MDIA 2C: CURRENT TRENDS IN FILM, TV & THE INTERNET

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	4
Hours:	4 lecture, 1 laboratory per week (60 total per quarter)
Advisory:	Not open to students with credit in F TV 2C or VART 2C.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area 3: Arts & Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student identifies the evolution of form, style, genre, and historical trend within contemporary new media.
- Successful students will demonstrate an understanding of the history technical and artistic innovation in media.
- A successful student will demonstrate the ability to analyze the role of film and media in the shaping of cultural values and perceptions.

Description

Current trends of film, video, television, and internet media. Critical analysis of time-based linear and non-linear visual media. Emphasis on the visual experience of communicating ideas, stories, and events.

Course Objectives

The student will be able to:

1. Identify and describe the technical innovations and artistic accomplishments of contemporary film, video, and internet producers, including those of diverse cultures and backgrounds.
2. Critically analyze and critique video, film, and internet media works.
3. Evaluate the development of form, style, and genre within late 20th and early 21st century media.
4. Understand and identify the differing creative techniques that each media form uses to communicate ideas, stories, or events.
5. Demonstrate writing, research, and analysis skills in relation to media.

Course Content

1. Innovations and accomplishments
    a. Technical and business histories of film, broadcast television, video, and the internet
    b. Terminology of each media
    c. Changes each progression of media has made on its industry
2. Evolution of media forms, styles, genres, and movements
    a. Artistic differences within each media, and the affect on other forms of electronic visual communication
    b. Differences between each media when integrating the same tool--such as traditional video, digital video, and film--in a work
    c. Correlation of culture and film/electronic visual communication by viewing a variety of media works, including those made by artists and engineers of diverse backgrounds
3. Major works and individuals appraisal, including those of diverse backgrounds
    a. Critical analysis of works identified as important by industrial standards/critics communication by viewing different media works
    b. Contributions of individuals of diverse backgrounds to each media using traditional and emerging approaches and philosophy
4. Future and counter-culture trends appraisal
    a. Future trends in each media through critical analysis of viewing new works in each media
    b. Affects of sub-culture or marginalized groups use of and access to each media
5. Media conglomerates, convergence, and synergy
    a. Recent history of corporate media mergers and acquisitions, linking film studios, TV networks, cable companies, radio stations, music distributors, publishing
    b. Convergence of content delivered across multiple platforms and devices
    c. Competition, cooperation, and synergy between Hollywood and Silicon Valley for production and delivery of film, TV, music, and publishing content

Lab Content

1. Screenings and evaluation of film, video, or internet media, either on-campus or via the internet.
2. Feedback on tests and assignments, either in-person or online via chat rooms, listservs, and newsgroups.
3. Outside-of-class observation and analysis of media and its impact on society.

Special Facilities and/or Equipment

1. Lecture hall with computer, Blu-ray player, internet access, and video projection/playback equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Written exams that reference the reading materials, films, and discussions
Research and analysis essays on individual films, videos, internet presentations, cultural movement of a selected media, or creative artists
Presentation of project paper or research
Writing assignments that require student to select film(s) from viewing list, construct, develop, and defend an argument referencing the film and the reading materials
Written evaluations of outside screenings of assigned films, videos, or internet presentations

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentations covering course objectives
Discussion and critique of assigned reading and representative media
Cooperative learning exercises that require students to apply core concepts in media
Group project presentation followed by class discussion and evaluation
Laboratory: screenings of media that illustrate a media technique, theory, and analysis methodologies

Representative Text(s) and Other Materials

Hodkinson, Paul. Media, Culture, and Society. 2024.

Nichols, Bill. Engaging Cinema: An Introduction to Film Studies. 2010.

Siapera, Eugenia. Understanding New Media. 2018.

Wu, Tim. The Attention Merchants. 2016.

Wu, Tim. The Master Switch. 2011.

Although one or more of the above texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Critical film and media analyses in the form of journals or online discussion assignments.
2. Analytical essay that requires student to construct, develop, and defend an argument referencing a selected media work and the reading materials.
3. Analytical essay that requires student to conduct independent research on a media work of their choosing in relation to selected course topics.

Discipline(s)

Media Production or Film Studies