



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

FUNDAMENTALS

| Fundamental A: Aesthetics and Society | Fundamental B: Cinema Histories |
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| 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 340: Production Studies >1 | CINE 381M*: Film, Media & Culture >1 >IP | CINE 399: African Cinema GER 355: German Cinema >1 >IC |
| CINE 410: Top Cinema & Censorship | CINE 399: Music Television | KRN 361: Korean Pop Culture & Transnationalism >1 >IC |
| J 412: Understanding Disney | CINE 399: Global Blockbusters | |
| | SCAN 317 Dir, Mvmts, & Manifest >IC | |

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

PRODUCTION

| Production A | Production B |
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| ARTD 256: Intro to Production | ARTD 251: Time-Based Digital Arts |
| CINE 270: Intro to Narrative Cinema Production | ARTD 252: Interactive Digital Arts |
| | ARTD 361: Intro to Animation |
| | ARTD 415: Video Art: Exper Film |
| | CINE 320: Beginning Screenwriting |
| | CINE 408: Workshop: Avid Post-Production |
| | J 331: Digital Video Production |
| | J 421: Documentary Production |

CINE ELECTIVES

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|---------------------------------------|---------------------------------------|
| CINE 404: Internship | J 320: Gender, Media, & Diversity >IP |
| CINE 405: Reading (Independent Study) | J 396: International Communication |
| CINE 415: Cinema Careers | J 412 Top Black Amer Media |
| COLT 380: Asian Horror | J 467: Top Digt Media in Asia |
| COLT 380: Cinema and Sound | |

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

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| CINE 110M*: Intro to Film & Media >1 | CINE 268 US Television History >1 |
| CINE 230: Remix Cultures >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.

Winter 2019 Department of Cinema Studies Course Descriptions Cinema Studies Major Classes

CINE 260M*: Media Aesthetics (4 credits)

1- Monday/Wednesday 10-11:50 a.m. / Stephen Rust

2- Tuesday/Thursday, 8:00-9:50 a.m. / Daniel Steinhart

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

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

CINE 266 (previously ENG 266) is the second in a three-part chronological survey of the evolution of cinema as an institution and an art form. CINE 266 covers the post-World War II period through the 1950s. 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 266 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 series. *Previously taught as ENG 266; not repeatable.*

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

Tuesday/Thursday 10:00-11:50 a.m. / Masami Kawai

This class focuses on learning the basics of film production. We will explore the processes of pre-production, production, and post-production. The first part of the course will introduce film grammar, equipment, set protocol, and editing. In the second part of the class, we will put the concepts we learned in the first few weeks into practice by rotating different crew positions on multiple film shoots. Throughout the course, students will develop the relationship between theory and practice by viewing selected film clips as case studies, practicing film grammar and techniques, and critiquing the exercises of peers. All the film shooting will be done in class, but there's significant work required outside of class. *Previously taught as ENG 270 Intro Narrat Cine Prod; not repeatable.*

CINE 320: Beginning Screenwriting (4 credits)

Tuesday/Thursday 2:00-3:50 p.m. / Masami Kawai

This course examines screenwriting for short films. In order to learn the craft of writing for film, we will explore visual storytelling, structure, characterization, dramatization, dialogue, and screenplay formatting. The class will combine analytical and practical approaches. Through the analysis of internationally acclaimed short films and published screenplays, we will identify the elements that

make a successful script. Building upon these insights, students will develop their own screenplays through writing exercises and the process of generating multiple revisions that will be critiqued by peers. By the end of the course, students will complete a polished script for a short film, develop the skills to give and receive productive feedback, and acquire an understanding of the scriptwriting process. *Previously taught as CINE 399 & ENG 411 Begin Screenwriting; not repeatable.*

CINE 340: Production Studies >1 (4 credits)

Tuesday/Thursday 12:00-1:50 p.m. / Daniel Steinhart

This course examines the development of production practices and the lived realities of film and television production workers. Our particular focus is not on the production of culture but rather on the culture of production and the ways that production work itself is a meaningful cultural practice. Special emphasis will be placed on analyzing the imagery and rhetoric of production found in making-of documentaries and trade stories. Using various case studies, students will consider not only “above-the-line” personnel, namely film directors and TV showrunners, but also “below-the-line” workers, such as casting agents and camera crews. Throughout, we will take up a range of issues that impact production work, including labor, gender, craft practices, and technological change.

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

Tuesday/Thursday 2-3:50 p.m. / Jenée Wilde

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 Arts and Letters group requirement 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: African Cinema (4 credits)

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

Are you interested in other countries and cultures? Curious about media production in Africa? Are you a cinophile hungry for new and interesting directors and filmmaking styles? African cinemas provide a wealth of diverse, fascinating, politically engaging, and beautiful films to watch and discuss. In this introductory course, students will learn about the history, aesthetics, and politics of films made in Africa. Diverse modes of production and styles will be addressed, including

documentary, art, popular, and educational films. No previous knowledge of African history or filmmaking required.

CINE 399: Global Blockbusters (4 credits)

Monday/Wednesday 4:00-5:50 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.

CINE 399: Music Television (4 credits)

Tuesday/Thursday 12:00-1:50 p.m. / Andre Sirois

Music video has changed how we make and consume moving images, as well as frame how we see the world through them. In this class we will look at the history of music video, from the Beatles’ promotional films to MTV’s heyday in the 1980s to the current era of democratized production/distribution. In that review we will explore conventions of genres, the work of auteur directors, and influential music videos that helped shaped popular culture and cinema (as well as looking at how they were made and received). We will deconstruct music videos to reveal the meanings and consequences of stories told in 3-5 minutes and ask: what do these videos say about race, about gender, about sexuality, about class, about our identities and ourselves? Students will not only gain a deep understanding and appreciation of the genre, but also further build their skills in applying theory to moving images.

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

Monday/Wednesday 10-11:50 a.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.*

***NEW!* CINE 410/510: Cinema and Censorship (4 credits)**

Tuesday/Thursday 10:00-11:50 a.m. / Peter Alilunas

In this course, we will explore the connections between the histories, practices, and policies of cinema censorship, and in particular the role that sex and sexualities have played in those histories, practices, and policies. This course will examine significant events in media history as they pertain to these topics—including the development of various technologies; the regulatory responses both internal and external to the film industry; the various laws and court decisions that have defined the

legal landscape central to this history; and the changing depictions and representations created by the film industry. We will consider how the film industry has both created and participated in various dynamics of power and privilege, and how those in regulatory positions have exercised their own power and privilege. Topics will include LGBTQ histories and representations, pornography, censorship, feminism, queer theory and media, and the intersections of race, sex, and sexualities. We will also examine historical debates and controversies surrounding these issues, as well as the defining theories and movements within the various academic fields associated with these topics.

CINE 415: Cinema Careers (2 credits)

Friday, 12:00-1:50 pm / Veratta Pegram-Floyd

This course bridges the gap between education and employment by helping students identify the various career paths possible with a Cinema Studies degree. Students will learn how to make informed decisions about internships, jobs, and/or graduate school while producing resumes, cover letters, and/or portfolios of their scholarly and creative work. *Previously taught as CINE 399 Sp St Internship Devel, CINE 399 Sp St Intern/Job Srch, and as 4 credits; not repeatable.*

**Winter 2019 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)

Tuesday/Thursday 4:00-5:50 p.m. / Stephanie Mastrostefano

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 will satisfy the Arts and Letters group requirement 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 230: Remix Cultures >1 (4 credits)

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

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

Monday/Wednesday, 12:00-1:50 p.m. / Erin Hanna

This Arts & Letters 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.