



DEPARTMENT of CINEMA STUDIES
Spring 2024 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>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 South Park & Society	CINE 365: Digital Cinema >1	CINE 440: Top Japanese New Wave
	CINE 381M*: Film, Media & Culture >1 >GP >IP	CINE 440: Top Third Cinema
	CINE 399: Sp St Cult TV	ENG 488: Top Cont Indig Cinema
	CINE 440 Top Complex Cinema	KRN 361: Krn Pop Cul & Transnat >1>GP>IC
		KRN 410: Violence in KRN Film

NOTE: CINE 510 Core Courses listed online are graduate-level only.

PRODUCTION

Production A	Production B
CINE 270: Intro to Narrative Cinema Production	CINE 320: Beginning Screenwriting
J 208: Intro to Documentary Production	CINE 426: Top Art of Producing
	ARTD 251: Time-Based Digital 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: Wrk Post Prod Workflow	ARCH 423: Top Media Design Devel
CINE 404: Internship	MUS 380: Film Music >1
COLT 380 Top Guillermo del Toro	J 320: Gender, Media, & Diversity >IP>US
COLT 380 Top Doppelgänger Film	PHIL 332: Philosophy of Film >1

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

CINE 230: Remix Cultures >1	
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Below are important footnotes for registration.

FOOTNOTES

*Multi-listed classes. These multi-listed courses previously existed as courses in other departments 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 asu5@uoregon.edu.)

Spring 2024 Department of Cinema Studies Course Descriptions

CINE 198: Workshop: Post Production Workflow (1 credit)

Tuesday/Thursday, 4/1-5/9, 9:00-9:50 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- Tuesday/Thursday, 10:00-11:50 a.m. / Colin Williamson

2- Monday/Wednesday 12:00-1:50 p.m. / HyeRyoung Ok

CINE 267: History of Motion Picture III >1 (4 credits)

Tuesday 2:00-2:50 p.m., Thursday 2:00-4:50 p.m. / Sangita Gopal

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

Monday/Wednesday 2:00-3:50 p.m. / Masami Kawai

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

CINE 320: Beginning Screenwriting (4 credits)

Tuesday/Thursday 12:00-1:50 p.m. / Alissa Phillips

Fancy yourself a storyteller? Creative writer? Think you have what it takes to write a movie? This course will introduce you to feature film screenwriting. You will learn narrative story structure (aka 3 act structure), character development, use of conflict, scene writing and of course – how to write screen dialogue. Since much of the work of screenwriting is done before actual drafting, we will focus on the process of screenwriting: from initial premise, through character exploration, to beat sheets, to eventually writing drafts. Then you will learn what writers mean when they say “*writing is rewriting.*” You will work in writing groups, working through many drafts of your script. Additionally the craft of screenwriting is best learned through the critical examination of other screenplays, i.e.: *we will read screenplays in order to understand how to write them.* When you finish the course you will have completed a 10 page script for an original short film that is ideally festival submission quality. Maybe you'll even win one?! *Previously taught as CINE 399 & ENG 411 Begin Screenwriting; not repeatable.*

CINE 365: Digital Cinema >1 (4 credits)

Monday/Wednesday 4:00-5:50 p.m. / HyeRyoung Ok

What is cinema in digital age? This class examines the impact of digital media technologies on diverse dimensions of cinematic experience encompassing the production, delivery, and reception. Through the readings and screenings, we will explore the way in which cinema as cultural institution

has both shaped and reflected the formal and institutional development of diverse digital media technologies – computer-generated imagery, digital video, games, DVDs, portable screen interfaces, and social media, etc. Themes of the class will include but are not limited to: discourse of digitality, digital production/reception, digital aesthetics, digital visual effects and spectacle, media convergence, expanded cinema and digital arts, web/mobile cinemas and participatory digital culture.

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

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

Tuesday/Thursday 2:00-3:50 p.m. / Stephen Rust

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.

CINE 399: Sp St Cult TV (4 credits)

Monday/Wednesday 10:00-11:50 a.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: South Park & Society (4 credits)

Monday/Wednesday 10:00-11:50 a.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 404: Internship

Alissa Phillips

Cinema Studies offers a unique opportunity for students seeking professionalization experience. Students can enroll (by prior authorization from the Faculty Advisor) **if** they have obtained an internship for 1 or more terms. Internships can either be paid or unpaid and students can receive from 1-4 credits per term based on hours worked. Students are expected to apply for and get hired for Internships independently, however the Cine 410 Faculty Advisor is available to help navigate this process. The Cine Studies Internship database is regularly updated:

<https://cinema.uoregon.edu/jobs-and-internship-database>. This class has no meetings, but we do have a Canvas and you will be supervised. Credits per term equate to: 1 credit = 3 hrs/week and/or approximately 30 hours of work // 2 credits = 6 hrs/week and/or approximately 60 hours of work // 3 credits = 9 hrs /week and/or approximately 90 hours of work // 4 credits = 12 hrs/week and/or approximately 120 hours of work. Internships are repeatable for a maximum of 12 credits,

however only 4 credits may count toward the Cinema Studies major. Additional credits can be applied towards degrees. For more info, contact alissap@uoregon.edu

CINE 426: Top Art of Producing (4 credits)

Tuesday/Thursday 2:00-3:30 p.m. / Alissa Phillips

Everything starts and stops with a Producer. They are the first ones in and the last ones out. A Producer oversees the film; intimately understands the creative and practical aspects of directing, acting and production; and has a strong working knowledge of all the departments. In CINE 426: The Art of Producing, we will have a guest Producer—whose credits you will know—teach several classes and participate in events. We will also host other talented guest filmmakers who will share their approaches to storytelling and provide creative and practical guidance to help you create original films. In this class, students will produce two short films based on screenplays developed in screenwriting classes and will work in substantial crews and in professional roles. We will also screen the short films as the final element of the course. This course will require significant participation outside of class—everything from pre-production, filming, and post-production to attending events with the filmmakers. Your full engagement is essential to create the value of this experience for you and your crew. **This course can only be registered for through approval of submitted application.**

CINE 440: Top Third Cinema

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. 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 440: Top Complex Cinema

Monday 4:00-7:50 p.m. / Ari Purnama

What binds *Memento*, *Inception*, *Interstellar*, *Eternal Sunshine of the Spotless Mind*, *Old Boy*, and *Run Lola Run* together? That's right! These are *narratively complex films*. Over the past three decades, we've seen the emergence of complex storytelling films populating our cinema culture. These films reject the convention of classical narrative structures by foregrounding non-linearity, exploring time loops, and distorting the reality of time and space. While these films can be challenging to watch as they are riddled with gaps, impossibilities, and puzzles, we are often attracted to them because of these aspects that demand our cognitive and affective investment. Although these complex films have roots in European art cinema and avant-garde/experimental filmmaking traditions, they manifest palpably in mainstream popular cinema between the 1990s and 2010s. Hollywood is not the only institution that produces complex popular films. The phenomenon is global, as we can find complex narrative films across film industries—from Germany to South Korea. In this course, we will explore the storytelling designs, stylistic strategies, and impact on viewers that these complex films demonstrate. The big questions we will tackle are: What makes these films 'challenging' but 'rewarding' simultaneously? How do the filmmakers tell the stories in a complex way but manage to keep us engaged? What 'creative' lessons can we learn from these complex narrative films?

CINE 440: Top Japanese New Wave

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

This class surveys Japanese New Wave film that triggered a substantial transformation of Japanese cinema in terms of aesthetics, politics, and industrial practices in the 1960s. In addition to offering

an introduction to key new wave filmmakers who went on to break away from studio system and conventional film languages, the course interrogates political, social, and cultural issues relevant to the rise of a “New Wave” of filmmaking in Japan in order to critically track the advancement of this major film-historical event in Japanese film history. While exploring Japanese New Wave film’s varied impacts on post-war Japanese society, film and media industry, and arts and culture, the course also examines such theoretical and historiographical questions as media and politics, film authorship and spectatorship, intermediality, identity politics, and the concept of national cinema. No knowledge of Japanese or Japanese film is required.

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CINE 230: Remix Cultures > 1 (4 credits)

Tuesday/Thursday 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.