



DEPARTMENT of CINEMA STUDIES
Winter 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 265: History of Motion Picture I >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 American Animation	CINE 381M*: Film, Media & Culture >1 >GP >IP	CINE 440: Top Transnational Asian Media
CINE 410: Media Industries & Fans	CINE 410: Transnational Cinematography	GER 355: German Cinema >1>GP>IC
CINE 411M**: U.S. Film Industry	CINE 490: Top Exploitation Cinemas	JPN 473 Japanese Environmental Cinema
	J 416: Survey of Documentary	
	HIST 368: American West Pop Culture	
	GSL 410: Holocaust and 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
ARTD 256: Intro Video Production	CINE 370: Narrative Production II
J 208: Intro to Documentary Production	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

CINE ELECTIVES

CINE 198: Wrk Post Prod Workflow	CINE 410: Cinema Careers
CINE 404: Internship	COLT 380: Top Tokyo Cyberpunk

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

CINE 110M*: Intro to Film & Media >1	CINE 151M Intro to Korean Cinema >1 >GP >IC
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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 with School of Journalism & Communication. Please see * footnote above for more information.

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

Winter 2024 Department of Cinema Studies Course Descriptions

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

Tuesday/Thursday, 1/8-2/15, 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- Monday/Wednesday, 8:00-9:50 a.m. / Michael Aronson

2- Tuesday/Thursday 12:00-1:50 p.m. / Ari Purnama

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

CINE 265: History of Motion Picture I >1 (4 credits)

Monday 2:00-2:50 p.m., Wednesday 2:00-4:50 p.m. / Michael Aronson

CINE 268: US Television History >1 (4 credits)

Monday/Wednesday 2:00-3:50 p.m. / Erin Hanna

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

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

CINE 320: Beginning Screenwriting (4 credits)

Tuesday/Thursday 2:00-3:50 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 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

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 American Animation (4 credits)

Tuesday/Thursday 12:00-1:50 p.m. / Colin Williamson

This course explores how American animated films by everyone from Winsor McCay in the early 1900s to Walt Disney and Tim Burton have shaped and been shaped by national and international visual cultures. Deeply concerned with the labor and vision of individual artists, American animation reflects essential questions about the medium's potential as an art of movement and transformation, an art of time, and an art of dreams, all of which are wrapped up in broader discourses on American ideals and ways of life. Our goal is to understand how animators have grappled with these questions using innovative formal and stylistic techniques that bring inanimate materials – drawings, puppets, and other objects – to life. To do this we will examine the many contexts that have shaped a wide range of films, from early hand-drawn animations and experimental films to visual music films, realist animations, and contemporary computer animations.

In the process, we will consider how American animated films intersect with the politics of race, class, and gender, as well as with other arts and media, including dance, painting, and comics.

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 410: Transnational Cinematography (4 credits)

Tuesday/Thursday 2:00-3:50 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: Cinema Careers (4 credits)

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

Ever wonder what a Script Super does? A Best Boy? Dolly Grip? Have any idea what it means to Gaff? The world of filmmaking is vast – it's not all directors, actors and screenwriters. This course bridges the gap between education and employment in narrative production by helping students identify career paths possible with a Cinema Studies degree. You will get a high-level overview of the entertainment business and its intricacies. You will also learn how to get your first job/internship as well as finish the course with a polished resume and cover letter. Additionally you will create pitches, do coverage, assemble creative decks, participate in a story meetings and much more. *Previously taught as CINE 399 Sp St Internship Devel, CINE 399 Sp St Intern/Job Srch, and as 4 credits; not repeatable. Also previously taught as CINE 415 Cinema Careers (2 credits); not repeatable.*

CINE 410: Media Industries & Fans (4 credits)**Monday/Wednesday 10:00-11:50 a.m. / 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 411M: U.S. Film Industry (4 credits)****Monday/Wednesday 12:00-1:50 p.m. / 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 formation of global 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 425: Top Sound for Screens (4 credits)**Tuesday/Thursday 12:00-1:50 p.m. / André 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 440: Top Transnational Asian Media**Monday/Wednesday 2:00-3:50 p.m. / HyeRyoung Ok**

This course explores border crossing in the Asia Pacific across a diverse range of popular media – film, television, animation, pop music, gaming and new media. Particularly, we will be focusing on films and popular media from East Asian countries. Throughout history, the major East Asian cinemas and popular media of Japan, China (Hong Kong, P.R.C., Taiwan), and South Korea have long engaged in intra-regional and transnational exchanges—of personnel, capital, and influence. Shared cultural values, intertwined histories, and new communication technologies have led to what is called as Trans-Asian cinema and popular culture. First of all, we will examine the diverse aspects of transnational dynamics in the production, circulation, and reception of popular films and media from East Asia since the mid twentieth century. But we will also explore their links to popular media of Southeast Asia (here, Thailand, the Philippines and Singapore) and the wider context of the Asia Pacific. A closer examination of transnational dimensions will illuminate the complex and heterogeneous ways in which the concept of 'national cinema and media' is challenged and the relationship between the global and the local is reconfigured.

CINE 490: Top Exploitation Cinemas (4 credits)**Monday/Wednesday 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 anxietyridden 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.

Winter 2024 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 2:00-3:50 p.m. / Colin Williamson****CINE 230: Remix Cultures > 1 (4 credits)****ASYNCRONOUS WEB / 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.