Media Aesthetics (CINE/ENG 260M)
Tuesday/Thursday 10:00-11:50am
214 McKenzie
Fall 2019

Instructor: Daniel Gómez Steinhart (dsteinha@uoregon.edu)
Office Hours: Thursday 4:00-6:00pm (102 PLC)

COURSE DESCRIPTION
This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scene, 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.

COURSE LEARNING OUTCOMES
Upon successful completion of this course, you will:
• Acquire the skills to analyze film and media aesthetics in discussions, essays, and exams.
• Develop a strong grasp of the concepts and analytical frameworks that will help you succeed in future cinema and media studies classes.
• Obtain technical language and ideas that can be applied to your own filmmaking and creative work.
• Deepen your knowledge of a range of cinematic traditions, eras, filmmakers, genres, and styles.

REQUIRED TEXTBOOK
• Given the expense of the textbook, you are welcome to find used and rental versions of the 12th edition. You can also use the 11th edition of Film Art, just be sure that you are reading and studying the sections that correspond to the assigned chapters below.

COURSE REQUIREMENTS
Attendance and Participation 20%
Exam 1 20%
Exam 2 20%
Analysis Paper 1 20%
Analysis Paper 2 20%

Attendance and Participation
Students are required to arrive on time and stay for the duration of the class. Come each week prepared not only to take notes on the lectures and films but also to actively participate in the discussions. Feel free to ask questions at any time and be prepared to respond to questions about the lecture material, assigned readings, and the films screened in class.

Students receive one excused absence during the quarter to cover all conflicting events, including illnesses, school functions, etc. Each additional absence will incrementally lower your grade. With five or more absences, the attendance and participation grade will automatically be calculated as an F.
Exams 1 & 2
Two in-class exams will be administered. The exams will test you on your knowledge of film terminology, concepts, and analytical skills. Missed exams cannot be made up. You will receive additional exam guidelines closer to the exam dates.

Analysis Papers 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.

PAPER POLICY
The analysis papers are due online on the date indicated on the syllabus. Any assignments submitted after the deadline will be reduced one-third of a grade (i.e., an A becomes an A-). After that, assignments will be reduced an additional one-third of a grade for each day that they are late. I will use Canvas’s “VeriCite” function to screen your assignments for plagiarism.

ELECTRONIC DEVICE & EMAIL POLICY
To discourage distractions, laptop and electronic device usage is not permitted. Texting is not permitted. Students seen using electronic devices during class will have their participation grade lowered. Your fully present engagement and cooperation will be much appreciated and rewarded.

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. Also, please keep in mind that I will not respond to any writing assignment-related emails after 5pm the day before your papers are due.

STUDENT RESOURCES
Students with Disabilities
The university strives to create inclusive learning environments. Notify me if there are aspects of the course that result in disability related barriers to your participation. You are encouraged to contact the Accessible Education Center in 164 Oregon Hall at (541) 346-1155 or uoaec@uoregon.edu.

Academic Support
The University Teaching and Learning Center provides resources to help students succeed, including workshops, courses, tutors, and mentors. For a list of services, please visit: tlc.uoregon.edu

Discrimination and Harassment
Students experiencing discrimination or harassment, including sex or gender based violence, may seek information on safe.uoregon.edu, respect.uoregon.edu, titleix.uoregon.edu, or aaeo.uoregon.edu or contact the non-confidential Title IX office (541-346-8136), AAEO office (541-346-3123), or Dean of Students offices (541-346-3216), or call the 24-7 hotline 541-346-SAFE for help.

CLASS CLIMATE
Open inquiry, freedom of expression, and respect for differences 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.

ACADEMIC MISCONDUCT
The University Student Conduct Code defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive unauthorized help on assignments or examinations without permission from the instructor. 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. 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.

Note that buying or selling class notes, study guides, exams, and papers from other individuals or services violates this course’s policy. Students found in violation of this policy risk failing the course.

By registering for this class you are agreeing to the terms of this syllabus. The instructor reserves the right to alter the course syllabus and requirements as the term progresses.

**WEEKLY SCHEDULE**

**WEEK 1 – Introduction to Media Aesthetics**

Tues, Oct. 1     Course Introduction

Thurs, Oct. 3    Reading: “Documentary, Experimental, and Animated Films.” *Film Art* (352–400)

**WEEK 2 – Narrative**

Tues, Oct. 8     Screening: *Stagecoach* (1939, John Ford, 99m)

Thurs, Oct. 10   Reading: “Narrative Form.” *Film Art* (72–110)

**WEEK 3 – Narrative**

Tues, Oct. 15    Screening: *Groundhog Day* (1993, Harold Ramis, 101m)

Thurs, Oct. 17   Reading: “Significance of Film Form.” *Film Art* (50–71)

**WEEK 4 – Mise-en-Scene**

Mon, Oct. 21    ***ANALYSIS PAPER 1 DUE***

Tues, Oct. 22    Screening: *In the Mood for Love* (2000, Wong Kar-wai, 108m)

Thurs, Oct. 24   Reading: “Mise-en-Scene.” *Film Art* (112–158)

**WEEK 5 – Mise-en-Scene**

Tues, Oct. 29    Screening: *The Rider* (2018, Chloé Zhao, 105m)

Thurs, Oct. 31   ***EXAM 1***
WEEK 6 – Cinematography

Tues, Nov. 5  Screening: *Cléo from 5 to 7* (1962, Agnès Varda, 90m)
Thurs, Nov. 7  Reading: “Cinematography.” *Film Art* (159–215)

WEEK 7 – Cinematography

Tues, Nov. 12  Screening: *Children of Men* (2006, Alfonso Cuarón, 109m)
Thurs, Nov. 14  Reading: “Film Genres.” *Film Art* (328–351)

WEEK 8 – Editing

Tues, Nov. 19  Screening: *The Shop Around the Corner* (1940, Ernst Lubitsch, 99m)
Thurs, Nov. 21  Reading: “Editing.” *Film Art* (216–262)

WEEK 9 – Sound

Tues, Nov. 26  At-home viewing: *La Ciénaga* (2001, Lucrecia Martel, 103m)
Reading: “Sound.” *Film Art* (263–302)

Wed, Nov. 27  ***ANALYSIS PAPER 2 DUE***

Thurs, Nov. 28  NO CLASS: THANKSGIVING

WEEK 10 – Bringing It All Together

Tues, Dec. 3  Screening: *Cloverfield* (2008, Matt Reeves, 85m)
Thurs, Dec. 5  ***EXAM 2***