



DEPARTMENT of CINEMA STUDIES
Spring 2020 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 399: Sp St US Indie Cinema	CINE 345: Stars >1	CINE 440: Japanese New Wave >GP >IC
CINE 399: Sp St <i>South Park</i> and Society	CINE 350: Queer European Cinema >1 >GP >IC	GER 355: German Cinema >1 >GP >IC
CINE 411M**: US Film Industry	CINE 365: Digital Cinema >1	
ENG 485: Television Studies	CINE 381M*: Film, Media & Culture >1 >GP >IP	
	CINE 490: Topic Global Auteurs	
	CINE 490: Topic Exploitation Cinemas	
	J 416: Survey of Documentary	

PRODUCTION

Production A	Production B
ARTD 256: Intro to Production	ARTD 252: Interactive Digital Arts
	ARTD 361: Intro to Animation
	ARTD 415: Video Art: Exper Film
	CINE 320: Beginning Screenwriting
	CINE 408: Wrk Art of Producing
	J 331: Digital Video Production
	J 421: Documentary Production

CINE ELECTIVES

CINE 404: Internship	J 396: International Communication
CINE 405: Reading (Independent Study)	J 428M: Latino Roots II
CINE 408: Workshop: Creating a Reel	J 467: Topic: Doc Human Rights
J 320: Gender, Media, & Diversity >IP	

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

CINE 111: How to Watch TV >1	CINE 230: Remix Cultures >1
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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.

**Multi-listed class(es) with the School of Journalism and Communication. These multi-listed courses previously existed as J 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 J 412: US Film Industry or J 411M: US Film Industry, you may not take CINE 411M). This is true for all the multi-listed courses. If you have questions, please email cineadvising@uoregon.edu.

Spring 2020 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 260M*: Media Aesthetics (4 credits)
Monday/Wednesday, 4:00-5:50 p.m. / Instructor TBD

CINE 267: History of Motion Picture III: From 1960s to the Present >1 (4 credits)
Tuesday 2:00-2:50 p.m.; Thursday 2:00-4:50 p.m. / Sangita Gopal

CINE 320: Beginning Screenwriting (4 credits)
Monday/Wednesday, 2:00-3:50 p.m. / Masami Kawai

CINE 345: Stars >1 (4 credits)
Monday/Wednesday, 2:00-3:50 p.m. / Sergio Rigoletto

In this Core Ed Arts & Letters course, we examine how and why stars are produced and marketed by the entertainment industries, the ways in which they “signify” within media narratives and how they relate to a spectator’s fantasies and desires. What does a star bring to a movie or a TV show? How can understanding stars help us to think about the relation between media, ideology, society and individuality? During the course, we will examine the emergence of the star system, its development and contemporary examples of stardom and celebrity.

CINE 350: Queer European Cinema >1 >GP >IP (4 credits)
Tuesday/Thursday, 4:00-5:50 p.m. / Sergio Rigoletto

The discipline of Cinema Studies—encompassing film, television, and new media—provides rigorous and multifaceted opportunities for students to analyze visual culture from a variety of perspectives. While this course will use gender and sexuality in European cinema and media as its scholarly focus, each class will necessarily utilize a range of critical approaches to analyze the material—including questions about culture, technology, industry, politics, finance, etc. The screening, analysis, and writing skills developed in this course will exercise and sharpen the critical thinking skills of all majors across the university while exposing them to a cinematic culture they may not have access to otherwise.

This course asks students to explore the construction and evolution of gender and sexuality in European cinema. To better contextualize the history of these representational traditions, the course

begins with silent film and progresses towards contemporary representations of gender and sexuality in (mainstream) European media.

In this course, students will understand European Cinema in three key ways. First, they will learn how to understand representations of gender and sexuality using formal cinematic analysis. They will also contextualize such representations within a specific European culture and cinema. Finally, they will develop analytical writing about European film that considers: the role of actors/filmmakers in promoting or challenging certain ideas of gender and sexuality; how theoretical traditions—such as feminism, queer, gay liberation—have informed and critiqued the construction of gender and sexuality; and/or the social and political contexts within which representations of gender and sexuality have circulated.

As a Cinema Studies course, “Gender and Sexuality in European Cinema” satisfies the criteria for group status in Arts and Letters in that it incorporates a range of critical approaches to analyze its material—including questions about culture, technology, industry, politics, finance, etc. The screening, analysis, and writing skills developed in this course will exercise and sharpen the critical thinking skills of all majors across the university while exposing them to a cinematic culture they may not have access to otherwise. By focusing on gender and sexuality through European media, students will be able to think more globally about issues of representation while learning how national identities shape—and are shaped by—films, television, and new media in terms of gender and sexuality.

CINE 365: Digital Cinema >1 (4 credits)

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

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

Monday/Wednesday, 12:00-1:50 p.m. / Instructor TBD

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

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

CINE 399: Sp St U.S. Indie Cinema (4 credits)

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

What is “independent” cinema? This course explores what independent cinema means through a study of the art and industry of contemporary indie film in the United States. After establishing the historical precedent of independent production, we survey a range of work, starting from the “Sundance-Miramax” era of the 1990s to the present day, as indie filmmakers are increasingly moving into cable and streaming TV. Along the way, we consider how independent cinema has served as both an alternative to Hollywood and a subdivision of it in terms of production, distribution, and exhibition. We examine key filmmakers and movie companies, as well as organizations such as the Sundance Institute. We also study the innovations that indie filmmakers have brought to storytelling, style, and representation. Ultimately, students will gain a better understanding of how independent cinema works by combining industrial, cultural, and aesthetic perspectives.

CINE 399: Sp St *South Park* & Society (4 credits)

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

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

This class meets Friday, April 3, and Friday, April 10, 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 208. Note: Because this course has special meeting dates, regular academic deadlines do not apply. Please contact the academic department for more information.*

CINE 408: Topic: Art of Producing (4 credits)

Tuesday/Thursday, 4:00-5:50 p.m. / Masami Kawai.

What exactly does a producer do? Why are producers significant, especially for independent cinema? This class examines the ways in which a producer serves as an essential force behind a film by shaping creative decisions, logistics, and methods of finance. In this course, we will have award-winning producer, Ryan Zacarias guest teach four classes. He will share his approach to film producing with students. Through practical projects and an analysis of Zacarias's body of work, students will learn how to transform a project from script to screen, support a director's vision, and utilize different funding models. In the end, this course seeks to empower students to produce their own projects and create more ethical and collaborative production communities. *Prerequisites apply: One from J 201; CINE 260M or ENG 260M; One from ARTD 256, CINE 270, J 208; and two from CINE 265, 266, 267. This course can only be registered for through approval of submitted application. Instructor approval is required to register.*

CINE 440: Topic: Japanese New Wave >GP >IC (4 credits)

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

This course is a survey of Japanese New Wave film that brought about a substantial transformation of Japanese cinema in terms of aesthetics, politics and industrial practices in the 1960s. The course examines key new wave filmmakers and films as well as political, social and cultural issues and factors relevant to the rise of a "New Wave" of film-making in Japan in order to critically track the advancement of this major film-historical event in Japanese film history. Screenings include *Cruel Story of Youth* (1960), *The Insect Woman* (1963), *The Face of Another* (1966), *Samurai Rebellion* (1967), *Double Suicide* (1969), *Heroic Purgatory* (1970) and more. No specific knowledge of Japanese is required.

CINE 490: Topic: Global Auteurs (4 credits)

Tuesday/Thursday, 10:00-11:50 a.m. / Sangita Gopal

Why do we continue to identify films by the people who directed them as in a Tarantino or Spielberg film? Why does the award for best director carry such prestige at film festivals? Why do we treat film directors as though they are the "author" of the film even though we know that filmmaking is an entirely collaborative project involving huge teams? This course will examine the rise of the idea of

the film director as "auteur" (meaning "author" or sole creative owner) across diverse historical and geopolitical contexts to explore how the auteur emerged globally as a way to classify films in addition to other categories such as genre (Drama/Western) or studio (Disney film/Ghibli film). We will look at where the concept of auteur originated and how it has evolved. We will explore, based on our viewing of films and their surrounding publicity and promotion as to what qualifies a film as made by an "auteur." Is it a matter of content or marketing or both? We will examine how this category varies by gender, cultural and geographical location as well as by whether a film is mainstream or not. Finally, we will investigate how this concept of "auteur" - imported by cinema from literature travels beyond cinema to other platforms such as television and electronic media.

CINE 490: Topic: Exploitation Cinemas (4 credits)

Monday/Wednesday, 12:00-1:50 p.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 2020 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 230: Remix Cultures >1 (4 credits)

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