



**DEPARTMENT of CINEMA STUDIES**  
**Winter 2021 Course List**

**FUNDAMENTALS**

<b>Fundamental A: Aesthetics and Society</b>	<b>Fundamental B: Cinema Histories</b>
CINE 260M*: Media Aesthetics	CINE 266: History of Motion Picture II: From 1927 to the 1960s >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 340: Production Studies >1	CINE 381M*: Film, Media & Culture >1 >GP >IP	CINE 440: Transnational Women Filmmakers >GP >IC
CINE 399: US Indie Cinema	CINE 410: Transnational Cinematography	CINE 440: Mediterranean Film & Media >GP >IC
CINE 399: <i>South Park &amp; Society</i>	CINE 490: Slapstick Comedy	SCAN 315: Nordic Cinema >1 >GP >IC
CINE 410: Warner Bros Studio	CINE 490: Global Blockbusters	KRN 361: Korean Pop Culture & Transnationalism >1 >GP >IC
ENG 485: Television Studies		J 467: Top Latin Am Cinema
		JPN 471: Japanese Cinema >GP >IC

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

**PRODUCTION**

<b>Production A</b>	<b>Production B</b>
CINE 270: Intro to Narrative Cinema Production	CINE 320: Beginning Screenwriting
ARTD 256: Intro to Production	CINE 370: Narrative Production II
	CINE 420: Advanced Screenwriting
	ARTD 251: Time-Based Digital Arts
	ARTD 252: Interactive Digital Arts
	ARTD 361: Intro to Animation
	ARTD 379: Intro to Video Art
	J 331: Digital Video Production
	J 421: Documentary Production

**CINE ELECTIVES**

CINE 198: Post-Production Workflow	J 320: Gender, Media, & Diversity >US
CINE 404: Internship	J 412: Top Doc Civil Rights
CINE 405: Reading (Independent Study)	J 467: Top Documenting Human Rights

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

CINE 110M*: Intro to Film & Media >1	CINE 230: Remix Cultures >1
CINE 151M: Intro to Korean Cinema >1 >GP >IC	CINE 268: US Television History >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](mailto:cineadvising@uoregon.edu).

\*\*Multi-listed class with East Asian Languages & Literatures. Please see \* footnote above for more information.

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

### **CINE 198: Wrk Post-Production Workflow (2 credits)**

**Fridays, 1/8-1/29, 9:15-11:45 a.m. / Kevin May**

In this four-week workshop, for both beginners and more experienced editors, we will explore non-linear 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, 12:15-1:45 p.m. / HyeRyoung Ok**

**2- Tuesday/Thursday, 4:15-5:45 p.m. / Ari Purnama**

### **CINE 266: History of Motion Picture II: From 1927 to the 1960s >1 (4 credits)**

**Tuesday/Thursday, 2:00-3:00 p.m. / Peter Alilunas**

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

**Monday/Wednesday, 10:15-11:45 a.m. / Jerell Rosales**

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

**Monday/Wednesday, 2:15-3:45 p.m. / Jerell Rosales**

### **CINE 340: Production Studies >1 (4 credits)**

**Tuesday/Thursday, 2:15-3:45 p.m. / Daniel Steinhart**

### **CINE 370: Narrative Production II >1 (4 credits)**

**Monday/Wednesday, 12:15-1:45 p.m. / Masami Kawai**

Narrative Production II builds on Intro to Production (Narrative Production I) and provides students with a deeper understanding of the creative choices and effects of camera lenses, composition, editing, sound, rhythm, and narrative. Through a series of short film exercises and in-class critiques, students will explore the expressive possibilities of cinema to better realize their vision. They will study readings and films that illustrate particular techniques, put into practice these techniques, and then critique each others' work to integrate theory into practice. By the end of this course, students will have learned problem-solving strategies. Ultimately, they will acquire the skills to express themselves cinematically and impact viewers.

**CINE 381M\*: Film, Media & Culture >1>IP (4 credits)**  
**Monday/Wednesday, 10:15-11:45 a.m. / Allison McGuffie**

**CINE 399: Sp St U.S. Indie Cinema (4 credits)**  
**Tuesday/Thursday, 10:15-11:45 a.m. / Daniel Steinhart**

What is “independent” cinema? This course explores what independent cinema means through a study of the art and industry of contemporary indie film in the United States. After establishing the historical precedent of independent production, we survey a range of work, starting from the “Sundance-Miramax” era of the 1990s to the present day, as indie filmmakers are increasingly moving into cable and streaming TV. Along the way, we consider how independent cinema has served as both an alternative to Hollywood and a subdivision of it in terms of production, distribution, and exhibition. We examine key filmmakers and movie companies, as well as organizations such as the Sundance Institute. We also study the innovations that indie filmmakers have brought to storytelling, style, and representation. Ultimately, students will gain a better understanding of how independent cinema works by combining industrial, cultural, and aesthetic perspectives.

**CINE 399: Sp St *South Park* & Society (4 credits)**  
**ONLINE / 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 410: Warner Bros Studio (4 credits)**  
**Tuesday/Thursday, 10:15-11:45 a.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: Transnational Cinematography (4 credits)**  
**Tuesday/Thursday, 12:15-1:45 p.m. / Ari Purnama**

How does cinematography work as an art and a craft in various cinematic contexts: traditions, movements, and eras? In this course, we will explore this primary question with the ultimate goal to obtain a more in-depth insight into cinematography (lighting, camera movement, framing, and color) as a means of visual storytelling and expression with its set of conventions, aesthetic functions and effects, and capacities to produce associative meanings. An equally important goal of this course is to gain insight into the role of cinematographers as creative practitioners in developing and advancing cinematography as an artistic field. We employ a transnational approach to cinematography in this course. This means that we will survey and discuss cinematographic works from a variety of film-producing contexts such as Germany, Japan, Hong Kong, and the United States. By doing so, we will get a sense of how specific cinematographic techniques develop across industries, nations, and cultures. Through the assigned readings, viewings, discussions, and a final research paper, you will come away with a critical understanding of cinematography's artistry beyond the technical dimension that it is typically perceived. In other words, you will discover the realm of aesthetic possibilities that cinematography offers and the creativity of the cinematographers working across the spectrum of

filmmaking and industrial contexts by engaging with the course material. In essence, this course aims to show you that there is more to cinematography than merely a matter of cameras, lenses, and technical wizardry.

**CINE 420: Advanced Screenwriting (4 credits)**  
**Monday/Wednesday, 4:15-5:45 p.m. / Masami Kawai**

**CINE 440: Top Transnational Women Filmmakers (4 credits)**  
**Monday/Wednesday, 2:15-3:45 p.m. / Sangita Gopal**

This course will focus on cinema from multiple international locations - France, Argentina, India, Lebanon, China and Iran - in both fiction and non-fiction that have transnational modes of production and exhibition. We will explore the concept of women's cinema as world cinema and ask why women filmmakers enact such powerful critiques of national film infrastructures.

**CINE 440: Top Mediterranean Film and Media (4 credits)**  
**Monday/Wednesday, 12:15-1:45 p.m. / Sergio Rigoletto**

This course focuses on contemporary documentaries, fiction films and video art from North Africa, the Middle East and Southern Europe. In the current era of mass migration and increased border policing, the Mediterranean is frequently described as the troubling 'blue frontier' of Europe. This course appraises the ways in which a number of filmmakers, activists and industry professionals have come to imagine and practice the Mediterranean as a shared transnational space of media cooperation, one in which it may be possible to contest dominant Western narratives about citizenship, identity and mobility. Students will examine the media infrastructures of cultural production and circulation supporting these practitioners and their work including film festivals and activist media networks.

**CINE 490: Top Slapstick Comedy (4 credits)**  
**Tuesday/Thursday, 2:15-3:45 p.m. / Michael Aronson**

In this course, we will study why a well-thrown pie to the face is funny. That is, this course is about slapstick, an important (and often hilarious) subgenre of comedy that has been around since the fifteenth century, but which arguably found its fullest form in American cinema. In particular, this course will focus on slapstick's practitioners; from well-known actors like Charlie Chaplin, Buster Keaton and Laurel & Hardy to other important, but now lesser known performers, such as Mabel Normand, Carole Lombard and Monty Banks. We will concentrate on the form and its stars importance in the silent era, but trace the genre's popularity from 19th century vaudeville all the way through *Something About Mary*.

**CINE 490: Top Global Blockbusters (4 credits)**  
**Monday/Wednesday 4:15-5:45 p.m. / HyeRyoung Ok**

This course explores one of the most visible, yet least critically discussed forms of popular culture: the movie blockbuster. We will endeavor to evaluate or re-evaluate the cultural significance of this often easily dismissed cultural phenomenon by positioning it at the intersections of such discourses as globalization, transnationalism, film historiography and genre. At the same time we will trace the genealogy of the movie blockbuster and examine its shifting definitions and generic conventions. In particular, challenging a myopic perception that blockbusters are the exclusive products of Hollywood, this class will survey the global dissemination of the movie blockbuster and focus on blockbusters, spectacles or "event movies" from Asia, including, but not limited to, China, Hong Kong, Japan, South Korea, and India. In addition to looking into the formal, aesthetic, and industrial elements of blockbusters across nations, the analysis of films will lead us to interrogate cinematic and cultural constructions of history, nation, gender and sexuality.

**Winter 2021 Department of Cinema Studies Course Descriptions  
General Education Courses (do not count as credit towards the major)**

**CINE 110M\*: Intro to Film & Media > 1 (4 credits)  
Monday/Wednesday, 8:15-9:45 a.m. / Instructor TBD**

**CINE 151M\*\*: Intro to Korean Cinema >1 >GP >IC (4 credits)  
Tuesday, 4:15-5:45 p.m. / Dong Hoon Kim**

**CINE 230: Remix Cultures >1 (4 credits)  
ONLINE / Andre Sirois**

**CINE 268: U.S. Television History >1 (4 credits)  
Monday/Wednesday, 10:15-11:45 a.m. / Erin Hanna**