Course objectives: This course aims to develop your media literacy by providing you with a precise set of critical tools for analyzing moving image texts. Although our primary focus will be on the formal analysis of image and sound rather than media history or social issues, we will study the interplay between artistic and social conventions and the role of ideology in shaping the meaning of media texts. We will view and critique numerous film and television clips, as well as several feature-length films. Online group projects will enable students to shape course content by choosing media clips that illustrate concepts covered by readings and lectures. While not oriented toward the technical or industrial aspects of media production, the course builds skills that are beneficial to both media producers and consumers.

Required texts:
CW = The Film Experience: An Introduction, Timothy Corrigan and Patricia White (2009).
Other readings will be available on the course website: http://ENG260at2PM.ning.com

Evaluation:
10% General online and classroom participation
30% 3 of 4 In-Class Exams — Tue of Weeks 3, 5, 7 & 9 — 15% each
30% 5 of 6 Blog Posts (400 words minimum), submitted on your member page of the course site
15% Shot List and Thesis
15% Group Key Word Project

- Active participation is required for the course and you will be expected to come prepared to discuss the readings.
- In-class exams will consist of multiple choice, short answer, fill-in-the-blank, etc questions that deal with terms and concepts from class meetings and readings, group presentations, and media viewed in class.

Participation & Course Protocol
- Come to class prepared to discuss your perspective based on course readings and media.
- Post a nameplate—at least through the beginning of the term—so I can address you by name.
- Maintain a professional environment for exploring challenging questions, inquisitive thought, and debate. Pay full attention to whoever has the floor and refrain from side-conversations.
- Absences due to athletic events or other extracurricular duties must be verified by me in advance.
- Do your best to avoid leaving and re-entering the room during screenings, lectures and presentations.
- Please turn off cell phones.

Assignments
- Any and all late papers or posts must be arranged 1-week in advance. Unless previous arrangements have been made, I do not accept late assignments. I reserve the right to refuse requests for late submissions.
- Plagiarism (intentional or unintentional) is grounds for—at very least—failing this class.
- Document all sources consulted in preparing your work, including websites and other material obtained on the Internet. If in doubt, document.

Academic Help & Resources
- If you have a documented disability and anticipate needing accommodations in this course, please meet with me as soon as possible with a notification letter from Disability Services.
- The University of Oregon Crisis Line offers free, anonymous telephone counseling and referrals for help in dealing with a variety of problems – from academic concerns, suicide concerns, depression, relationship problems, eating disorders, grieving, gay/lesbian/bi-sexual issues, sexual assault and beyond. The Crisis Line is in operation Monday through Friday from 5:00pm to 8:00am and 24 hours a day on the weekends. The Crisis Line number is 346-4488.

Disclaimers & Caveats
- This course may screen programming/films that contain graphic violence, explicit sex and adult themes and/or situations. We will discuss issues in depth and may view difficult scenes or sequences several times. If there are specific topics, programs or films that you believe may cause you difficulty, please contact me as soon as possible. If the subject matter makes you uncomfortable, for whatever reason, please consider whether or not this course is the appropriate choice for you.
Schedule of events:
wk 1  Studying film (and other related stuff)
       T 1/4  Introductions
       R 1/6  Discussion CW chapters 1 & 2

wk 2  Cinematography
       T 1/11 Screening: *Visions of Light* (AFI, 1992)
       R 1/13 Discussion: CW ch3
       Media blog post 1 Due by 10am

wk 3  Mise en Scene
       T 1/18 Screening: *Rushmore* (1998) 93 min
       R 1/20 In-Class Exam 1
       Discussion: CW ch2
       Media blog post 2 Due by 10am

wk 4  Editing
       T 1/25 Screening: *Sherlock Jr.* (Buster Keaton, 1924) 45 min
       R 1/27 Discussion: CW ch4

wk 5  Sound
       T 2/1  Screening: *Run Lola Run* (1998)
       R 2/3  Discussion: CW ch5
       Media blog post 3 Due by 10am

wk 6  Narrative and Genre
       T 2/8  In-Class Exam 2
       Begin Screening: *Clueless* (Amy Heckerling, 1995) 97 min
       R 2/10 Finish Screening: *Clueless*
       Discussion: CW ch7 + 424-9 (women filmmakers)
       Media blog post 4 Due by 10am

wk 7  Other Cinematic Shapes: Documentary and Experimental Films
       T 2/15 Screening: *Un Chien Andalou* (1929) and *When the Levees Broke* (2006)
       R 2/17 Discussion: CW ch8 & ch9
       Finalize Shot List & Thesis (Due Next Tuesday)

wk 8  Television—Structures/Systems/Style and Narrative
       T 2/22 In-Class Exam 3
       Shot list and thesis due
       R 2/24 Discussion: "Television Stories," on Ning.
       Media blog post 5 Due by 10am

wk 9  Transmedia
       T 3/1  Discussion: "Transmedia Storytelling 101," on Ning.
       R 3/3  In-Class Exam 4

wk 10 Concluding Thoughts
       T 3/8  What's next???
       R 3/10 NO SESSION