



DEPARTMENT of CINEMA STUDIES
Winter 2023 Course List

FUNDAMENTALS

Fundamental A: Aesthetics and Society	Fundamental B: Cinema Histories
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

Core A: Cinema Industries	Core B: Theory and Criticism	Core C: Global/National/Transnational Cinemas
CINE 399: Sp St US Indie Cinema	CINE 365: Digital Cinema >1	CINE 410: SE Asian Cinema
CINE 410: Media Industries & Fans	CINE 381M*: Film, Media & Culture >1 >GP >IP	GER 355: German Cinema >1 >1C
J 431: Top Understanding Disney	CINE 410: Transnational Cinematography	JPN 473: Japanese Environ Cinema
	CINE 490: Top Exploitation Cinemas	KRN 361: Korean Pop Culture & Transnationalism >1 >GP >IC
	CINE 490: Top Films of Ang Lee	
	J 416: Survey of Documentary	

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

PRODUCTION

Production A	Production B
CINE 270: Intro to Narrat Cinema Production	CINE 320: Beginning Screenwriting
ARTD 256: Intro to Production	CINE 370: Narrative Production II
	CINE 425: Top Sound for Screens
	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: Wrk Post Prod Workflow	COLT 380: Top Tokyo Cyberpunk
CINE 404: Internship	J 320: Gender, Media, & Diversity >IP >US
CINE 405: Reading (Independent Study)	J 430: Top Black American Media
CINE 407: Sem Honors Thesis I	J 430: Top Latin American Media

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

CINE 110M*: Intro to Film & Media >1	CINE 230: Remix Cultures >1
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 cinema@uoregon.edu.

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

CINE 198: Wrk Post-Production Workflow (1 credit)

Friday, 1/13-2/17, 10:00-11:50 a.m. / Kevin May

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

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

3- Monday/Wednesday, 8:00-9:50 a.m. / Michael Aronson

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

Tuesday, 2:00-4:50 p.m. / Thursday, 2:00-2:50 p.m. / Peter Alilunas

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

Monday/Wednesday, 12:00-1:50 p.m. / Alissa Phillips

CINE 320: Beginning Screenwriting (4 credits)

Monday/Wednesday, 4:00-5:50 p.m. / Alissa Phillips

CINE 365: Digital Cinema >1 (4 credits)

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

CINE 370: Narrative Production II (4 credits)

Monday/Wednesday, 10:00-11:50 a.m. / Masami Kawai

This course builds on Narrative Production I (CINE 270). It is designed to provide 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 cinema's expressive possibilities to realize their vision better. You will study readings and films that illustrate particular techniques, put into practice these techniques, and then critique each others' work as a way to integrate theory into practice. By the end of the class, students will have learned problem-solving strategies and will ultimately acquire the skills to express themselves cinematically and impact viewers. Please note: this class will require crewing on film sets outside the regular class time (typically on weekends).

CINE 381M*: Film, Media & Culture >1 >GP >IP (4 credits)
Monday/Wednesday, 10:00-11:50 a.m. / Allison McGuffie

CINE 399: Sp St U.S. Indie Cinema (4 credits)
Tuesday/Thursday, 2:00-3:50 p.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 407: Sem Honors Thesis 1 (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: Transnational Cinematography (4 credits)
Tuesday/Thursday, 12:00-1:50 p.m. / Ari Purnama

How does cinematography work as an art and a craft practice across cultures and film industries? In this course, we will explore this primary question to obtain a more in-depth insight into cinematography (lighting, camera movement, framing & composition, and color) as a visual storytelling device and medium of expression with its set of conventions, aesthetic functions/effects, and culturally-specific meanings. In this course, we will also study the artistry of cinematographers working in various cinematic contexts and their creative collaboration with film directors. In essence, this course aims to show you that there is more to cinematography than merely a matter of cameras, lenses, and technical wizardry. We will survey and discuss cinematographic works from various cinematic contexts, such as Germany, France, the UK, Japan, China, Poland, Mexico, and the US. By applying a transnational perspective to cinematography in this course, you will get a sense of how specific cinematographic techniques develop across industries, nations, and cultures. Through the readings, viewings, in-class discussions, simple creative exercises, and a video essay assignment, you will come away with a critical understanding that the role of cinematography is more complex in the cinematic arts than what is commonly perceived: a technical domain. In other words, by engaging with the course material, 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.

CINE 410: Media Industries & Fans
Monday/Wednesday, 10:00-11:50 / Erin Hanna

While it has become increasingly difficult to delineate between practices of production and consumption in the digital age, it is important to remember that media industries and fans have long been deeply intertwined. In order to better understand our current moment, this course will examine texts and contexts from the 20th and early 21st centuries that illuminate the complexities and power imbalances in the relationship between industry and fandom. In the process, students will become more familiar with key histories, concepts, and questions in media industry studies and fan studies research.

CINE 410: Southeast Asian Cinema**Tuesday/Thursday, 4:00-5:50 p.m. / Ari Purnama**

This course is a survey of the cinematic arts from film-producing countries in the region known as Southeast Asia. You will be introduced to the themes, narratives, styles, and popular genres explored by filmmakers in Thailand, the Philippines, 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 contexts—from big-budget studio-financed genre movies (horror, comedy, and martial arts) 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 425: Top Sound for Screens**Tuesday/Thursday, 12:00-1:50 p.m. / Andre Sirois**

In this class, you'll learn how to hear, listen, make, and think about sound and audio for film, television, and video games. You will study acoustics and sound physics and apply that knowledge to field recording, Foley work, ADR, sound effect production, and mixing. Students will learn about recording techniques for cinematic production, specifically booming and mixing on location, as well as multiple mic and plant mic techniques on set. In the course, we will also consider sound theory and analysis by deconstructing examples of cinematic sound design in order to enhance actual production skills.

CINE 490: Top Exploitation Cinemas**Tuesday/Thursday, 10:00-11:50 a.m. / Peter Alilunas**

The genre known as exploitation cinema has historically been a site of intersecting cultural interests, where moral, legal, and regulatory discourses exist alongside fan activities, cult interest, and ritualized movie-going habits. The wide-ranging content in this genre often deliberately offends its audience even as it entertains it, leading to a paradoxical set of anxiety-ridden circumstances somewhat unique in film history. This course examines American exploitation films beginning in the 1930s and continuing to the present day from perspectives of the industry, the audience, and the film texts. Particular attention will be paid to recurring themes of youth, family, race, class, and sexuality, and the anxiety and fascination accompanying them, as well as issues of taste, fandom, and judgment. Ultimately this course works toward a fuller understanding of mainstream cinemas, which have often copied or reflected exploitation cinemas even as they have maintained an anxious distance.

CINE 490: Top Films of Ang Lee**Tuesday, 4:00-7:50 p.m. / Dong Hoon Kim**

This course will examine the films of Ang Lee whose influence go beyond national, industrial and cultural boundaries. Due to his work's global appeal and the incongruity across his films, Ang Lee is often labeled as a "transcendent," "transnational" or "postmodern" filmmaker whose work raises new critical questions for many theories of film studies. In this class we will inquire into Ang Lee's films with the theoretical framework of film authorship. The course will begin with tracing the origin and development of the theory of film authorship and the role it played in shaping the field of film studies. While employing different approaches and theorizations of film authorship in analyzing formal elements, narrative strategies and subject-matters that define Lee's work, we will also try to expand our sense of film authors by examining them not simply as "authors" who deftly encode their artistic visions into their works but as cultural "signifiers" that influence film and culture industries and circulate across the national boundaries.

Winter 2023 Department of Cinema Studies Course Descriptions
Core Education Courses (do not count as credit towards the major)

CINE 110M*: Intro to Film & Media > 1 (4 credits)
Tuesday/Thursday, 8:00-9:50 a.m. / STAFF

CINE 268: U.S. Television History >1 (4 credits)
Monday/Wednesday, 2:00-3:50 p.m. / Erin Hanna

CINE 230: Remix Cultures >1 (4 credits)
Monday/Wednesday, 10:00-11:50 a.m. / Andre Sirois