



DEPARTMENT of CINEMA STUDIES
Fall 2023 Course List
(See page 2 for CINE course descriptions.)

FUNDAMENTALS

Fundamental A: Aesthetics and Society	Fundamental B: Cinema Histories
CINE 260M*: Media Aesthetics	CINE 266: History of Motion Picture II >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 411M**: U.S. Film Industry	CINE 381M*: Film, Media & Culture >1 >GP >IP	CINE 440: Top Canadian Cinema >GP >IC
CINE 399: Special Studies Cinema & Censorship	CINE 490: Top Global Blockbusters	CINE 440: Top SE Asian Cinema >GP >IC
CINE 399: Special Studies Studio Ghibli Anime	CINE 360: Film Theory >1	
J 431: Top Understand Disney	CINE 399: Sp St Science Fiction	

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

PRODUCTION

Production A	Production B
CINE 270: Intro to Narrative Cinema Production	CINE 408: Wrk AVID Post-Production
J 208: Intro to Documentary Production	CINE 320: Beginning Screenwriting
	ARTD 251: Time-Based Digital Arts
	ARTD 361: Intro to Animation
	ARTD 379: Intro to Video Art
	J 331: Digital Video Production
	CINE 420: Advanced Screenwriting

CINE ELECTIVES

CINE 198: Wrk Post Prod Workflow	COLT 380: Top Cinema and Sound
CINE 404: Internship	J 320: Gender, Media & Diversity >IP >US
J 430: Top Civil Right & Film	CINE 410: Cinema Careers

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

CINE 111: How to Watch TV >1	CINE 151M Intro to Korean Cinema >1 >GP >IC
	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 cinema@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 2023 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

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

Friday, 9/29-11/3, 10:00-11:50 a.m. / Kevin May

In this six-week workshop, for both beginners and more experienced editors, we will explore nonlinear 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. / HyeRyoung Ok

2- Tuesday/Thursday 12:00-1:50 p.m. / Ari Purnama

CINE 266: History of Motion Picture II >1 (4 credits)

Tuesday 2:00-4:50 p.m., Thursday 2:00-2:50 p.m. / Peter Alilunas

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

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

2- Tuesday/Thursday 2:00-3:50 p.m. / Alissa Phillips

CINE 320: Beginning Screenwriting (4 credits)

Monday/Wednesday 12:00-1:50 p.m. / Matt Johnson

CINE 360: Film Theory >1 (4 credits)

Monday/Wednesday 12:00-1:50 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 >GP >IP (4 credits)

Monday/Wednesday 2:00-3:50 p.m. / Allison McGuffie

This course studies works of film and media as representational objects that engage with communities identified by intersectional categories including sex, gender, sexuality, race, ethnicity, nation, class, and ability. It considers historical and contemporary effects of prejudice, intolerance, and discrimination on media and filmmaking practices and modes of reception, as well as alternative strategies that promote cultural understanding and a valuing of diversity. This course actively engages students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories and promotes an understanding of cinema as an art form intimately intertwined with its various social contexts. It enables students to develop scholarly insight into cinematic representational strategies.

This section of ENG/CINE 381M is conceptualized around gender on film, engaging pertinent questions in the intellectual history of feminist film theory and its intersectional manifestations. This course is reading and discussion intensive. It is designed for both new and experienced film students with the curriculum including both introductory and advanced content.

CINE 399: Special Studies 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 399: Special Studies Studio Ghibli Anime (4 credits)

Thursday 4:00-7:50 p.m. / Dong Hoon Kim

This course surveys the globalization of Japanese animation, focusing specifically on Studio Ghibli, one of the most acclaimed animation film studios. The course will offer an introduction to Studio Ghibli animations and employ them to gain insight into Japanese animation and popular culture. We will also examine a range of factors that have transformed anime into a global cultural form by tracking the rise of Studio Ghibli as a global animation powerhouse and its impact on global animation industry and culture. No prior knowledge of Japan or Japanese is required.

CINE 399: Special Studies Science Fiction (4 credits)

Tuesday/Thursday 12:00-1:50 pm / Colin Williamson

This course offers an in-depth study of the history and theory of science fiction film. With an eye to the global scope of the genre, our focus will be on how science fiction has been called upon to think through questions about a range of topics—from science, technology, and special effects to gender, race, and imperialism—in American cinema and the cultures of which it is a part. Science fiction films experience intense popularity during periods of significant techno-scientific transformation—from the electrification of the United States in the late 19th century to the computerization of life in

the late 20th—which in turn fueled innovations in the science and technology of motion pictures. These exchanges between film and culture make the sci-fi film a particularly rich space for experimenting with the real and imagined impacts of cycles of innovation. Drawing on the history of science, art history, literature, and film theory, we will approach science fiction film not simply as a future-oriented and quite fanciful genre, but as a profound and illuminating mode for teaching audiences about what the cinema is and how the nature of techno-scientific innovation bears on enduring concerns about what it means to be human.

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 Careers (4 credits)

Tuesday/Thursday 10:00-11:50 a.m. / Alissa Phillips

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

Monday/Wednesday 10:00-11:50 a.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 formation of global conglomerates that now 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.*

CINE 420: Advanced Screenwriting (4 credits)

Monday 2:00-4:50 p.m. / Masami Kawai

CINE 440: Top SE Asian Cinema >GP >IC (4 credits)

Tuesday/Thursday 2:00-3:50 p.m. / Ari Purnama

This course introduces you to the exciting, innovative, and unique cinematic arts from film-producing countries in Southeast Asia. You will be introduced to the themes, narratives, styles, and popular genres explored by filmmakers in Thailand, the Philippines, and Indonesia. The course will do so in three ways: Firstly, by showing you a selection of films made within a spectrum of production and distribution contexts—from the big-budget studio genre movies (horror, martial arts, and comedy) to independently produced arthouse films; secondly, by showcasing the works of women and LGBTQ filmmakers; thirdly, by making you engaged with the scholarly literature produced in the field of Southeast Asian cinema studies. While the course title includes the label "Southeast Asia," we will examine the concept of regional cinema through our discussion of the

films and readings with the goal for us to be able to answer the question: Is there such a thing as Southeast Asian cinema? All films will have English subtitles. No specific prior knowledge of cultures, languages, and countries in Southeast Asia or prerequisite is required.

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, regional, and diasporic cinemas, and examine the transnational relationship between Canadian and US media cultures.

CINE 490: Top Global Blockbusters (4 credits)

Monday/Wednesday 10:00-11:50 a.m. / HyeRyoung Ok

In this topics class, students will analyze a range of texts—including film, television, video/new media, etc—according to the historical/aesthetic/theoretic contexts of their makers or genres. In addition to specific film directors (like “Alfred Hitchcock”) or genres (like “musicals”), topics in “Directors and Genres” might address television by featuring key creative personnel (like “Shonda Rhimes”) or programming categories (like “soap operas,” “music videos,” or “sitcoms”). By acquiring and practicing the specialized vocabulary and methods of these analytical frameworks, students will hone their critical engagement with cinema in a way that is specific to the medium.

Fall 2023 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. / Jalen Thompson

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 >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. / André 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.