



DEPARTMENT of CINEMA STUDIES
Spring 2021 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 411M**: US Film Industry	CINE 381M*: Film, Media & Culture >1 >GP >IP	CINE 399: Sp St African Cinema
J 412: Top TV & Society	CINE 399: Sp St Film Style & Technology	CINE 440: Top Transnational Asian Film & Media >GP >IC
	CINE 490: Topic: Transnational Film Genre	CINE 440: Top Southeast Asian Cinema >GP >IC
	CINE 490: Top Exploitation Cinemas	
	ENG 496: Feminist Media Theory	
	J 416: Survey of Documentary	

PRODUCTION

Production A	Production B
CINE 270: Intro Narrative Cinema Production	CINE 320: Beginning Screenwriting
J 208: Intro to Documentary Prod	CINE 408: Wrk Art of Producing
	CINE 425: Top Making Music Video
	ARTD 251: Time-Based Digit Arts
	ARTD 252: Interactive Digital Arts
	ARTD 361: Intro to Animation
	ARTD 415: Video Art: Exper Film
	J 331: Digital Video Production
	J 421: Documentary Production

CINE ELECTIVES

CINE 198: Workshop: Workflow	ENG 488: Top Native Amer Cinema
CINE 404: Internship	J 320: Gender, Media, & Diversity >IP >US
CINE 405: Reading (Independent Study)	J 396: International Communication
COLT 380: Top Tokyo Cyberpunk	MUS 380: Film: Drama/Photo/Mus >1

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

CINE 110M*: Intro to Film and 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.

**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 2021 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 198: Wrk Post Prod Workflow (1 credit)

Fridays, 3/29-4/23, 9:15-11:45 a.m. / Kevin May

In this four-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)

Monday/Wednesday, 12:15-1:45 p.m. / HyeRyoung Ok

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

Tuesday/Thursday, 2:00-3:00 p.m. / Sangita Gopal

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

1- Tuesday/Thursday, 10:15-11:45 a.m. / Jerell Rosales

2- Monday/Wednesday, 12:15-1:45 p.m. / Michael Bray

CINE 320: Beginning Screenwriting (4 credits)

Tuesday/Thursday, 2:15-3:45 p.m. / Jerell Rosales

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

Tuesday/Thursday, 2:15-3:45 p.m. / Quinn Miller

CINE 399: Sp St Film Style & Technology (4 credits)

Tuesday/Thursday, 4:15-5:45 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 399: Sp St African Cinema (4 credits)

Monday/Wednesday, 10:15-11:45 a.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 408: Topic: Art of Producing (4 credits)

Monday/Wednesday, 2:15-3:45 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, Mollye Asher guest teach four classes. She will share her approach to film producing with students. Through practical projects and an analysis of Asher'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 411M: U.S. Film Industry (4 credits)**

Monday/Wednesday, 10:15-11:45 a.m. / Mitchell Block

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

Tuesday/Thursday, 10:15-11:45 a.m. / André Sirois

Students will explore various 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 pre-production and production of music videos: from writing and pitching treatments and presenting storyboards to on-location filmmaking techniques and post-production skills (both editing and primary/secondary color correction). We will also look at the process of creation of iconic music videos and the work of auteur directors.

Students will be given the opportunity to be creative and spend the whole term developing, executing, and refining a content-legal music video. While much of our time will be devoted to writing treatments and pitching ideas, creating a lookbook, shotlists, etc. students will be tasked creating a music video in small groups (if possible, depending on who is in Eugene and if you want to/feel safe) or as a solo project and with whatever means you have access to.

CINE 440: Topic: Southeast Asian Cinema >GP >IC (4 credits)

Tuesday/Thursday, 12:15-1:45 p.m. / Ari Purnama

This course is a survey of the 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, Malaysia, Singapore, 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 context—from the big-budget studio-financed movies to independently produced festival 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: Topic: Transnational Asian Film & Media >GP >IC (4 credits)

Monday/Wednesday, 4:15-5:45 p.m. / HyeRyoung Ok

This course explores border crossing in the Asia Pacific across a diverse range of popular media – film, television, animation, pop music, gaming and new media. Particularly, we will be focusing on films and popular media from East Asian countries. Throughout history, the major East Asian cinemas and popular media of Japan, China (Hong Kong, P.R.C., Taiwan), and South Korea have long engaged in intra-regional and transnational exchanges—of personnel, capital, and influence. Shared cultural values, intertwined histories, and new communication technologies have led to what is called as Trans-Asian cinema and popular culture. First of all, we will examine the diverse aspects of transnational dynamics in the production, circulation, and reception of popular films and media from East Asia since the mid twentieth century. But we will also explore their links to popular media of Southeast Asia (here, Thailand, the Philippines and Singapore) and the wider context of the Asia Pacific. A closer examination of transnational dimensions will illuminate the complex and heterogeneous ways in which the concept of ‘national cinema and media’ is challenged and the relationship between the global and the local is reconfigured.

CINE 490: Topic: Transnational Film Genres (4 credits)

Tuesday/Thursday, 4:15-5:45 p.m. / Dong Hoon Kim

Genres are constantly changing, whether it is to adapt, understand or challenge new social and political environments. Genre films have been important cultural texts that continually mediate complicated relations of power. With all of this in mind, what can we gain by thinking of genre not just in terms of conventions and expectations, but in relation to national context and transnational influences?

Though perceived as "the most American film genre," if we follow the paths of the Western genre starting in the United States, it will lead us to Italy, to Japan, to India, to Mexico, and to East Germany. The recent trend of remaking Asian melodramas, gangster films and horror movies in Hollywood obviously reverses the presumed flow of influence from Hollywood to other national and regional cinemas. This course examines the transnational dissemination of genre films across nations and explores the ways in which genre conventions are constituted, redefined and transformed within these processes of global exchange.

In this course, we will primarily consider westerns and then melodramas that have traditionally been coded as a “female” genre (to the “male” western). In addition to exploring the formal and industrial elements of cinema across nations, the analysis of westerns and melodramas will lead us

to interrogate cinematic and cultural constructions of violence, family, gender, sexuality, and territory across seemingly opposed genres.

CINE 490: Topic: Exploitation Cinemas (4 credits)

Monday/Wednesday, 12:15-1:45 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 2021 Department of Cinema Studies Course Descriptions
CORE Education Courses (do not count as credit towards the major)**

CINE 110M: Intro to Film and Media >1 (4 credits)

ONLINE / Peter Alilunas

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

Monday/Wednesday, 2:15-3:45 p.m. / Instructor TBD

CINE 230: Remix Cultures >1 (4 credits)

ONLINE / André Sirois