In this course, we will explore the basic elements of media aesthetics through the very contemporary issue of global pandemics. For our purposes, we will take the word “pandemic” loosely, following its association with pandemonium, as “a place or state of utter confusion and uproar.”\(^1\) Deriving from ancient Greek and Latin, Pandæmonium was at one time considered to be “the high Capital Of Satan and his Peers.”\(^2\) Today, we can locate resonances of the association between pandemics and evil with the disorder and chaos that ensue. We will use film examples of global pandemics to unpack how film visualizes pandemonium, creating an aesthetic of chaos. By participating in screenings, discussions, and scene analysis activities you will learn about the fundamental elements of cinema studies as an academic discipline - including ideology, aesthetics, history, and production – while exploring the larger social issues of gender, race, and sexuality.

Course Objectives:
1. Develop skills to critically analyze, research, and write about film and media within their cultural context.
2. Recognize, identify, and define the main elements through which film is analyzed.
3. Explain the significance of aesthetic elements that comprise the film experience.
4. Demonstrate mastery over the terminology specific to analyzing film aesthetics.
5. Understand different critical lenses for studying film (historical, formal, sociocultural, ideological, etc.)
6. Practice basic research skills, such as locating, identifying, and properly citing scholarly sources.

Course Texts:
  - Any other required reading will be available as a PDF on Canvas, [https://canvas.uoregon.edu](https://canvas.uoregon.edu)
- **Recommended** - A Short Guide to Writing about Film, Timothy Corrigan (any edition)

In addition to the above texts, you will be required to...
- Watch the required films
- Listen to the podcast episodes produced by your classmates

---

**Warning:**
This class may screen media that contains explicit depictions of sex, violence, adult themes, coarse language, and material that some might find sensitive. If this might be an issue, please consider whether this class is right for you.

---

\(^1\) Oxford English Dictionary
\(^2\) ibid
University Policies

Registration:
The only way to add this class is through DuckWeb. The last day to add this or any class is Friday of week one. May 17th is the last day to drop the class or change the grading option.

Access:
The University of Oregon strives to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Academic Honesty:
All work submitted must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for another class. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please refer to the Student Conduct Code on the Office of Student Conduct and Community Standards website. In cases where academic misconduct has been clearly established, the award of an F for the final course grade is the standard practice. Please see me if you have any questions about your use of sources.

Course Policies

Attendance:
Because of the virtual nature of our course, attendance is a complex requirement. You are required to complete all of the required readings, screenings, and activities according to the schedule that I have laid out in the syllabus. While I will offer suggestions for how you organize your work time when completing course requirements, this is ultimately flexible and at your discretion. However, we will meet in small group zoom conferences throughout the term and your attendance at these conferences is mandatory. Additional details to follow.

Late Work:
Any work listed as due on the syllabus, must be submitted to Canvas on the day that it is due. Anything submitted after the deadline is considered late work. You have 48 hours from the due date to turn that work in before it becomes incomplete work. Incomplete work carries a greater penalty to the default grade than late work. **Because circumstances outside of our control do arise, I will allow one “penalty-free” late assignments that you can choose to submit after the deadline, but within 48 hours.** This will always be the first assignment that you turn in late, so plan carefully, as additional “penalty-free” late assignments will not be offered.

Extensions:
I do give extensions, and I encourage you to e-mail me in advance if you need an extension for an assignment. However, you need to show me that you are responsible and managing your time well by making arrangements with me at least 24 hours before the due date. Do not ask for an extension on the day the assignment is due. When in doubt, please reach out – we are in unprecedented times and I want to help and support you in any way that I can.

Communication:
The Canvas site for this course is critical; it contains important course-related materials including assignments, links, copies of my slides, etc. Please check Canvas regularly for updates. Please make a Zoom appointment with me during office hours to discuss any course-related issues or questions. Emailing is another great way of communication for quick questions. I will try to respond to emails within 24 hours, except on weekends. Please use your UO email account.

Formatting:
All written work (unless otherwise noted) must be typed and double-spaced, using 12-point Times New Roman font and 1” margins. Use MLA formatting for quoting and citing sources, unless the instructions state otherwise (such as Podcast Episode Notes which call for Chicago Style Footnotes).
Technological Requirements:
To get the most out of your remote learning experience, you must have a baseline of technological systems for complete participation in this course. Please ensure that you have consistent and reliable access to a personal computer or tablet, an audio and video recording device, and wireless internet.

Grading Policies and Course Expectations

Grading Rubric:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diagnostic Essay</td>
<td>10%</td>
</tr>
<tr>
<td>Shot List</td>
<td>20%</td>
</tr>
<tr>
<td>Podcast Episode 1</td>
<td>25%</td>
</tr>
<tr>
<td>Podcast Episode 2</td>
<td>30%</td>
</tr>
<tr>
<td>Discussion Board</td>
<td>15%</td>
</tr>
</tbody>
</table>

Grading:
Because this class uses the labor-contract grading model, the default grade for this class is a B (84%), provided you adhere to the terms of the grading contract. However, that grade can go up or down, depending on late, incomplete, or otherwise unsatisfactory labor, or advanced and/or exemplary labor. We'll discuss the grading contract in more depth soon so you'll have a thorough understanding of how assessment will work in CINE/ENG 260. Please read the detailed Grading Contract document on our course Canvas site.

Workload:
University Policies defines one undergraduate credit hour as approximately 30 hours of student work. Therefore, a 4-credit course should engage students for 120 hours over the course of the term (i.e. 12 hours/week). The amount of work assigned is comparable to what is assigned in literature courses at similar instructional levels. Please do not expect this to be an easier course because the primary texts are films. Do all assigned reading and take notes during film viewings.

Participation:
Enthusiastic participation in our remote-learning course depends on your respectful, thoughtful, and engaged role in Discussion Board conversations and video conferences. I also acknowledge other methods of participation, such as email interactions, virtual office appointments, etc. Please see me if you have any questions or concerns.

Note: The UO is committed to providing an environment free of all forms of prohibited discrimination, child abuse, and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. Should you encounter any of these actions during your time at the UO you are welcome to come talk to me in a confidential environment and we will explore the options and resources that are available to you.

Assignment Feedback Policy:
You will receive individualized feedback on all written work that you submit for this course. This may come in several different forms such as rubric comments, numerical scores, written comments, etc. I will generally indicate before an assignment deadline what kind of feedback you should expect. Should you have any questions about the feedback or grade that you receive on an assignment, please do not hesitate to email and/or schedule an appointment during office hours to discuss your work. Please try to do this in a timely manner; it is not helpful to anyone if you wait until week ten to complain about the grades you have received in the course. Help me to help you by notifying me as an issue arises.

Additionally, if you would like me to review your work in advance of an assignment deadline for minor feedback and suggestions, I am happy to do so under two circumstances: 1) You must send an original draft of the assignment no less than 72 hours before the deadline. This will allow me to take the time I need to review your work, and it will also allow you to take the time you need to make the necessary corrections before submission. 2) You must incorporate the feedback that you receive on your assignment draft and make significant revisions before submitting the final version. Failure to incorporate feedback and significantly revise will result in a five-point penalty on the final grade of your assignment.
**Required Coursework**

**Assignment Overview:**
There will be four main assignments for this course. Detailed instructions for each assignment will be available on the Canvas course site, approximately two weeks before the deadline. Do not wait until the last minute to begin working on your assignments! You can always make an appointment with me during office hours or contact me via email with questions. In addition to the four main assignments, you will be expected to respond to weekly discussion board posts and engage with online learning tools linked on canvas.

**The End of the World as we know it Podcast:**
You will all be assigned to groups in which you will be researching and recording all term. Each group will record one contextual analysis episode and one aesthetic analysis episode. Each group will also record a final reflection episode. Please refer to the podcasting packet for more information about these assignments.

**Diagnostic Essay:**
The goal of this assignment is to evaluate your prior knowledge and natural skills in film analysis. To do this, you will write a 500-750-word formal analysis essay (2-3 double-spaced pages) that analyzes how cinematic techniques work together to create meaning in a film. You will watch Ana Lily Amirpour’s feature film, *A Girl Walks Home Alone at Night* (2014) and analyze how the film reflects on issues of narrative clarity and storytelling.

**Shot List:**
A Shot List (also called a Sequence Analysis) is a method for taking detailed notes about the formal/aesthetic characteristics of a motion picture. Shot lists are a foundational technique for film critics and scholars, because they help us notice the nuanced aspects of a film’s style. A shot list provides a simple framework for deconstructing a film’s style, dividing its formal properties into four primary categories: Mise-en-Scéne, Cinematography, Editing, and Sound. This assignment asks you to create a shot list, and to think about how you might use that shot list to construct a critical analysis essay.

**Discussion Board:**
You will respond to weekly Discussion Board prompts that will help assess your understanding of the week's readings and screenings while providing you with the opportunity to practice applying the aesthetic principles that you are reading about. Your active participation in the Discussion Board will enable consistent reflection on the course materials, and will encourage you to maintain the designated course schedule and deadlines.

**Research Help**
Your librarian for this course, Elizabeth Peterson, supports instruction and research in Cinema Studies and is the Subject Specialist for Cinema Studies, Comparative Literature, Theater Arts, and the Clark Honors College at UO. Elizabeth can help you with finding sources, learning search skills, narrowing a research question, managing citations, scholarly activities like publishing, and many other information needs. You can contact her via email (emp@uoregon.edu) or via online chat on her UO Libraries profile page, where you can also see her research guides: [https://bit.ly/33HhLe4](https://bit.ly/33HhLe4). You can also reach out to any Subject Librarian at [https://library.uoregon.edu/subject-librarians](https://library.uoregon.edu/subject-librarians). Elizabeth also updates and maintains the UO Libraries' physical and electronic resources related to Cinema Studies, Comparative Literature, Theater Arts, and the Clark Honors College. You are welcome to suggest a library purchase through our website [https://library.uoregon.edu/collection-development/order-form](https://library.uoregon.edu/collection-development/order-form) or by contacting her directly. For any research question, you can also use “Ask a Librarian” options to contact a research librarian.