



DEPARTMENT of CINEMA STUDIES
Spring 2019 Course List
(See page 2 for CINE course descriptions.)

FUNDAMENTALS

Fundamental A: Aesthetics and Society	Fundamental B: Cinema Histories
CINE 260M*: Media Aesthetics	CINE 267: History of Motion Picture III: From 1960s to the Present >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 330: Film Festivals >1	CINE 381M*: Film, Media & Culture >1 >IP	CINE 362M: Contemporary Korean Film >1>IC
CINE 411M: US Film Industry	CINE 490: Topic: Exploitation Cinemas	SCAN 315: Nordic Cinema >1>IC
	J 416: Survey of Documentary	
	ES 370: Topic: Native Americans & Film >IP	

PRODUCTION

Production A	Production B
CINE 270: Intro to Narrative Cinema Production	ARTD 252: Interactive Digital Arts
	ARTD 361: Intro to Animation
	ARTD 415: Video Art: Exper Film
	CINE 420: Advanced Screenwriting
	CINE 425: Topic: Making Music Video
	CINE 426: Topic: Art of Directing
	J 331: Digital Video Production
	J 421: Documentary Production

CINE ELECTIVES

CINE 404: Internship	J 320: Gender, Media, & Diversity >IP
CINE 405: Reading (Independent Study)	J 396: International Communication
CINE 408: Workshop: Creating a Reel	J 412: Topic: Cinema and War

GENERAL 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.

Spring 2019 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 260M*: Media Aesthetics (4 credits)

Tuesday/Thursday, 10:00-11:50 a.m. / HyeRyoung Ok

This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scène, cinematography, editing, and sound. By learning how to analyze film and utilize proper cinematic language, students will begin to critically understand film as an art form and a product of culture. By the end of the course, students will see all aesthetic elements in a film as a series of choices made through the complex collaboration of artists and craftspeople. Students will also gain the key tools and concepts that they will implement in their own creative work. *Previously taught as ENG 260; not repeatable.*

CINE 267: History of Motion Picture III: From 1960s to the Present >1 (4 credits)

Tuesday 2-2:50 p.m.; Thursday 2-4:50 p.m. / Sangita Gopal

CINE 267 is the third in a three-part chronological survey of the evolution of cinema as an institution and as an art form from its origin, covers the time period from the "end" of the studio system in the 1960s to the present day. It may be taken individually or as part of a series (with CINE 265 and 266) designed to provide a broad introduction to interpretive, theoretical, and institutional issues central to the study of film and media. The aim of the course is to develop interpretive and critical skills relevant to the study of film by examining the history of both Hollywood and world cinema. Like the other two courses in the series, CINE 267 enables students to engage with major issues within the field, including star studies, the film industry, and censorship and satisfies the university's Group Requirement in the Arts and Letters category. The courses in motion picture history, CINE 265, 266, and 267, may be taken individually or as parts of an integrated series. *Previously taught as ENG 267; not repeatable.*

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

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. *Previously taught as ENG 270 Intro Narrat Cine Prod; not repeatable.*

CINE 330: Film Festivals >1 (4 credits)

Tuesday/Thursday 12:00-1:50 p.m. / Daniel Steinhart

This course probes the evolution of film and media arts festivals and their efforts to create a more active and participatory public sphere for the appreciation and discussion of media. Festivals will

also be explored as centers of innovation for the entertainment and arts industries. The course surveys the histories of film festivals in relation to their forms, functions, operations, marketing, curatorial missions, and social impacts.

CINE 362M: Contemporary Korean Film >1 >IC (4 credits)

Tuesday/Thursday 4:00-5:50 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>IP (4 credits)

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

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance. *Previously taught as ENG 381; not repeatable.*

CINE 408: Workshop: Creating a Reel (2 credits)

This class meets Friday, April 5, and Friday, April 12, 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 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)

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.*

CINE 425: Topic: Making Music Video (4 credits)

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

Students will explore ways of telling stories and promoting songs/artists through music videos by engaging in the creative process. The main focus of the course is on the production of music videos: from writing and pitching treatments and presenting storyboards to on-location filming to post-production technique and execution. Students will be given the opportunity to be creative and spend the whole term developing, executing, and refining a content-legal music video. While there will be several individual assignments, the majority of work in this class will be done with a team of peers to produce a professional music video with the opportunity to collaborate with local or nationally recognized artists. *Previously taught as 399 Music Video Prod and 425 CINE Prod Music Video; not repeatable)*

CINE 426: Topic: 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 Kent Jones will guest teach four classes, sharing his approach to directing and providing feedback on a specific assignment. We will view and discuss films that have influenced Jones'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 490: Topic: Exploitation Cinemas (4 credits)

Tuesday/Thursday 10:00-11:50 a.m. / Peter Alilunas

The genre known as exploitation cinema has historically been a site of intersecting cultural interests, where moral, legal, and regulatory discourses exist alongside fan activities, cult interest, and ritualized movie-going habits. The wide-ranging content in this genre often deliberately offends its audience even as it entertains it, leading to a paradoxical set of anxiety-ridden circumstances somewhat unique in film history. This course examines American exploitation films beginning in the 1930s and continuing to the present day from perspectives of the industry, the audience, and the film texts. Particular attention will be paid to recurring themes of youth, family, race, class, and sexuality, and the anxiety and fascination accompanying them, as well as issues of taste, fandom, and judgment. Ultimately this course works toward a fuller understanding of mainstream cinemas, which have often copied or reflected exploitation cinemas even as they have maintained an anxious distance.

**Spring 2019 Department of Cinema Studies Course Descriptions
General 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

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course will satisfy the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives. *Previously taught as ENG 110; not repeatable.*

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

Monday/Wednesday, 2:00-3:50 p.m. / Erin Hanna

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 230: Remix Cultures >1 (4 credits)

Monday/Wednesday, 10:00-11:50 a.m. / Andre 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.