Media Aesthetics (CINE/ENG 260M)
Tuesday/Thursday 10:15-11:45am – Fall 2020

Instructor: Daniel Gómez Steinhart (dsteinha@uoregon.edu)
Office Hours: Thursday 4:00-6:00pm (via Zoom or by appointment)

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 15%
Viewing Responses 5%
Exam 1 20%
Exam 2 20%
Analysis Paper 1 20%
Analysis Paper 2 20%

Attendance and Participation
Students are expected to login into our class meetings on time and stay for the duration of the class. Missing classes or logging in late/logging off early will affect your attendance and participation grade. Come each week prepared to take notes on the lectures and 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.

Viewing Responses
Each week, you need to answer questions related to the films. This assignment will guide you in viewing the films while showing me that you’ve watched them. Responses must be done on Canvas before the class meetings and they will be assessed using Complete/Incomplete grades. Late responses will not be accepted.
Exams 1 & 2
Two online exams will be administered. The exams will test you on your knowledge of film terminology, concepts, and analytical skills. *Missed exams can only be made up in the event of a documented emergency.* You will receive additional exam guidelines closer to the exam dates.

Analysis Papers 1 & 2
There will be two 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.

**ZOOM CLASSROOM CONDUCT**
- All screens should be on and not blacked out with your preferred name.
- All mics should be muted when not speaking.
- Use the “raise hand” button to ask questions or make comments.
- Each class session will be recorded and any comments in the chats are preserved.
- Your fully present engagement and cooperation will be much appreciated and rewarded.

**EMAIL POLICY**
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](http://tlc.uoregon.edu)

*Discrimination and Harassment*
Students experiencing discrimination or harassment, including sex or gender based violence, may seek information on [safe.uoregon.edu](http://safe.uoregon.edu), [respect.uoregon.edu](http://respect.uoregon.edu), [titleix.uoregon.edu](http://titleix.uoregon.edu), or [aaeo.uoregon.edu](http://aaeo.uoregon.edu) or contact the non-confidential Title IX office (541-346-8136), AAOE 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, Sept. 29 Course Introduction

Thurs, Oct. 1 Reading: “Documentary, Experimental, and Animated Films.” *Film Art* (352–400)

WEEK 2 – Narrative

Tues, Oct. 6 Reading: “Narrative Form.” *Film Art* (72–110)

Thurs, Oct. 8 Discussion: *Stagecoach* (1939, John Ford, 99m)

WEEK 3 – Narrative

Tues, Oct. 13 Reading: “Significance of Film Form.” *Film Art* (50–71)

Thurs, Oct. 15 Discussion: *Groundhog Day* (1993, Harold Ramis, 101m)

WEEK 4 – Mise-en-Scene

Mon, Oct. 19 ***ANALYSIS PAPER 1 DUE***

Tues, Oct. 20 Reading: “Mise-en-Scene.” *Film Art* (112–158)

Thurs, Oct. 22 Discussion: *In the Mood for Love* (2000, Wong Kar-wai, 108m)
WEEK 5 – Mise-en-Scene

Tues, Oct. 27  Discussion: The Rider (2018, Chloé Zhao, 105m)
Thurs, Oct. 29  ***EXAM 1***

WEEK 6 – Cinematography

Tues, Nov. 3  Reading: “Cinematography.” Film Art (159–215)
Thurs, Nov. 5  Discussion: Cléo from 5 to 7 (1962, Agnès Varda, 90m)

WEEK 7 – Cinematography

Tues, Nov. 10  Reading: “Film Genres.” Film Art (328–351)
Thurs, Nov. 12  Discussion: Children of Men (2006, Alfonso Cuarón, 109m)

WEEK 8 – Editing

Tues, Nov. 17  Reading: “Editing.” Film Art (216–262)
Thurs, Nov. 19  Discussion: The Shop Around the Corner (1940, Ernst Lubitsch, 99m)

WEEK 9 – Sound

Tues, Nov. 24  Reading: “Sound.” Film Art (263–302)
Wed, Nov. 25  ***ANALYSIS PAPER 2 DUE***
Thurs, Nov. 26  NO CLASS

WEEK 10 – Bringing It All Together

Tues, Dec. 1  Discussion: La Ciénaga (2001, Lucrecia Martel, 103m)
Thurs, Dec. 3  ***EXAM 2***