CINE 260M/ENG 260M Media Aesthetics
Spring 2019

(Tue & Thur, 10-11:50 am, McKenzie Hall 214)

Dr. HyeRyoung Ok

Contact Information
Office hours: Thursdays 2:30-3:30 pm, Tuesdays 2-3 pm by appointment
Office location: 366 McKenzie Hall
Email: hok@uoregon.edu

Course Description

This course examines the fundamental elements of film and media aesthetics, including narrative, mise-en-scène, cinematography, genre, editing, and sound. By learning how to analyze and interpret film form by utilizing proper cinematic language, students will develop critical understanding of film as an art form as well as 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. These key tools and concepts will provide foundational knowledge that students will implement in their own creative work as well as critical study of media.

Course Reading/Required Texts

- Richard Barsam and Dave Monahan, *Looking at Movies* (Fifth edition), (New York, London: W.W Norton & Company, 2015); Available at the Duck Store; older editions of the book are fine to use but students are responsible for cross-checking updated information; one copy reserved at Knight library
- All other class materials including lecture slides, screening notes, video clips are available on Canvas. Check Canvas before every class meeting for updates.

Learning Objectives

Upon completion of this course, you will learn how:

- **To identify** main formal elements of film by extension, moving images.
- **To obtain** and understand technical language and concepts that can be applied to filmmaking/creative work and critical media studies.
- **To analyze and interpret** how these formal elements and structure individually and collectively contribute to the creation, perception and appreciation of meaning in cinema
- **To understand** historical and cultural contexts through which cinema has evolved as an art form

Course Assignments

- 20% Attendance/Participation
- 20% Analysis Paper 1
- 20% Analysis Paper 2
20% Exam 1
20% Exam 2

I. Attendance/Participation: Students are required to arrive on time and stay for the duration of the class. Students must have done the required readings for the day and come prepared to actively engage in class discussion. Diverse in-class activities such as group discussion and written assignments including screening notes will count toward your participation grade.

II. Exam 1 & 2: The exams will test you on your knowledge of film terminology, concepts, and analytical skills. It will be closed book and you will not have access to any study materials. You will receive additional exam guidelines closer to the exam dates.

III. Analysis Paper 1 & 2: There will be TWO take-home papers that ask you to apply concepts and analytical frameworks to an assigned film. You will receive additional paper guidelines in advance of the assignment due date.

*Extra Credit Opportunity: Throughout the term, the class may offer various extra credit opportunities for attending relevant academic events and screenings. Detailed information will be distributed in advance.

Course Policies

Attendance: Regular attendance is mandatory. More than ONE unexcused absence will result in lowering your attendance grade by one-thirds of a letter grade (A- to B+, for example). With FIVE or more absences, the attendance and participation grade will automatically be calculated as an F, which results in course failure. Chronic lateness is also not accepted and thus will affect the final attendance grade negatively. Arrangements for anticipated absence due to official schedule conflicts (such as athletic events, academic events) should be made in advance. In case of absence due to illness or an emergency, you must provide appropriate written documents such as a doctor’s note or funeral notice etc. to get excused. An attendance sheet will be distributed in class; it is your responsibility to make sure you have signed in when present.

Screenings: Screenings are essential, integral part of the course and not to be missed. During screening, students will be required to fill up the screening note on given prompts, which will be checked for attendance/participation and then returned for following class discussion. If you must miss a screening, be sure to discuss it with me in advance. And it is your responsibility to make up any missed screenings.

* Note: This is a college level course and some of the viewings may contain R rated content of a violent or sexual nature. If this is something you need to discuss, please talk to the instructor as soon as possible.

Electronic device & Email policy: No electronic device (laptop or cellphone) is allowed during the screening. Any uses of electronic devices (laptop, phones) should be limited to note-taking and relevant class activities. Students seen using electronic devices for other activities during class will have their participation grade lowered. You
are free to email me with any questions or concerns throughout the quarter, but you should anticipate at least a 24-hour response time.

**Assignments:** All assignments should be submitted electronically on canvas. It is your responsibility to periodically check for upcoming assignments and to keep backups or copies of all their work until final grades are submitted to the registrar. A late paper will drop the one-thirds of a letter grade each day if 1-2 days late (for example, A -> A-); Assignments turned in later than 48-hour grace period will not be accepted and automatically receive a failing grade (“F”). Failure to complete any assignments by the end of the course will result in course failure.

**Classroom Climate:** The University of Oregon is working to create inclusive learning environments. Open inquiry, freedom of expression, and respect for difference are fundamental to a comprehensive and dynamic education. This course’s learning environment is committed to upholding these ideals by encouraging exploration, engagement, and expression of divergent perspectives and diverse identities. If there are aspects of the instruction or design of this course that may result in barriers to your participation, please notify the instructor as soon as possible.

**Academic Misconduct:** I expect the highest level of integrity from the students in this class. All students are subject to the regulations stipulated in the UO Student Conduct Code (http://www.uoregon.edu/~conduct/). Students should properly acknowledge and document all sources of information (e.g., quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. Plagiarism, the use of the same paper for more than one class, cut-and-paste of writings found on-line or in print materials by others without proper citations, or the submission of a paper authored someone other than violates this course’s policy. If there is any question about whether an act constitutes academic misconduct, it is the student’s obligation to clarify the question with the instructor. Students found in violation of this policy risk failing the course.

**Class Cancellation:** If a class is officially cancelled in the case of inclement weather, illness or emergency, I will notify you via CINE department and Canvas announcement.

**Course Schedule**
This schedule is subject to change, given that class may present different needs. If course adjustments are made, students will be advised in advance. Lectures and discussion will be given on Wednesdays and screenings will be held on Mondays unless notified otherwise. All readings listed under each week schedule should be completed before the screening at the beginning of the week.

**Week 1: April 2-4**
Introduction to Media Aesthetics & Film Typologies

**Reading:** “Looking at Movies” (pp.1-22)
“Types of Movies (pp. 67-85) & “What about Animation?” (pp.112-114)

**Week 2: April 9-11**
Film Form

**Reading:** “Principles of Film Form” (pp.35-61)

**Week 3: April 16-18**

**Narrative I**

**Reading:** “Elements of Narrative” (pp.121-162)
**Guest Lecture (4/16):** on “Costume Design” - further details will be announced in advance.

**Week 4: April 23-25**

**Narrative II**

**Reading:** “Elements of Narrative” (pp.121-162)
**Screening (4/23):** *Stagecoach* (1939, John Ford, 99m)

**Week 5: April 30 – May 2**

**Mise-en-scene**

**Reading:** “Mise-en-Scene” (pp.165- 204)
**Screening (4/30):** *In the Mood for Love* (2000, Wong Kar-wai, 108 m)

*** Analysis Paper 1 DUE (May 2)***

**Week 6: May 7- 9**

**Film Genre**

**Reading:** “Genre” (pp.86-111)
**Screening (5/7):** *The Big Sleep* (1946, Howard Hawks, 114m)

*** EXAM 1 (May 9)***

**Week 7: May 14 -16**

**Cinematography 1**

**Reading:** “Cinematography” (pp. 211-261)
**Screening (5/16):** *Citizen Kane* (1941, Orson Welles, 119m)

**Week 8: May 21-23**

**Cinematography 2**

**Reading:** “Cinematography” (pp. 211-261)
**Screening (5/21):** *Cloverfield* (Matt Reeves, 2008, 85 min: excerpt)

**Week 9: May 28-30**

**Editing**

**Reading:** “Editing” (pp. 334 – 353)
**Screening (5/28):** *Breathless* (1960, Jean-Luc Godard, 90m)

*** Analysis Paper 2 DUE (May 30)***

**Week 10: June 4-6**
Sound

Reading: “Sound” (pp. 364-388)
Screening (6/4): M (1931, Fritz Lang, 110 m)

*** EXAM 2 (TBA: exam week)