinemas provide a wealth of diverse, fascinating, politically engaging, and beautiful films to watch and discuss. In this introductory course, students will learn about the history, aesthetics, and politics of films made in Africa. Diverse modes of production and styles will be addressed, including documentary, art, popular, and educational films. No previous knowledge of African history or filmmaking required.

**CINE 399: Film Style and Technology (4 credits)****Tuesday/Thursday 2:00-3:50 p.m. / Ari Purnama**

The development of film style, or film aesthetics, is tied with the development of technology in cinematography, production design, editing, and sound. Technology has an enormous impact on movies' looks and sounds, from the adoption of carbon arc lighting fixtures in the silent era to the recent experimentation with LED walls that project 3D environments in real-time behind actors, as demonstrated by Disney's production of The Mandalorian series. In this course, we will explore this interplay between filmmaking technology and film style by tracing the development of film style through the lens of technological invention and innovation historically. Simultaneously, we will look toward the future and project probable scenarios about the effect of current filmmaking technology on the evolution of film style.

**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: Cinema and Censorship (4 credits)****Tuesday/Thursday 12:00-1:50 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 410: Slapstick Comedy (4 credits)****Tuesday/Thursday 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 19th century vaudeville all the way through *Something About Mary*.

**CINE 410: Cinema Careers (4 credits)****Monday/Wednesday 2:00-3:50 p.m. / Alissa Phillips**

The world of filmmaking is vast – it's not all directors and screenwriters! This course bridges the gap between education and employment in production and creative by helping students identify career paths possible with a Cinema Studies degree. You will learn how to get your first job/internship in 'the biz.' You will also create pitches, coverage, creative decks, resumes and much more. *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 411M\*\*: U.S. Film Industry (4 credits)****Monday/Wednesday 10:00-11:50 a.m. / Erin Hanna****CINE 420: Advanced Screenwriting (4 credits)****Tuesday 2:00-4:50 p.m. / Masami Kawai****CINE 440: Top Canadian Cinema >GP >IC (4 credits)****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 12:00-1:50 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 2022 Department of Cinema Studies Course Descriptions**  
**CORE Education Courses (do not count as credit towards the major)**

**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)****Tuesday/Thursday 10:00-11:50 a.m. / Andre Sirois**