

**DEPARTMENT OF CINEMA STUDIES***Spring 2018 Course List**(See page 2-3 for CINE course descriptions.)***FUNDAMENTAL*****Fundamental A: Aesthetics and Society***

ENG 260 Media Aesthetics  
 J 201 Media and Society >2

***Fundamental B: Cinema Histories***

ENG 267 History of Motion Picture III:  
 from 1960s to the Present >1

**CORE COURSES*****Core A: Cinema Industries***

CINE 335 Exhibition and Audiences >1  
 CINE 399 *South Park* and Society  
 ENG 485 Television Studies  
 J 412 Topic: US Film Industry  
 J 412 Topic: Understand Disney

***Core C: Global/National/  
Transnational Cinemas***

EALL 410 Visions of the Empire  
 KRN 360 Contemporary Korean Film  
 >1>IC  
 SCAN 315 Nordic Cinema >1>IC

***Core B: Theory and Criticism***

CINE 365 Digital Cinema >1  
 ENG 381 Film Media and Culture >1>IP  
 J 416 Survey of Documentary

**PRODUCTION*****Production: A***

CINE 270 Intro to Narrative Cinema  
 Production

***Production: B***

ARTD 252 Interactive Digital Arts  
 ARTD 361 Intro to Animation  
 ARTD 412 Experimental Animation

***Production: B (contd)***

ARTD 415 Video Art: Experimental Film  
 CINE 408 Workshop: Art of Directing  
*(Instructor approval required)*  
 CINE 420 Advanced Screenwriting  
 J 331 Digital Video Production  
 J 421 Documentary Production

**GENERAL ELECTIVES**

CINE 404	Internship	J 396	International Communication
CINE 405	Independent Study	J 412	Documenting Civil Rights
CINE 408	Workshop: Creating a Reel <i>(Saturdays: April 7 &amp; 14)</i>		
ENG 488	Native American Film & Lit		
J 320	Gender, Media & Diversity >IP		

**University of Oregon, Cinema Studies Program**  
**Spring 2018 Course Offerings!**

**NEW! CINE 335–Exhibition and Audiences >1 (4 credits)**

**Tuesday/Thursday 10:00-11:50 a.m. / Michael Aronson & Elizabeth Peterson**

This course explores how audiences make sense of movies—particularly in relation to the way that movies are shown or exhibited—and how we historically have consumed movies in relation to their surrounding contexts, including the environment in which we see a film (at a movie theater, in a classroom, at home, or on an airplane with an iPad). Both films and how they're exhibited have changed over the history of cinema; how and where we watch movies has also affected our interpretations of films over time. We will explore why this is and how it relates to other factors in a film's reception—social class, gender, race, politics, national identity, and other cultural values audiences might hold. Within this context, we will focus specifically on how this has played out in Oregon's towns and cities to examine how local film histories align and diverge from dominant histories of American cinema.

**NEW! CINE 408–Workshop: Creating a Reel (2 credits)**

**This class meets Saturday, April 7, and Saturday, April 14, 9:00 a.m.-4:50 p.m. / Kevin May**

This two-day workshop will focus on the craft of building and refining resume reels. We will explore various ways of creating reels by looking at different editing workflows in both Final Cut Pro X and Adobe Premiere. We will evaluate different editing styles such as montage and linear editing and how and when to use each one. We will also review and critique professional reels along with reels created by the class. By the end of the course students will have either created several reels of their own work, or prepared themselves to edit their own reels in the future by creating sample reels from tutorial media. *Prerequisites apply: one course from ARTD 252, ARTD 256, CINE 270, J 207, J 208.* Note: *Because this course has special meeting dates, regular academic deadlines do not apply. Please contact the academic department for more information.*

**CINE 270–Intro to Narrative Cinema Production (4 credits; previously taught as ENG 270, not repeatable)**

**Monday/Wednesday 12:00-1:50 p.m. / Michael Bray**

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. *Prerequisites apply: ENG 260, J 201; two from ENG 265, 266, 267.*

**CINE 365–Digital Cinema >1 (4 credits; previously taught as CINE 399 Digital Cinema; not repeatable)**

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

What is cinema in digital age? This class examines the impact of digital media technologies on diverse dimensions of cinematic experience encompassing the production, delivery, and reception. Through the readings and screenings, we will explore the way in which cinema as cultural institution has both shaped and reflected the formal and institutional development of diverse digital transmedia – computer generated imagery, digital video, games, DVDs, portable screen interfaces, and social media etc. Themes of the class will include but are not limited to: discourse of digitality, digital production/reception, digital aesthetics, digital visual effects and spectacle, media convergence, expanded cinema and digital arts, web/mobile cinemas and participatory digital culture.

**CINE 399–South Park and Society (4 credits)**

**Tuesday/Thursday 12:00-1:50 p.m. / André Sirois**

This class uses the animated cartoon as the launch point for understanding the representation of social issues in the media and critical cultural and social theories. In this course we will examine how *South Park* has represented or parodied labor/class, race, religion, capitalism, the media, gender, sexuality, patriotism, politics/democracy, celebrity, censorship, PC culture, etc. Because each episode was made the week before it was aired, we will also use the cartoon to examine the specific historical moment and social issues of that time in order to better understand the significance of each episode and its social critique.

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**CINE 408–Workshop: Art of Directing (4 credits)**

**Monday/Wednesday 4:00-5:50 p.m. and Tuesday 6:30-8:50 p.m. / Masami Kawai.**

This class focuses on the building blocks to develop a narrative director's voice. Students will explore how to create compelling characters and use the power of cinematic language to affect audiences. The award-winning filmmaker Chloé Zhao will guest teach four classes, sharing her approach to directing and providing feedback on a specific film exercise. We will view and discuss films that have influenced Zhao's work, investigate narrative tools and aesthetics, and critique classmates' work as a way to integrate theory into practice. By the end, students will be empowered to generate strategies to create personal, original films. *Prerequisites apply: One course from ARTD 252, ARTD 256, CINE 270, J 207, J 208. Online application and instructor approval required to register.*

**CINE 420–Advanced Screenwriting (4 credits)**

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

This course is designed to take students through the process of developing a feature film screenplay. The class will combine analytical and practical approaches. We will read critically acclaimed feature scripts to analyze the various techniques used by screenwriters to engage an audience. Building on these insights, students will write a detailed outline of a feature script and the first act of the screenplay. By the end of the course, students will learn how to evaluate story ideas, develop compelling characters, create engaging plots, and hone the skills to give and receive feedback. This class is aimed at students who have completed Beginning Screenwriting and who have written a successful short film script. *Prerequisites apply: CINE 320 with grade of B– or better.*