CINE/ENG 260M Media Aesthetics
Winter 2021
(Mon & Wed, 12:15 -13:45 pm, Remote Learning)

Dr. HyeRyoung Ok

NOTE: The instructor may make changes to the syllabus, all aspects including course schedule and assignments, during the term, acknowledging that a remotely offered class format may present different needs at the time of COVID-19 crisis. Any changes made to the syllabus will be announced via Canvas announcement/email.

Contact Information

Office hours: Tuesdays & Thursdays 2-3:30 pm via “live chat” on Canvas
Email: hok@uoregon.

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 (Sixth edition: digital copy via Auto Access on Canvas), (New York, London: W.W Norton & Company, 2018) (NOTE: Purchase only through the link provided on canvas to get the guaranteed lower price and access to online resources (check, Welcome Module on Canvas): Older editions of the book are fine to use but students are responsible for cross-checking updated information)
- All other class materials including lecture slides, screening note template, 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 Structure

The educational value of this course is created through assigned activities. The assigned activities are organized and delivered primarily through the Canvas course homepage and synchronous class meeting this term.

Technical Requirements: Canvas

Canvas homepage provides access to all reading materials, lecture slides, support materials, communication, assignments, and grading information. You need UO ID and password to log on to the site. If you have questions about accessing and using Canvas, visit the Canvas support page.

If you face Internet access challenges: Some companies are offering free access during this challenging time. To learn more about options, visit Information Services’ web page on going remote. Also, UO’s Information Services offer loaner computers for those who need a device to continue their education remotely. Sign up for a loaner Chromebook.

Class meetings

The weekly class is organized with one class time reserved for screening and one synchronous meeting for discussion and lecture.

1. Screening: Students are required to complete a weekly screening on their own schedule before class meeting. All films are provided online on class homepage.

2. Class meeting: The class will meet via Zoom on every Wednesday (except for Week 5 which will also meet on Monday for exam 1). All class meetings will be recorded and videos will be provided for make-up options.

Communication with the instructor

Effective communication is critical to the success of the course this term. The primary communication tools that we use are Canvas email and announcement. I will host “live” office hours through Canvas’s live chat twice per week as indicated above. Instant video chat will be available by appointment. Email me or notify me in advance or during office hours to set up a video chat. I will also have a running discussion forum on our Canvas called “Class Questions and Answers” for general questions.

Course Assignments

I. Attendance/Participation: Regular attendance in class meeting is mandatory and attendance roll will be called at the start of class meeting. Diverse in-class activities will be counted toward participation grade.

II. Weekly Screening Note (7 at 10 points each: 15%): You are required to write a
critical response to the screenings and readings each week. You should fill out the 
provided screening note template while you are watching the film on your own and 
complete the critical response that examines the topics of the week. Your weekly 
screening/reading note must answer to ALL prompts listed in the template (about 2 
pages). A weekly screening note is **DUE 10am on Wednesday s.**

III. **Weekly Quizzes ( 7 at 10 points each: 15%)** : There will be a weekly online 

synchronous quiz at the start of class meeting every week to ensure that students are 

prepared with readings. The quiz questions are taken from lecture slides that an 
instructor will distributed a week in advance, in prep for the following class meeting. 

In case of excused absence, students will have an “extra-credit” make up option. 

IV. **Exam 1 & 2:** The exams will test you on your knowledge of film terminology, 

concepts, and analytical skills. It will be offered as an online synchronous exam 
during designated class meeting time. You will receive additional exam guidelines 
closer to the exam dates. 

V. **Analysis Paper 1:** There will be ONE take-home paper that asks 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.

**Grading**

You will be graded in a cumulative point system following UO grading scale and I do not 
grade on curve.

- 10% Attendance/Participation
- 15% weekly quizzes
- 15% Weekly Screening Note
- 20% Analysis Paper
- 20% Exam 1
- 20% Exam 2

**Qualitative description & breakdown of Letter Grades**

- A (94% < 97%) = Outstanding
- A- (90% < 94%) = Excellent
- B+ (87% < 90%) = Very good
- B (84% < 87%) = Good
- B- (80% < 84%) = Average to marginal
- C+ (77% < 80%) = Marginal
- C (74% < 77%) = Mediocre
- C- (70% < 74%) = Bad
- D+ (67% < 70%) = Extremely bad
- D (64% < 66%) = Extremely bad
- D- (60% < 64%) = Extremely bad
- D (less than 60%) = Fail the course

**Note that I rarely give an A+.** This grade is reserved only for absolute perfection. 

Absolute perfection means: perfect research, perfect combination of sources, perfect 
critical thinking and analysis, perfect discussion of the topic, perfect writing style, 
perfect spelling/grammar, and perfect citation. 

**Note that the final numerical points will be rounded up.**
Course Policies

Screenings: Screenings are essential, integral part of the course and not to be missed. As the class is offered remotely, students are required to complete the weekly screening on their own before discussion session. All required films are offered online with links on class homepage.

* 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.

Remote Class Participation:

1. **Use Proper Netiquette:** Please use good “net etiquette”: identify yourself with your real name, write or speak in the first person, and use a subject line that clearly relates to your contribution. Good netiquette also means using humor or sarcasm carefully, remembering that non-verbal cues (such as facial expressions) are not always possible or clear in a remote context. In addition, your language should be free of profanity, appropriate for an academic context, and exhibit interest in and courtesy for others’ contributions. Certain breaches of netiquette can be considered disruptive behavior and the instructor may ask the student to leave.

* Zoom Expectations
  - Be prompt: log on 5 min before the start of the class meeting. No log on is allowed after 5 min once the class starts.
  - Be mindful of presentation: dress appropriate attire, sit still and check surroundings (no animal & inappropriate objects allowed). All participants are expected to **turn video on** during class meeting except for special circumstances (i.e. tech challenge, personal issue etc.) that are excused by the instructor in advance.
  - Be respectful: no personal chat, trolling, content sharing is allowed without the permission of the instructor.

2. **Interact Professionally:** Our learning environment provides an opportunity to practice being professional and rigorous in our contributions. Use discussions and activities as opportunities to practice the kind and quality of work expected for assignments.

3. **Expect and Respect Diversity:** All classes at the University of Oregon welcome and respect diverse experiences, perspectives, and approaches. What is not welcome are behaviors or contributions that undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status. We will value differences and communicate disagreements with respect. We may establish more specific guidelines and protocols to ensure inclusion and equity for all members of our learning community.
4. **Help Everyone Learn**: Our goal is to learn together by learning from one another. As we move forward learning during this challenging time, it is important that we work together and build on our strengths. Not everyone is savvy in remote learning, including your instructor, and this means we need to be patient with each other, identify ways we can assist others, and be open-minded to receiving help and advice from others. No one should hesitate to contact me to ask for assistance or offer suggestions that might help us learn better.

**Attendance**: More than ONE unexcused absence in class meeting 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 & participation grade will automatically be calculated as an F, which results in course failure. You can make up a missed class by watching a recorded video of class meeting AND submitting a 2-page make-up note that presents your discussion on diverse in-class activities.

**Grading**: I will be mindful of the many impacts the unfolding events related to COVID-19 may be having on you. During this unusual time, if you are not able to do an assignment on time, please communicate with me and we will strive to create an alternative plan to complete required coursework.

**Assignments**: All assignments should be submitted electronically on canvas. You are responsible for keeping backups or copies of all their work until the final grade is submitted to the registrar.

**Late assignments**: All late assignments will drop the half 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 a failing grade (“F”).

**Academic Integrity**: 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/). Plagiarism and/or cheating are taken extremely seriously. Particularly, 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 by someone other than you will result in a failing grade (“F”) for the assignment and possibly for the course. In our remote class, I will ask you to certify that your assignments/papers are your own work.

**Accessibility**: If you encounter any technological and other challenges that may limit the access to the course and impact your ability to learn during this term, please notify me as soon as possible so that we can strategize how you can complete the required course work. If you are a student with documented disabilities or medical conditions, please contact Accessible Education Center so that appropriate accommodations can be determined.

**Course Schedule**
Refer to “Weekly Study Plan” in “Welcome and Introduction to the Class” slides that explains how to navigate course materials and assignments in a timely fashion: All
readings listed under each week schedule should be completed before the beginning of the week.

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<thead>
<tr>
<th>Date</th>
<th>Topics &amp; Assignments</th>
<th>Tasks</th>
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<tbody>
<tr>
<td>Week 1</td>
<td><strong>Introduction &amp; Film Typologies</strong></td>
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<tr>
<td>1/4 &amp; 1/6</td>
<td>Reading: Ch 1 “Looking at Movies” (pp.1-29), Ch 3 “Types of Movies (pp. 63-82) &amp; “What about Animation?” (pp.105-114)</td>
<td>Getting Set Up In-class activity 1 : Intro Post</td>
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<td>Week 2</td>
<td><strong>Narrative I</strong></td>
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<td>1/11 &amp; 1/13</td>
<td>Screening: <em>Stagecoach</em> (1939, John Ford, 99m)</td>
<td>Screening Note 1 Quiz 1</td>
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<td>Reading: Ch 4 “Elements of Narrative” (pp.115-152)</td>
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<td>Week 3</td>
<td><strong>Narrative II</strong></td>
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<td>1/20</td>
<td>Screening: <em>Edge of Tomorrow</em> (2014, Doug Liman, 113 min)</td>
<td>Screening Note 2 Quiz 2</td>
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<td>Reading: Ch 4 “Elements of Narrative” (pp.115-152)</td>
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<td>Week 4</td>
<td><strong>Mise-en-scene I</strong></td>
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<td>1/25 &amp; 1/27</td>
<td>Screening: <em>In the Mood for Love</em> (2000, Wong Kar-Wai, 108 m)</td>
<td>Screening Note 3 Quiz 3</td>
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<td>Reading: Ch 5 “Mise-en-Scene” (pp.153- 186)</td>
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<td>Week 5</td>
<td><strong>Mise-en-scene II / Film Genre</strong></td>
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<td>2/1 &amp; 2/3</td>
<td>Reading: Ch 3 “Genre” (pp.82-112)</td>
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<td>Week 6</td>
<td><strong>Cinematography 1</strong></td>
<td><strong>Exam 1 (2/8)</strong></td>
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<td>2/8 &amp; 2/10</td>
<td>Screening: <em>Citizen Kane</em> (1941, Orson Welles, 119m)</td>
<td>Screening Note 4 Quiz 4</td>
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<td>Reading: Ch 6 “Cinematography” (pp. 187-234)</td>
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<td>Week 7</td>
<td><strong>Cinematography 2</strong></td>
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<td>2/15 &amp; 2/17</td>
<td>Screening: <em>Cléo from 5 to 7</em> (1962, Agnès Varda, 90m)</td>
<td>Screening Note 5 Quiz 5</td>
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<td>Reading: Ch 6 “Cinematography” (pp. 187-234)</td>
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<td>Week 8</td>
<td><strong>Editing</strong></td>
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<td>Reading: Ch 8 “Editing” (pp. 281 – 318)</td>
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<td>Week 9</td>
<td><strong>Sound</strong></td>
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<td>3/1 &amp; 3/3</td>
<td>Screening: <em>M</em> (1931, Fritz Lang, 110 m)</td>
<td>Screening Note 7 Quiz 7</td>
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<td>Reading: Ch 9 “Sound” (pp. 319- 356)</td>
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<td>Week 10</td>
<td><strong>Bring it all Together</strong></td>
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<th>Date</th>
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