



DEPARTMENT of CINEMA STUDIES
Spring 2023 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: Global South Film Industries	CINE 360: Film Theory >1	CINE 362M: Contemp Korean Cinema >1 >GP >IC
CINE 399: Sp St South Park & Society	CINE 381M*: Film, Media, & Culture >1 >GP > IP	CINE 399: Sp St Middle Eastern Cinema
CINE 399: Studio Ghibli Anime	CINE 399: Sp St Cult TV	CINE 440: Topic: Contemporary Global Art >GP >IC
CINE 340: Production Studies >1	CINE 410: Cinematography History/Theory	
CINE 411M**: US Film Industry	ES 370: Topic: The Settler Gaze >IP >US	
	CINE 486M: New Media/Digital Culture	

PRODUCTION

Production A	Production B
CINE 270: Intro Narrative Cinema Production	CINE 320: Beginning Screenwriting
J 208: Intro to Documentary Prod	CINE 426: Topic: Art of Directing
	ARTD 251: Time-Based Digit Arts
	ARTD 252: Interactive Digital Arts
	ARTD 361: Intro to Animation
	ARTD 415: Video Art: Experimental Film
	J 331: Digital Video Production
	J 421: Documentary Production

CINE ELECTIVES

CINE 198: Workshop: Post Prod Workflow	J 430: Topic: Human Rights & Cinema
CINE 404: Internship	MUS 380: Film: Music >1
CINE 407: Sem Honors Thesis II	
ARCH 423: Topic: Media Design Development	
J 320: Gender, Media, & Diversity >IP >US	

CORE 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 cinema@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 cinema@uoregon.edu.

Spring 2023 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 198: Wrk Post Prod Workflow (1 credit)

Friday, 4/03-5/12, 10:00-11:50 a.m. / Kevin May

In this six-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)

1- Monday/Wednesday, 10:00-11:50 a.m. / Ari Purnama

2- Tuesday/Thursday, 2:00-3:50 p.m. / Michael Aronson

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. / Ahmad Nadalizadeh

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

Tuesday/Thursday, 10:00-11:50 a.m. / Alissa Phillips

CINE 320: Beginning Screenwriting (4 credits)

Tuesday/Thursday, 2:00-3:50 p.m. / Alissa Phillips

CINE 340: Production Studies >1 (4 credits)

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

CINE 360: Film Theory >1 (4 credits)

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

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

Monday/Wednesday, 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 >GP >IP (4 credits)

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

This course studies works of film and media as representational objects that engage with communities identified by intersectional categories including sex, gender, sexuality, race, ethnicity, nation, class, and ability. It considers historical and contemporary effects of prejudice, intolerance, and discrimination on media and filmmaking practices and modes of reception, as well as alternative strategies that promote cultural understanding and a valuing of diversity. This course actively engages students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories and promotes an understanding of cinema as an art form intimately intertwined with its various social contexts. It enables students to develop scholarly insight into cinematic representational strategies.

This section of ENG/CINE 381M is conceptualized around gender on film, engaging pertinent questions in the intellectual history of feminist film theory and its intersectional manifestations. This course is reading and discussion intensive. It is designed for both new and experienced film students with the curriculum including both introductory and advanced content.

CINE 399: Sp St Middle Eastern Cinema (4 credits)

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

This course will investigate various film cultures of the Middle East and will situate its national traditions within regional and global perspectives. Taking a critical approach to national cinema studies in a world of increasingly globalized film audiences, we will explore both the influence of world cinema on the Middle East film cultures and, in turn, the extent to which the aesthetics of the Middle East cinema is integral to our conception of world cinema. Our discussion of films in class will be supplemented by pertinent scholarly analyses in order to complicate any facile understanding of the Middle East, but also to deepen our awareness of the cultural contexts through which cinema has emerged as an aesthetic form. Drawing on various national traditions, this course will include films from Iran, Turkey, Palestine, Lebanon, and Egypt.

CINE 399: Sp St Cult TV (4 credits)

Tuesday/Thursday, 12:00-1:50 p.m. / Erin Hanna

This class examines the history, production, and consumption of cult TV, drawing on examples from network era programming through to the current surge in "quality" television production.

Historically, the term "cult" has been used to describe media objects attracting a passionate and devoted fan-base, often outside of the mainstream. In recent years, however, this cult mode of engagement has become an increasingly visible and widely accepted part of television and

production and consumption. This class will explore these changing definitions by considering how cult television functions textually, industrially, and culturally, across a variety of historical and social contexts.

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

Tuesday/Thursday, 12:00-1:50 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 399: Sp St Global South Film Industries (4 credits)

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

Drawing upon such concepts as “southern theory,” in this course we will turn to the Global South in order to explore the complex world of everyday practices shared by filmmakers emerging in those parts of the world which have been severely impacted by globalization and, as a result, have witnessed political and economic upheavals. Our course focuses on the economic and sociopolitical conditions of production, regulation, and distribution in screen cultures ranging from Iran and Egypt to India and Nigeria. We will investigate the role of such local and national film industries in mediating the global imaginaries, and we will consider how the growing trade and globalized export markets have helped standardize their regulated representations of intimacy and violence. In addition, we will examine how the globalized world, with its proliferating video technologies, has in turn vastly democratized the conditions of production and the modes of media ownership and control in those film cultures.

CINE 399: Sp St Studio Ghibli Anime (4 credits)

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

This course surveys the globalization of Japanese animation, focusing specifically on Studio Ghibli, one of the most acclaimed animation film studios. The course will offer an introduction to Studio Ghibli animations and employ them to gain insight into Japanese animation and popular culture. We will also examine a range of factors that have transformed anime into a global cultural form by tracking the rise of Studio Ghibli as a global animation powerhouse and its impact on global animation industry and culture. No prior knowledge of Japan or Japanese is required.

CINE 407: Sem Honors Thesis II (2 credits)

Wednesday, 4:00-5:50 p.m. / Priscilla Ovalle

For course description and details on how to enroll, visit:

<https://cinema.uoregon.edu/honors-cinema-studies>

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, 10:00-11:50 a.m. / REMOTE / Janet Wasko

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 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 426: Topic: Art of Directing (4 credits)

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

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. Filmmaker Adam Piron will guest teach four classes, sharing his approach to directing and providing feedback on a specific film exercise. We will view and discuss films that have influenced Piron'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.

CINE 440: Topic: Contemporary Global Art >GP >IC (4 credits)

Tuesday/Thursday, 2:00-3:50 p.m. / Daniel Steinhart

What is art cinema? How does it differ from commercial film practices such as Hollywood cinema? To answer these questions, this course explores the form, style, industry, and culture of contemporary art cinema from around the globe. We focus on the concept of national cinemas, acclaimed international filmmakers, the relationship between cinephilia and art films, and the role of film festivals in supporting art cinema. The course follows a global approach as we compare art movies from a rich array of film-producing cultures in Africa, Asia, Europe, Latin America, and even the United States. In the end, students will come away with an understanding of how art cinema can serve as a viable model for alternative storytelling, production, distribution, and exhibition strategies.

CINE 486M*: New Media/Digital Culture (4 credits)

Tuesday/Thursday, 4:00-5:50 p.m. / Ashley Cordes

This course critically analyzes the ideas, language, logic, and/or functions of newer media forms while contextualizing them according to their technological, visual, cultural, ideological or other histories. Each topic explores a new cultural form that is native to or relies on computers, consoles, mobile media, or other multimedia platforms for distribution—from viral videos to computer/console games or special effects in cinema. In so doing, we explore how new media relates to older cultural forms and languages (as narratives, artistic productions, etc.), while also identifying their medium-specific conventions and models.

Spring 2023 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. / Jalen Thompson

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, 12:00-1:50 p.m. / André 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.