



**DEPARTMENT of CINEMA STUDIES**  
**Spring 2022 Course List**  
*(See page 2 for CINE course descriptions.)*

**FUNDAMENTALS**

<b>Fundamental A: Aesthetics and Society</b>	<b>Fundamental B: Cinema Histories</b>
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**

<b>Core A: Cinema Industries</b>	<b>Core B: Theory and Criticism</b>	<b>Core C: Global/National/Transnational Cinemas</b>
CINE 335: Exhibition & Audiences >1	CINE 365: Digital Cinema >1	CINE 399: Sp St Third Cinema
CINE 340: Production Studies	CINE 410: Cinematography History/Theory	CINE 440: Top Southeast Asian Cinema >GP >IC
CINE 410: Warner Bros Studios	CINE 490: Topic: Transnational Film Genre	
CINE 411M**: US Film Industry	CINE 490: Global Auteurs	
J 429: Top TV & Society	ES 370: Topic: Native Americans/Documentary Film >IP >US	

**PRODUCTION**

<b>Production A</b>	<b>Production B</b>
CINE 270: Intro Narrative Cinema Production	CINE 320: Beginning Screenwriting
J 208: Intro to Documentary Prod	CINE 408: Wrk Art of Music Video
	CINE 425: Top Directing Actors for the Screen
	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
	J 428M: Latino Roots II

**CINE ELECTIVES**

CINE 198: Workshop: Post Prod Workflow	J 320: Gender, Media, & Diversity >IP >US
CINE 404: Internship	J 430: Top Hum Rights & Cine
CINE 405: Reading	PHIL 332: Philosophy of Film
CINE 410: Cinema Careers	MUS 380: Film: Drama/Photo/Mus >1
ARCH 423: Top Media Design Devel	

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

CINE 230: Remix Cultures >1	CINE 268: US Television History
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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](mailto: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](mailto:cineadvising@uoregon.edu).

## **Spring 2022 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes**

### **CINE 198: Wrk Post Prod Workflow (1 credit)**

**Tuesdays, 3/29-5/4, 12:00-1:50 p.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, 10:00-11:50 a.m. / HyeRyoung Ok**

**Tuesday/Thursday, 2:00-3:50 p.m. / Ahmad Nadalizadeh**

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

**ONLINE / Sangita Gopal**

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

**Tuesday/Thursday, 10:00-11:50 a.m. / Michael Bray**

### **CINE 320: Beginning Screenwriting (4 credits)**

**Monday/Wednesday, 4:00-5:50 p.m. REMOTE / Randall Jahnson**

### **CINE 335: Exhibition & Audiences (4 credits)**

**Monday/Wednesday, 12:00-1:50 p.m. / Michael Aronson and Elizabeth Peterson**

### **CINE 340: Production Studies (4 credits)**

**Tuesday/Thursday, 10:00-11:50 a.m. / Daniel Steinhart**

**CINE 365: Digital Cinema (4 credits)**

**Monday/Wednesday, 2:00-3:50 p.m. / HyeRyoung Ok**

**CINE 399: Sp St Third Cinema (4 credits)**

**Monday/Wednesday, 12:00-1:50 p.m. / Allison McGuffie**

This course introduces students to the history and theory of Third Cinema, a radical, revolutionary film practice including New Latin American Cinema movements of the 1960s and 70s, politically engaged African cinema, and affiliated films from South and Southeast Asia. The course will be structured around watching and discussing founding films of Third Cinema, such as *Death of a Bureaucrat* (Cuba), *Hour of the Furnaces* (Argentina), and *Black Girl* (Senegal), as well as more recent works in the spirit of Third Cinema, including *City of God* (Brazil). Anyone interested in expanding their filmmaking practice or understanding culture through cinema will enjoy learning about the important, exciting innovations of Third Cinema issues and aesthetics. No prior knowledge of the subject is expected.

**CINE 408: Wrk Art of Music Video (4 credits)**

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

This class explores the creative process of making music videos and examines how a filmmaker's vision/concept goes from treatment to final product. In this course, an active music video practitioner will guest teach four classes and share their approach to the art form. We will analyze our guest practitioner's body of work and complete filmmaking projects that teach students techniques in the art of music video production. By the end of the class, students will learn how to: transform an idea into a written treatment and pitch; work with musicians/record labels; deal with legal logistics of production; use cameras/lenses and other creative tools efficiently and effectively; understand techniques for post-production (including primary and secondary color correction); and make music videos (independently and in teams). By developing techniques and analyzing music videos form and functions, students will be empowered to express their creative voice through this medium.

**CINE 410: Cinema Careers (4 credits)**

**Monday/Wednesday, 10:00-11:20 a.m. (REMOTE) / Roland Dahwen Wu**

This course bridges the gap between education and employment by helping students identify the various career paths possible with a Cinema Studies degree. Students will learn how to make informed decisions about internships, jobs, and/or graduate school while producing resumes, cover letters, and/or portfolios of their scholarly and creative work.

**CINE 410: Warner Bros Studios (4 credits)**

**Monday/Wednesday, 4:00-5:50 p.m. / Michael Aronson**

This course looks at the history of the American film industry not just as a sum of its products (films designed for mass consumption) but as a complex business and entertainment system that produces complex cultural products. This course is about the Hollywood film and its relationship to the American film industry, and about the ways in which Hollywood has historically responded to conditions and challenges, whether social, industrial, legal or technological. In attempt to narrow our field of study, we will focus on the development and history of the Warner Brothers Studio, its producers, directors, stars and genres, particularly from the 1920s until the late 1960s. Independent primary research will be required for successful completion of the course.

**CINE 410: Cinematography History/Theory (4 credits)****Tuesday/Thursday, 10:00-11:50 a.m. / Michael Aronson**

Vittorio Storaro, one of history's great cinematographers, once defined cinematography as '...writing with light in movement. Cinematographers,' he went on to say, 'are authors of photography, not directors of photography. We are not merely using technology to tell someone else's though, because we are also using our own emotion, our culture, and our inner being.' For Storaro and many others, cinematography is an expressive art. This admittedly romantic definition of cinematography, must be contextualized as it is, after all, an industrial craft, made within a system based on hierarchy, mass-production, and the commercial imperative. Keeping both sides of cinematography in mind, this course will explore the story of cinematography in American cinema, working out how a complex art and craft changed across the decades, from hand-cranked cameras to digital work flows. The course will be a bit of a theory & practice mashup, utilizing both historical research and aesthetic analysis, as well as some low-fi creative exercises and the occasional industry guest speaker on all things camera and lighting.

**CINE 411M\*\*: U.S. Film Industry (4 credits)****Monday/Wednesday, 2:00-3:50 p.m. / Janet Wasko****CINE 425: Top Directing Actors for the Screen (4 credits)****Fridays, 11:00 a.m.-2:20 p.m. / Jen Elkington**

This course explores the process of performance and directing actors for camera for narrative production. Through discussions, exercises, scene breakdown, and on-camera presentation of scenes, you will analyze and apply the directorial skills required to communicate effectively with actors and inspire amazing performances. Promotes the process of collaboration by both performers and directors.

**CINE 440: Topic: Southeast Asian Cinema >GP >IC (4 credits)****Monday/Wednesday, 12:00-1:50 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 490: Topic: Transnational Film Genres (4 credits)****Tuesday, 4:00-7:50 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: Global Auteurs (4 credits)**

**Tuesday/Thursday, 10:00-11:50 a.m. / Ahmad Nadalizadeh**

The word "auteur" (French for author) emerged in the late 1950s and early 1960s to ascribe to film director's idiosyncratic vision a creative role of authorship and critique comparable to the expressive autonomy claimed by literary authors. No longer a mere agent among other agents producing a film, film director as auteur was granted a creative agency whose unique view was expressed in the film. However, auteurism was later on challenged by shifting critical attention to the role of the production conditions, constructivist contexts, and deconstructive intertexts. As we shall see, these alternative theories challenged auteur theory by emphasizing the collective role of various agents in filmmaking, by highlighting the role of the nonhuman elements of genre and language in preconditioning of plots and characters, and by considering films as sites of contradictory expressions which must be determined by the authorial role of spectator rather than director. However, the view of the film director as auteur has thus far survived this critical shift to the spectator, with the director's name consistently utilized for both commercial and, in particular, art-house cinema. In this course, we will examine these critical debates alongside the films of global auteurs to review the key features of contemporary auteur cinema, but also to explore the ways in which auteur theory reveals the complex relations between aesthetics, politics, and philosophy in film form.

**Spring 2022 Department of Cinema Studies Course Descriptions**  
**CORE Education Courses (do not count as credit towards the major)**

**CINE 230: Remix Cultures >1 (4 credits)**

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

**CINE 268: US Television History (4 credits)**

**Tuesday/Thursday, 10:00-11:50 a.m. / Erin Hanna**