



COURSE OUTLINE : MEDIA 110

D Credit – Degree Applicable

COURSE ID 010106

Cyclical Review: May 2016

Revision: October 2021

COURSE DISCIPLINE : MEDIA

COURSE NUMBER : 110

COURSE TITLE (FULL) : Aesthetics of Cinema

COURSE TITLE (SHORT) : Aesthetics of Cinema

ACADEMIC SENATE DISCIPLINE: Mass Communication

CATALOG DESCRIPTION

MEDIA 110 is the study of the aesthetics and creation of cinematic art. Emphasis is placed on aesthetic concepts as well as the techniques and practices employed to achieve the aesthetic goals of the filmmaker. Specific topics include narrative, visual design, cinematography, editing, sound design, genre, and authorship. The course surveys a wide variety of films, filmmakers, and film movements to explore the diverse possibilities presented by the cinematic art form. Lectures, discussions and readings are supplemented by the screening of representative films.

Total Lecture Units:3.00

Total Laboratory Units: 0.00

Total Course Units: 3.00

Total Lecture Hours:54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 54.00

Total Out-of-Class Hours: 108.00

Recommended Preparation: ENGL 100 or ESL 151.



ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1	ENGL	100	Writing Workshop	Read, analyze, and evaluate contemporary articles and stories to identify topic, thesis, support, transitions, conclusion, audience, and tone;	No
2	ENGL	100	Writing Workshop	read, analyze, and evaluate contemporary articles and stories for the comprehension of difficult content and the identification of main ideas and (topic-based) evidence;	No
3	ENGL	100	Writing Workshop	read, analyze, and evaluate student compositions for unity, development, use of evidence, interpretation, coherence, and variety of sentence form;	No
4	ENGL	100	Writing Workshop	write a summary of a contemporary article or story with correct citation techniques;	No
5	ENGL	100	Writing Workshop	write an argumentative essay that has an introduction, body paragraphs, and a conclusion, demonstrating a basic understanding of essay organization;	No
6	ENGL	100	Writing Workshop	write an argumentative essay that addresses the topic, is directed by a thesis statement, uses appropriate textual evidence, develops logical interpretations, and concludes with some compelling observations;	No
7	ENGL	100	Writing Workshop	write an argumentative essay that integrates the ideas of others (i.e., authors) through paraphrasing, summarizing, and quoting with correct citation techniques;	No
8	ENGL	100	Writing Workshop	write an argumentative essay that generates novel ideas (those that add to the conversation rather than repeating the author’s ideas) related to the topic and the readings;	No
9	ENGL	100	Writing Workshop	write compositions (e.g., summaries and argumentative essays) that are easy to read and follow, though some errors in grammar, mechanics, spelling, or diction may exist;	No
10	ENGL	100	Writing Workshop	proofread and edit essays for content, language, citation, and formatting problems.	No
11	ESL	151	Reading and Composition V	Read and critically analyze various academic readings;	No
12	ESL	151	Reading and Composition V	summarize readings;	No
13	ESL	151	Reading and Composition V	organize fully-developed essays in both expository and argumentative modes;	No

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14	ESL	151	Reading and Composition V	compose a 500 to 550-word essay which: summarizes and cites appropriately a reading passage; includes a clear thesis statement; uses evidence to support the thesis; shows clear organization into an introduction, body, and conclusion;	No
15	ESL	151	Reading and Composition V	revise writing to eliminate errors in syntax, and grammatical constructions;	No
16	ESL	151	Reading and Composition V	employ basic library research techniques;	No
17	ESL	151	Reading and Composition V	compose one research paper (1,000 words) or two short research papers (500-700 words each) with citations.	No

EXIT STANDARDS

- 1 recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts;
- 2 recognize and critically analyze the role of cinema and media in society and their impact on the development of popular culture and art;
- 3 critique the stylistic, narrative, and thematic concerns in major works of film art;
- 4 demonstrate an understanding of the professional, technical, and formal elements incorporated in the cinematic arts, such as cinematography, mise-en-scene, editing and sound.

STUDENT LEARNING OUTCOMES

- 1 recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts
- 2 identify, understand, and evaluate the language of film narration, editing, and cinematography
- 3 critique the stylistic, narrative, and thematic concerns in major works of film art

COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	Filmmaking Process • Basic technology of moving pictures and its development • Early non-narrative films • The business of motion picture production • The dichotomy of business vs. art • Public entertainment vs. personal expression	3	0	3

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2	<p>Early Development of Cinematic Language and Narrative Film Form</p> <ul style="list-style-type: none"> • The form and content of the first motion pictures • Edwin S. Porter and the beginning of narrative cinema • The development of cinema language through D.W. Griffith 	3	0	3
3	<p>Film Becomes a Cultural Phenomenon</p> <ul style="list-style-type: none"> • The rise of Hollywood and the star system • European cinematic influences and artistic movements • Russian cinema and montage editing • French cinema and surrealism • German expressionism • Golden age of comedy: Chaplin and Keaton 	3	0	3
4	<p>Advent of Sound in Motion Pictures</p> <ul style="list-style-type: none"> • Restrictions on camera movement • Dialog and the rise of the screenwriter 	3	0	3
5	<p>Major Elements of Film Language</p> <ul style="list-style-type: none"> • Cinematography • Composition • Lighting • Movement • Focus • Mise-en-scene • Location • Production design • Sets and costuming • Editing • Continuity • Montage • Pace and rhythm • Sound • Sound design • Dialog • Music and scoring • Sound effects 	9	0	9
6	<p>Genres</p> <ul style="list-style-type: none"> • Film noir • The Western • Horror • Musicals • The Gangster film • Comedy 	6	0	6



7	Post World War II Influences • Italian neo-realism • French new wave • Japanese cinema • Swedish cinema • Impact of television on cinema	3	0	3
8	Auteur Theory • The establishment of personal style as a formal system • Cahiers du Cinema • Alfred Hitchcock • Orson Welles • Jean Renoir • Satyajit Ray • Akira Kurosawa	3	0	3
9	Non-narrative Cinema • Documentary • Experimental cinema • Animation	6	0	6
10	American New Wave in the 1960s and 1970s • Rise of independent production • Renaissance directors: Coppola, Polanski, Altman, Peckinpah, Spielberg • Changes in production design, lighting, editing, and direction • Changes in audience tastes and resulting changes in film aesthetic	3	0	3
11	Rise of Independent Cinema in the 1990s • Emerging and Third World Cinema • The influence of Sundance • International cinema • The Dogme 95 aesthetic	3	0	3
12	Technology and Change in the 21st Century • Digital processing allows unprecedented artistic control • Advent of digital cinematography • Personal cinema	3	0	3
				48

OUT OF CLASS ASSIGNMENTS

- 1 textbook assignments;
- 2 research of related film criticism, topics, films and/or directors;
- 3 viewing of films



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METHODS OF EVALUATION

- 1 quizzes;
- 2 writing assignments;
- 3 essay exams;
- 4 mid-term exam;
- 5 final exam.

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	IBSN	Date
Film Art: An Introduction	Required	New York: McGraw-Hill	10		Bordwell, David	978- 007353510 4	2010