



DEPARTMENT of CINEMA STUDIES
Summer 2019 Course List
(See page 2 for CINE course descriptions.)

FUNDAMENTALS

Fundamental A: Aesthetics and Society	Fundamental B: Cinema Histories
CINE 260M*: Media Aesthetics	CINE 265: History of Motion Picture I: The Silent Era >1 (WEB)
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: Topic: Hip/Hop Screens	CINE 365: Digital Cinema	GER 355: German Cinema >1>IC
	CINE 381M*: Film, Media & Culture >1 >IP	
	ES 370: Topic: Native Americans & Film >IP	
	J 412: Topic: Television & Society	

PRODUCTION

Production B
ARTD 379: Intro to Video Art
CINE 408: Workshop: Avid Post-Production

CINE ELECTIVES

CINE 404: Internship	PHIL 332: Philosophy of Film >1 (WEB)
J 320: Gender, Media, & Diversity >IP	WGS 361: Gender, Film, & Media
J 396: International Communication	

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

CINE 110M*: Intro to Film & Media >1	CINE 268 US Television History >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 ENG 381 in a previous year, you may not take CINE 381M or ENG 381M. This is true for all the multi-listed courses). If you have questions, please email cineadvising@uoregon.edu.

FIRST SESSION (6/24-7/21)

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

Monday through Thursday, 10:00-11:50 a.m. / Instructor TBD

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course satisfies the university's Group Requirement in Arts and Letters because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives. *Previously taught as ENG 110; not repeatable.*

CINE 110M is a General Education Course that does not count as credit towards the Cinema Studies major.

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

Monday through Thursday, 2:00-3:50 p.m. / Steve Rust

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc.). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the university's Group Requirement in the Arts and Letters by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and

discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance. *Previously taught as ENG 381; not repeatable.*

CINE 399: Topic: Hip/Hop Screens (4 credits)

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

This course examines how hip hop culture—DJing, MCing, b-boyin’/b-girlin’, and graffiti writing—has been represented visually over the last 35 years. The class looks at the culture historically and through the lens of documentary film. In addition, we will explore how elements of the culture have been (mis)represented in narrative productions, music videos, video games, and television programs, to deconstruct the power dynamics between these cultural industries and hip hop. Thus, we ask, how has hip hop culture changed these industries and vice versa? Most importantly, how have these (mis)representations of hip hop over time changed our (consumer) ideas about what hip hop *is*?

CINE 408: Workshop: Avid Post-Production (4 credits)

Monday through Friday, 12:00-1:50 p.m. / Kevin May

This course, taught by one of our Avid Certified Instructors, will train students in the industry standard non-linear editing software, Avid Media Composer. The course follows Avid’s curriculum along with additional content focusing on editing theory and practice to give students a complete understanding of the software’s workflow and operations. The class will also strengthen students’ overall editing technique and help them to become proficient in the art form of non-linear editing. In this course we will focus on media organization, beginning and refining an edit using a variety of tools, and also on numerous effects, including tracking, color correcting, and multilayer effects. Additionally, at the end of the term students will take Avid’s Certification Exam with the opportunity to become Avid Certified Users. *Previously taught as CINE 425 CINE Prod AVID, CINE 399 Cine Prod AVID, and CINE 408 Wrk Avid; not repeatable.*

SECOND SESSION (7/22-8/18)

CINE 260M*: Media Aesthetics (4 credits)

Monday through Thursday, 10:00-11:50 a.m. / Steve Rust

This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scène, cinematography, editing, and sound. By learning how to analyze film and utilize proper cinematic language, students will begin to critically understand film as an art form and a product of culture. By the end of the course, students will see all aesthetic elements in a film as a series of choices made through the complex collaboration of artists and craftspeople. Students will also gain the key tools and concepts that they will implement in their own creative work. *Previously taught as ENG 260; not repeatable.*

CINE 268: U.S. Television History >1 (4 credits)

Monday through Thursday, 2:00-3:50 p.m. / Instructor TBD

This course analyzes the history of television, spanning from its roots in radio broadcasting to the latest developments in digital television. To assess the many changes across this historical period, the course addresses why the U.S. television industry developed as a commercial medium (compared to television industries across the globe), how television programming has both reflected and influenced cultural ideologies through the decades, and how historical patterns of television consumption have shifted due to new technologies and social changes. By studying the historical development of

television and assessing the industrial, technological, political, aesthetic and cultural systems out of which they emerged, this course helps you better understand the catalysts responsible for shaping this highly influential medium into what you view today. In this process, students will gain a basic understanding of various approaches used to analyze television history, including industrial history, technological history, formal history, reception history, and social/cultural history. This course satisfies the university's Group Requirement in the Arts and Letters.

CINE 268 is a General Education Course that does not count as credit towards the Cinema Studies major.

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

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

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the university's Group Requirement in the Arts and Letters by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance. *Previously taught as ENG 381; not repeatable.*

THIRD SESSION (8/19-9/15)

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

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

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course satisfies the university's Group Requirement in Arts and Letters because it introduces

students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives. *Previously taught as ENG 110; not repeatable.*

CINE 110M is a General Education Course that does not count as credit towards the Cinema Studies major.

CINE 265: History of Motion Picture I, The Silent Era >1 (4 credits)

ONLINE / Michael Aronson

CINE 265 (Previously ENG 265) is the first in a three-part chronological survey of the evolution of cinema as an institution and an art form. CINE 265 moves from the origins of cinema in the late 19th century through World War II. The primary texts for the course are the films themselves, but supplementary readings will also be assigned. The aim of the course is to develop interpretive skills relevant to the study of film by examining the history of major movements in Hollywood and world cinema. As a broad introduction to interpretive, theoretical, and institutional issues that are central to the study of film, CINE 265 satisfies the university's Group Requirement in the Arts and Letters category. The courses in motion picture history, CINE 265, 266, and 267 may be taken individually or as parts of an integrated sequence. *Previously taught as ENG 265; not repeatable.*

CINE 365: Digital Cinema >1 (4 credits)

Monday through Thursday, 10:00-11:50 a.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 transmedia – 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. This course satisfies the university's Group Requirement in the Arts and Letters.