



DEPARTMENT of CINEMA STUDIES
Summer 2024 Course List
(See page 2 for CINE course descriptions.)

FUNDAMENTALS

Fundamental A: Aesthetics and Society	Fundamental B: Cinema Histories
CINE 260M*: Media Aesthetics	
J 201: Media & Society	

CORE COURSES

Core A: Cinema Industries	Core B: Theory and Criticism	Core C: Global/National/Transnational Cinemas
CINE 399: Sp St South Park & Society	CINE 381M*: Film, Media & Culture >1 >GP >IP	GER 355: German Cinema >1 >GP >IC
CINE 399: Sp St American Animation		

PRODUCTION

Production A	Production B
CINE 270: Intro Narrative Cinema Production	CINE 320: Beginning Screenwriting

CINE ELECTIVES

J 320: Gender, Media, & Diversity	WGS 361: Gender, Film, & Media
MUS 380: Film Music >1	ARTD 410: Sound for Media

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

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 class(es) 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 cinema@uoregon.edu.

FIRST SESSION (6/24-7/21)

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

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 399: Sp St American Animation (4 credits) ONLINE / 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.

SECOND SESSION (7/22-8/18)

CINE 260M*: Media Aesthetics (4 credits) ONLINE / TBA

This course teaches the vocabulary required to formally analyze cinema and related media, with an emphasis on narrative, mise-en-scène, cinematography, editing, and sound. Students will learn to identify, define, and apply key vocabulary used to describe and analyze the aesthetics of media; this vocabulary anchors the analytical (ideological, historical, etc.) and production work of the Cinema Studies curriculum.

THIRD SESSION (8/19-9/15)

CINE 320: Beginning Screenwriting (4 credits) SYNC WEB Monday through Thursday, 10:00-11:50 a.m. / TBA

CINE 381M*: Film, Media & Culture >1>GP>IP (4 credits) ONLINE / Stephen Rust

**Summer 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) Monday through Thursday, 12:00-1:50 p.m. / Stephen Rust

CINE 230: Remix Cultures >1 (4 credits) ONLINE / 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: US Television History >1 (4 credits) ONLINE / 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.