

Glendale College
Course Outline of Record Report
 Cyclical Review - May 2023 (previously Media 110)

FTVM100 : Aesthetics of Cinema

General Information

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|----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Author: | <ul style="list-style-type: none"> Geraldine Ulrey |
| Course Code (CB01) : | FTVM100 |
| Course Title (CB02) : | Aesthetics of Cinema |
| Department: | FTVM |
| Proposal Start: | Fall 2024 |
| TOP Code (CB03) : | (0612.10) Film History and Criticism |
| CIP Code: | (50.0601) Film/Cinema/Media Studies. |
| SAM Code (CB09) : | Non-Occupational |
| Distance Education Approved: | Yes |
| Will this course be taught asynchronously?: | No |
| Course Control Number (CB00) : | CCC000639565 |
| Curriculum Committee Approval Date: | 05/10/2023 |
| Board of Trustees Approval Date: | 07/18/2023 |
| Last Cyclical Review Date: | 09/15/2023 |
| Course Description and Course Note: | <p>FTVM 100 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. Note: Students who have taken MEDIA 110 may not receive credit for this course.</p> |
| Justification: | <p>Coding/Category Change Content Change</p> |
| Academic Career: | <ul style="list-style-type: none"> Credit |
| Author: | <ul style="list-style-type: none"> Geraldine Ulrey |

Academic Senate Discipline

| | |
|------------------------------|----------------------------------------------------------------------|
| Primary Discipline: | <ul style="list-style-type: none"> Mass Communication |
| Alternate Discipline: | No value |
| Alternate Discipline: | No value |

Course Development

Basic Skill Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Course Special Class Status (CB13)

Course is not a special class.

Pre-Collegiate Level (CB21)

Not applicable.

Grading Basis

- Grade with Pass / No-Pass Option

Course Support Course Status (CB26)

Course is not a support course

Transferability & Gen. Ed. Options

General Education Status (CB25)

Not Applicable

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

| IGETC Area | Area | Status | Approval Date | Comparable Course |
|------------|--------------|----------|---------------|-------------------------------|
| 3A-Arts | Arts Courses | Approved | 08/29/2022 | No Comparable Course defined. |

| CSU GE-Breadth Area | Area | Status | Approval Date | Comparable Course |
|---------------------|---------------------------------------------|----------|---------------|-------------------------------|
| C1-Arts | Arts: (Arts, Cinema, Dance, Music, Theater) | Approved | 08/29/2016 | No Comparable Course defined. |

| C-ID | Area | Status | Approval Date | Comparable Course |
|------|----------------------------------------|---------|---------------|----------------------------------------------------------------|
| FTVE | Film, Television, and Electronic Media | Pending | No value | FTVE 105 - Introduction to Media Aesthetics and Cinematic Arts |

Units and Hours

Summary

| | |
|----------------------------------------------|-----|
| Minimum Credit Units (CB07) | 3 |
| Maximum Credit Units (CB06) | 3 |
| Total Course In-Class (Contact) Hours | 54 |
| Total Course Out-of-Class Hours | 108 |
| Total Student Learning Hours | 162 |

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Weekly Student Hours

| | In Class | Out of Class |
|------------------|----------|--------------|
| Lecture Hours | 3 | 6 |
| Laboratory Hours | 0 | 0 |
| Studio Hours | 0 | 0 |

Course Student Hours

| | |
|----------------------------------------|-----|
| Course Duration (Weeks) | 18 |
| Hours per unit divisor | 54 |
| Course In-Class (Contact) Hours | |
| Lecture | 54 |
| Laboratory | 0 |
| Studio | 0 |
| Total | 54 |
| Course Out-of-Class Hours | |
| Lecture | 108 |
| Laboratory | 0 |
| Studio | 0 |
| Total | 108 |

Time Commitment Notes for Students

No value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Advisory

ENGL100 - *Writing Workshop

OR

Advisory

ESL151 - Reading And Composition V

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|------------------------|--|
| Entry Standards | |
| Entry Standards | |
| No value | |

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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|-----------------------|-------------|----------------|
| Specifications | | | | |
| Methods of Instruction | | | | |
| Methods of Instruction | | Lecture | | |
| Methods of Instruction | | Discussion | | |
| Methods of Instruction | | Multimedia | | |
| Out of Class Assignments | | | | |
| <ul style="list-style-type: none"> • Textbook assignments • Research of related film criticism, topics, films and/or directors • Viewing of films | | | | |
| Methods of Evaluation | | Rationale | | |
| Exam/Quiz/Test | | Quizzes | | |
| Writing Assignment | | Writing assignments | | |
| Exam/Quiz/Test | | Essay exams | | |
| Exam/Quiz/Test | | Mid-term exam | | |
| Exam/Quiz/Test | | Final exam | | |
| Textbook Rationale | | | | |
| No Value | | | | |
| Textbooks | | | | |
| Author | Title | Publisher | Date | ISBN |
| Bordwell, David | Film Art: An Introduction | New York: McGraw-Hill | 2010 | 978-0073535104 |

Other Instructional Materials (i.e. OER, handouts)

No Value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.

Recognize and critically analyze the role of cinema and media in society and their impact on the development of popular culture and art.

Critique the stylistic, narrative, and thematic concerns in major works of film art.

Demonstrate an understanding of the professional, technical, and formal elements incorporated in the cinematic arts, such as cinematography, mise-en-scene, editing and sound.

SLOs

Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts. Expected Outcome Performance: 70.0

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| <i>MEDIA</i> Cinematography and Editing | Demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director. |
| <i>MEDIA</i> Film, TV, and Elctr Media - AST | Demonstrate an understanding of the various techniques of film language and the cinematic tools to tell a story including producing, screenwriting, directing, cinematography, production design, sound design, and editing (picture and sound). |
| <i>MEDIA</i> Visual Arts: Media Arts - A.A. Degree Major | demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director. demonstrate mastery of conceptual editing techniques to support storytelling and solving story problems through the use of editing dialogue, sound design, music, and sound effects to complete the creation of the master for final deliverables. |

Identify, understand, and evaluate the language of film narration, editing, and cinematography. Expected Outcome Performance: 70.0

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| <p><i>MEDIA</i> Visual Arts: Media Arts - A.A. Degree Major</p> | <p>demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director.</p> <hr/> <p>demonstrate mastery of conceptual editing techniques to support storytelling and solving story problems through the use of editing dialogue, sound design, music, and sound effects to complete the creation of the master for final deliverables.</p> |
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Critique the stylistic, narrative, and thematic concerns in major works of film art.

Expected Outcome Performance: 70.0

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|----------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>MEDIA</i> Cinematography and Editing</p> | <p>Demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director.</p> |
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| <p><i>MEDIA</i> Film,TV,and Elctr Media - AST</p> | <p>Demonstrate an understanding of the various techniques of film language and the cinematic tools to tell a story including producing, screenwriting, directing, cinematography, production design, sound design, and editing (picture and sound).</p> |
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| <p><i>MEDIA</i> Visual Arts: Media Arts - A.A. Degree Major</p> | <p>demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director.</p> |
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Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No

Is this proposal submitted in response to learning outcomes assessment data?

No

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

SLO Evidence

No Value

Course Content

Lecture Content

Filmmaking Process (4 hours)

- 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

Early Development of Cinematic Language and Narrative Film Form (3 hours)

- 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

Film Becomes a Cultural Phenomenon (4 hours)

- 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

Advent of Sound in Motion Pictures (3 hours)

- Restrictions on camera movement
- Dialog and the rise of the screenwriter

Major Elements of Film Language (9 hours)

- 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

Genres (6 hours)

- Film noir
- The Western
- Horror
- Musicals
- The Gangster film
- Comedy

Post World War II Influences (4 hours)

- Italian neo-realism
- French new wave
- Japanese cinema
- Swedish cinema
- Impact of television on cinema

Auteur Theory (4 hours)

- The establishment of personal style as a formal system
- Cahiers du Cinema
- Alfred Hitchcock
- Orson Welles
- Jean Renoir
- Satyajit Ray
- Akira Kurosawa

Non-narrative Cinema (6 hours)

- Documentary
- Experimental cinema
- Animation

American New Wave in the 1960s and 1970s (4 hours)

- 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

Rise of Independent Cinema in the 1990s (4 hours)

- Emerging and Third World Cinema
- The influence of Sundance
- International cinema
- The Dogme 95 aesthetic

Technology and Change in the 21st Century (3 hours)

- Digital processing allows unprecedented artistic control
- Advent of digital cinematography
- Personal cinema

Total Hours: 54