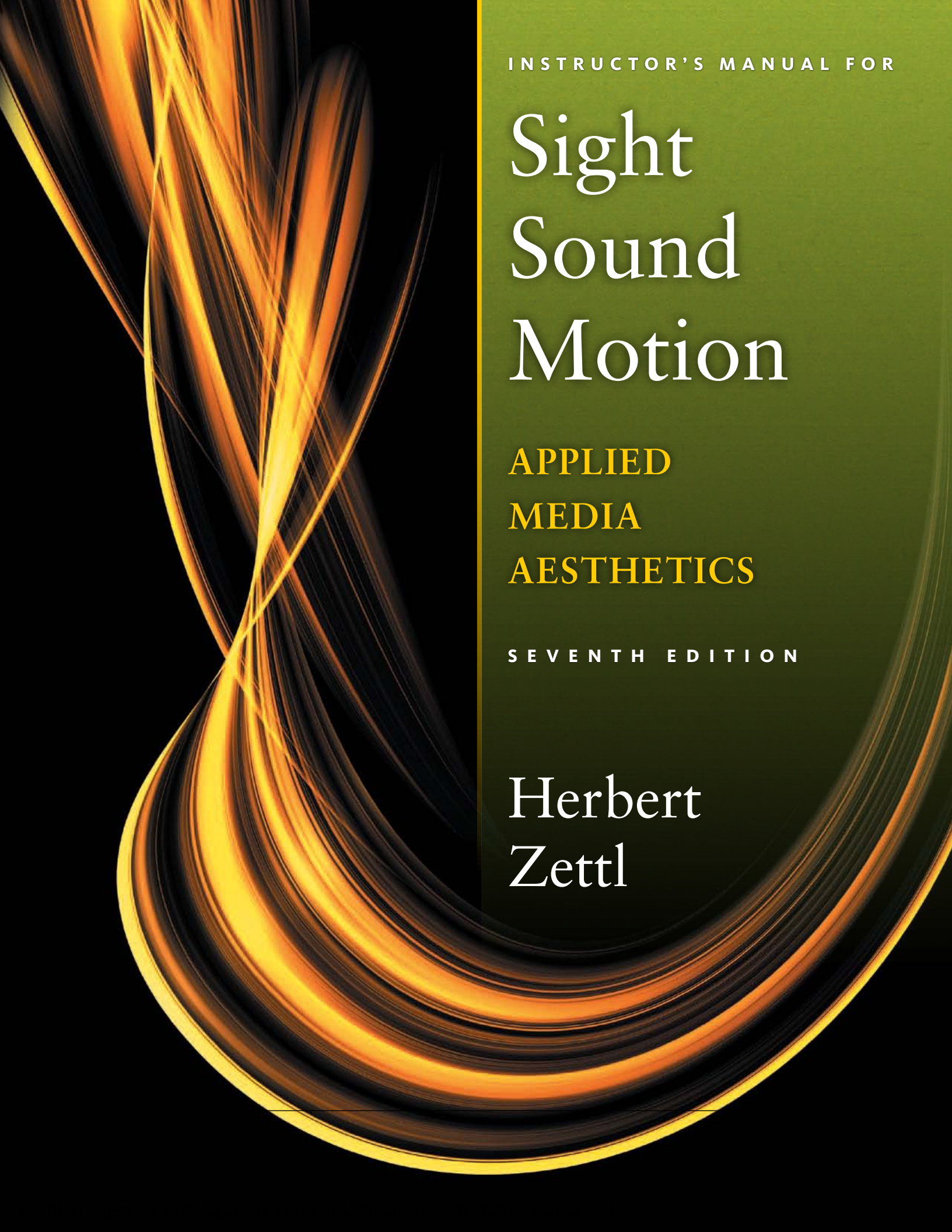

INSTRUCTOR'S MANUAL FOR

Sight Sound Motion

APPLIED MEDIA AESTHETICS

SEVENTH EDITION

Herbert Zettl

Instructor's Manual for

Sight Sound Motion

APPLIED MEDIA AESTHETICS

Seventh Edition

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SAN FRANCISCO STATE UNIVERSITY

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INTRODUCTION

There is some debate as to whether to teach the *Sight Sound Motion* material as a basic or an advanced course. I have taught it both ways and found it equally useful. The advantage of teaching it as a basic course is that students are provided with the necessary aesthetic context when learning the techniques of video or film production. This means that they will know why, for example, they must leave headroom for a normal close-up or leadroom when framing lateral motion. They will also have learned how to scrutinize an event, extract its significant features, and clarify and intensity them theoretically before plunging into production activities.

A basic knowledge of media aesthetics will optimize preproduction, streamline equipment requests, and make production and postproduction activities maximally effective. The disadvantage is that some of the more technical concepts (such as the relationships among light levels, *f*-stops, and depth of field) would be easier to teach if students had a minimum of technical production knowledge (such as familiarity with baselight, iris and apertures, and various focal lengths).

The solution to this seeming chicken-and-egg problem is to adjust your teaching to specific student needs. When teaching it as a basic course, you will probably have to explain some of the fundamental production equipment and techniques before elucidating their roles in applied media aesthetics. For example, you may want to demonstrate a triangle-lighting setup before explaining how to control falloff. This is one of the major reasons why I designed the interactive dual-platform *Zettl's VideoLab 4.0* DVD-ROM. You can assign a specific topic before each class session. The more serious media students will gladly use this opportunity to brush up on their basic production knowledge. Whether you are teaching *Sight Sound Motion* as a basic or an advanced course, you should always try to make a connection between aesthetic theory and production practice. The important point here is that each of the aesthetic concepts discussed in the book has a direct production application.

When using *Sight Sound Motion* as text or supplementary material in a course on media analysis, you can obviously de-emphasize the more technical production aspects. I would urge you, however, to stress in your lectures the importance of how encoding variables (production techniques) are used and how strongly they affect the viewer. For example, certain contextual clues can make the viewer perceive an inductively edited sequence in a specific and calculated way. It is just as easy to make the viewer feel a certain way by using a specific type of background music. Such aesthetic and associative contexts are usually overlooked in a standard semiotic analysis unless the production variables that cause such predictable reactions are carefully pointed out.

I hope you will use this manual in the spirit in which it was written: as a guide to effective teaching of media aesthetics but not as a mandate. In no way should you consider this manual an encroachment on your creativity and resourcefulness as a teacher. It is simply meant to make your job a little easier.

If you are relatively new to the art of teaching media aesthetics, you may find some useful material that you can apply directly to your classroom and laboratory activities to facilitate student learning. At the same time, you should always encourage students not only to think of new ways of applying the standard principles but also to develop new ways of looking at media aesthetics. If you are a seasoned production teacher, you may find some comfort in knowing that you have been on the right track all along. Even if this manual provokes you to go beyond the basic material or to challenge some of the concepts presented, it has, however indirectly, proved its worth.

This manual is divided into three parts. **Part I** discusses the general approach to teaching applied media aesthetics, including the following:

- Image elements and structures
- Educational goals and instructional objectives
- Teaching approach
- Syllabus and schedule, showing a 15-week and a 10-week breakdown of classes
- Special assignments
- Evaluation

Part II contains relevant classroom activities, demonstrations, and discussion themes for each chapter as well as a number of multiple-choice and true/false evaluations. The chapter-by-chapter breakdown contains the following:

- ***Key Concepts*** summarize the main ideas of each chapter. This will help students concentrate and recall the most important points of the assigned material.
- ***Suggested Activities and Exercises*** relate theory to practice through in-class demonstrations and simple production exercises. They will help students translate the theoretical concepts into actual production applications.
- ***Zettl's VideoLab 4.0*** DVD-ROM provides references to relevant segments and interactive exercises that will help students gain or refresh basic video production techniques.
- ***Essay/Discussion Questions*** should help students learn concepts through discussion but also to invite them to challenge aesthetic conventions. You should, of course, adjust these questions to the specific material covered in class.
- ***Multiple-Choice Questions*** provide a standardized evaluation of students' comprehension of the material. Again, you should consider these problems as samples that are based strictly on the text. You will undoubtedly need to adjust these problems to the material covered in class.
- ***True/False Quizzes*** test students on the reading and on basic terminology and concepts. You should tell students that such quizzes are designed to test not their aesthetic sensitivity or creativity but simply their comprehension of the new aesthetic vocabulary. This is not unlike a vocabulary quiz when studying a foreign language.

In my evaluation section, I have occasionally drawn on items generously supplied by my esteemed colleagues Dr. Michael Korpi, Baylor University, and Richard J. Lamberski, Indiana University of Pennsylvania. Once again my colleague Hamid Khani, who has been teaching applied media aesthetics for many years, gave me valuable advice on how to phrase some of the questions so that they are free of ambiguities. Special thanks also must go to Phil Kipper, who, as a co-author of the manual for the sixth edition, updated several of the multiple-choice questions.

Part III contains a list of additional resources that you may find useful in your course structure. Most likely you will draw on examples that are dear to your heart and that make the point for you better than what is suggested here. Fortunately, through the vast and readily available resources of video and film material, you have a wide database from which to draw relevant examples. But don't forget special collections in your school's audiovisual center, university film and video archives, video stores, and the collections in film and video institutes and museums. I find that some of the best examples come from my students, who are eager to explore the aesthetic concepts with their camcorders or smartphones in highly creative ways.

PART I GENERAL APPROACH TO TEACHING APPLIED MEDIA AESTHETICS

When using *Sight Sound Motion* as the principal text in a media aesthetics course, keep in mind that you are dealing with *applied* aesthetics. This means that every single principle or theoretical concept in the text can be directly applied to the video or film production process. The advantage of dealing with principles rather than specific situations is that they allow students to predict, with some degree of reliability, the outcome of their production efforts. For example, a wide-angle lens will increase the perceived speed of an object that moves toward or away from the camera, and a narrow-angle lens will decrease it. Knowing how to structure the four fundamental and contextual image elements—light and color, space, time/motion, and sound—for a specific aesthetic effect is invaluable not only for efficient preproduction but also for the production and postproduction processes. A solid knowledge of media aesthetics will help students select the most effective way of encoding a message the first time around.

As mentioned, knowledge of the basic image elements and how they are commonly structured in the production process will also help students decode overt and covert media messages. Although semiotics is a remarkably handy tool for media analysis, it often overlooks aesthetic consequences that are embedded not in the spoken or visual narrative but in the medium itself. Examples are wide-angle lens distortions, inductive sequencing, a shallow depth of field, or subtle chiaroscuro lighting effects. At the very least, *Sight Sound Motion* will provide students with a vocabulary often missing from the popular textual analysis models. Whereas semiotics uses aesthetic criteria exclusively for analysis of existing video programs and films, the media aesthetic approach of *Sight Sound Motion* lends itself just as easily for synthesis—the production of effective films and television programs.

Knowing how to apply the principles of media aesthetics ultimately translates into saving time and money in the production process. It also provides students with a basic standard of production values that goes way beyond the usual and not-always-reliable "this works" and "this doesn't work." Ultimately, it gives students the confidence of judgment and the consistency of performance expected of media professionals.

Despite the various video and film presentation formats, production approaches, and individual teaching styles, there are some common points that might prove useful in teaching *Sight Sound Motion:*

- Image elements and structures
- Educational goals and instructional objectives
- Teaching approach
- Syllabus and schedule
- Special assignments
- Evaluation

IMAGE ELEMENTS AND STRUCTURES

The text is organized according to the four fundamental and contextual image elements: light and color, space, time/motion, and sound. It investigates each of these aesthetic elements and discusses how they affect the viewer-listener. Each of these elements operates as an aesthetic field, which means that the communication effect of these elements varies, depending on how they are used relative to all other aesthetic elements. For example, different music tracks can

drastically alter how we feel about a particular scene. The point to stress here is that *the function of each aesthetic element is influenced by all others.*

To facilitate learning and keep the fields manageable, however, each element, and its major aesthetic effects, is discussed separately. Whenever possible, you should show the relationships among the elements in your examples. The identification of the context in which these elements operate and their interrelation are especially significant in an aesthetic text about decoding and analysis. To make their interrelationships more apparent, I first discuss the basic aesthetic elements (such as light and shadows) and their common applications and then address how they operate in the context of the five principal aesthetic fields: light and color, two-dimensional space, three-dimensional space, time/motion, and sound. Although the chapters move logically from light and color to space, motion, sound, and finally to narrative syntax through editing, you can change the order to suit your needs.

Some of your more astute students will probably tell you that applied media aesthetics is actually an exercise in how to manipulate the perception of an unsuspecting audience in a highly calculated manner. In a way these students are right. Structuring the aesthetic fields is indeed based on our knowledge of how we normally perceive and react to visual and aural stimuli and how to maximize their effects through specific production techniques. All conscious aesthetic choices in any art form, but especially in media production, are a form of intentional manipulation, of meddling with one's perceptions.

Flat lighting to minimize the wrinkles on a model's face or lighting from below eye level to mark the villain are examples of blunt manipulation. Or, if you want to rally the public to vote for improved traffic conditions, you will probably do your video recording during rush hour and put the lens in the maximum narrow-angle position to make the cars appear crowded and moving even more slowly than they actually are. But such aesthetic manipulation is not necessarily negative: you are simply using the tools available to you to intensify your message.

One important point to reiterate is that all aesthetic decisions must ultimately be made within a basic ethical context—a moral framework that holds supreme the dignity and the well-being of humankind.

EDUCATIONAL GOALS AND INSTRUCTIONAL OBJECTIVES

Because of the sheer amount and complexity of information in this course, you need to be clear about your *educational goals*—what you expect the course to accomplish—and your *instructional objectives*—the specific knowledge and skills you expect students to acquire in lectures and lab sessions.

Educational Goals

There are three educational goals for the media aesthetics course:

- To have students learn the major elements and principles of media aesthetics
- To have them learn how to apply those elements and principles in a variety of productions
- To learn how to use media aesthetics as an additional tool in media analysis

Instructional Objectives

The specific objectives vary with the aesthetic field under investigation and also with what you consider to be especially important. In any case, instructional objectives should be fairly precise and stated in behavioral terms. In the lighting unit, for example, one of the instructional objectives may read: "After studying chapter 2 of the text, the student should be able to distinguish be-

tween attached and cast shadows." Or, in the context of applying principles in production: "After studying chapter 2, the student should be able to light for fast and slow falloff."

Although you may not be quite this specific with your instructional objectives, you nevertheless need to define a learning activity whose results can be observed and evaluated (graded). Once you have a good idea about what you want students to accomplish, you need to tell them about it. When informed of your goals and objectives, students will more readily accept your assignments and, consequently, put more effort into them than if kept ignorant of your educational aims. The standard instrument for such communication is the class syllabus (discussed later in this section).

Problem If you teach applied media aesthetics as a first course before any production courses, you are faced with having to communicate basic production terminology and production processes plus the content of *Sight Sound Motion*. In effect, you are teaching two courses in one. If, for example, you try to explain the use of aerial perspective through a shallow depth of field, you need to make sure that students know what *depth of field* means and what technical factors contribute to it (relative focal length of the lens, aperture, and distance of camera to object).

Suggestion Whereas you cannot, and should not, avoid basic production terminology and processes, you should keep the terminology to a minimum. You can explain the process quickly and in simple terms without going into technical details. A good way of preparing students for a minimum of production knowledge is to tell them up front that they will need it and that they are responsible for acquiring it. The beginning student will be greatly helped if you list the sections and the page numbers of your current production text that parallel the technical discussion in the media aesthetics course.

I found that the most efficient and effective way of catching up is to ask students to use an interactive multimedia program that deals with basic video production, such as *Zettl's VideoLab 4.0*. In the chapter-by-chapter breakdown in part II of this manual, you will find specific references to the relevant *ZVL 4.0* units. You will find that the few students who lack basic production knowledge are quite willing to take on the extra burden, especially if you tell them that their efforts will be amply rewarded later when they take the basic production courses and that they'll be more aware of the techniques used in film and video during analysis.

TEACHING APPROACH

Your teaching approach should be guided primarily by your teaching style—the way you like to teach and the way that proves most effective for you and your students. Of course, your teaching approach is further influenced, if not dictated, by such considerations and preconditions as educational goals and instructional objectives, available teaching time and resources, and class size. The goal is that at the end of the semester students should be familiar with the basic media aesthetic terminology and the content of the 18 chapters of *Sight Sound Motion* and able to apply the principles in the analysis and the production of video programs and films.

Problem Learning the aesthetic principles and acquiring minimal production knowledge are already formidable tasks even for motivated students. You will find that the application phase of such principles normally takes a backseat or is ignored altogether.

Suggestion You may decide to simply postpone the application phase and integrate it at the beginning of one of the advanced production courses. In fact, the application phase should prevail not only during students' learning phase but also throughout their professional careers. I personally had an advanced production course (usually taken by seniors) in which

we produced short instructional videos for the students in the basic media aesthetics course. This way the production students learned to produce effective video recordings for clearly defined learning objectives and target audiences. As a side benefit, the production students had to reacquaint themselves with the *Sight Sound Motion* material. An additional way to help translate theory into practice is to integrate some of the applications in the basic lectures. I describe such integration below and in the chapter-by-chapter activities.

Teaching by Analysis

With this teaching approach, you should use readily available material (video recordings and DVDs of motion pictures and video programs) and analyze them according to the five aesthetic fields. You can then point out the various aesthetic elements (such as a specific lighting type or the focal length of the lens) and the structuring technique used (chiaroscuro lighting, editing technique, and sound track) or have students apply the basic aesthetic criteria in the analysis of program genres. Commercials are a rich source for such analyses mainly because the aesthetic elements used and the structuring techniques are condensed and quite overt.

Suggestion The advantages of analysis are that you don't need much equipment and the material is readily available. The disadvantage is that students will not see exactly how aesthetic principles are incorporated in production. Such ignorance reinforces the assumption in many students that video and film production is relatively easy and that aesthetics is something that exists independent of production or is reserved for especially extravagant productions. Be prepared for those students who think that high production values (whatever this means) can be accomplished only with top-of-the-line equipment.

Teaching by Application

This approach requires that you create a variety of major aesthetic effects in the classroom or studio. It is the exact opposite of analysis. For example, rather than show a video recording that contains a fine example of the well-known from-below-eye-level horror lighting, you need to turn on a Fresnel spotlight and a camera and show how the attached shadows reverse when you lower the light and aim it at the subject from below. Such demonstrations show students just how an effect is created and that simple effects sometimes need a great amount of equipment and effort, whereas other times complex-looking effects can be done quickly and with little equipment.

It also gives you an opportunity to show the range of effects, such as the different degrees of falloff or the various sizes of a close-up. If you have a functioning studio, you can involve students by having them help you set up and run the equipment during such demonstrations. They can practice their skills in handling the equipment while learning how aesthetic principles are actually applied in the production phase.

Problem The disadvantage of this method is that it is quite time- and equipment-intensive. In the absence of a studio, such demonstrations are difficult to do in a regular classroom. You will need several lights, at least one camera that feeds its output to one or two monitors, and, when you demonstrate editing principles, at least two cameras and a switcher. Sound demonstrations require additional sound playback facilities and/or a keyboard.

Suggestion The best approach is obviously a combination of both methods. Even if you favor the analysis technique, you should occasionally demonstrate some of the aesthetic principles. You can, for example, use a simple camcorder that allows you to route its video line-out to a monitor and demonstrate good and bad framing of close-ups, magnetism of the frame, the

various stages of balance, a tilted horizon, from-below- and from-above-eye-level camera positions, and so forth. You can also show a great variety of lighting effects with one or two small portable lighting instruments that you can plug into a normal electrical outlet. You can then use video recordings to show the more complicated aesthetic effects, such as editing or the influence of a sound track on our perception of the visuals.

Regardless of whether I teach the course in a classroom or a studio, I always try to use both teaching approaches and involve students as much as possible in demonstrating aesthetic principles. I use the occasional (seemingly inevitable) mess of cables, malfunctioning monitors, and overheating gels as realistic examples of the relative complexity of even small productions and the difficulty of translating ideas, however simple they may be, into effective screen images. Ideally, I would like to see a lecture/demonstration class combined with lab sessions in which students can integrate the principles in small productions.

Teaching Hints

I am listing here a few basic and obvious items that help optimize the teaching/learning process.

▶ ***Equipment*** Prepare each lecture/demonstration as though you were doing a production. Double-check on the availability of the needed equipment. Does it work? What do you have as a backup in case your demo camera malfunctions? If you use a video projector, is it compatible with your laptop and software?

I usually tell students at the beginning of the semester that it would be much easier to play a video recording than to actually demonstrate a specific principle in the studio. I do so, however, to show them how equipment- and labor-intensive even a simple effect, such as triangle lighting, can be. I also tell them that there would inevitably be some breakdown of equipment but that most of those problems can be solved by a readily available "plan B" (which means that you need to have a plan B up your sleeve at all times).

▶ ***Setup*** If you have a more extensive setup (such as elaborate audio or lighting equipment), do the setup before class.

▶ ***Playback*** If you use projection equipment for playback, check that it works, especially the audio. Do this even if you just used it for the previous class.

▶ ***Demonstration*** Rather than use a prepared PowerPoint or Keynote demonstration, I often use the blackboard or whiteboard or an old-fashioned overhead projector to develop a particular setup (floor plan, light plot, z-axis blocking, and camera framing). That way students can witness the process that goes into creating some of the projects. I also found that my writing and drawing on the board got them more stimulated and usually more primed to contribute to the class exercises than merely watching me project ready-made diagrams on the large screen.

▶ ***Student Involvement*** Try to involve as many students as possible with your actual demonstrations. You can use them to operate the equipment or to work in front of the camera. Don't be impatient with beginning students, who are usually eager to volunteer but have trouble operating the equipment or appearing on-camera.

▶ ***Terminology*** Be consistent in your use of the production vernacular. For example, if you use "the axis" to describe the vector line in your lectures, don't use "the hundredeighty" in your demonstration of not crossing it unless you want to make a point about the various names this virtual axis has. You probably notice that I occasionally use terminology you may not find in the average TV studio or movie set. The reason for my terminology is that it is less ambiguous and more precise than some of the more popular terms. For example, I find *literal sound* to be simpler and more to the point than *diegetic sound.* The vector terminology is much more precise

than the usual description of compositional structuring, even if it is relatively unknown in "the real world." I usually tell students to peruse the glossary at the back of the textbook for precise definitions of terms. You may consider what one of my esteemed colleagues, Gregory Gutenko of the University of Missouri at Kansas City, suggested: to prepare for students a type of Rosetta stone that lists some of the more popular terms opposite the ones used in this text.

As you will notice, I use the term *slide* throughout this manual to refer to a variety of still images regardless of whether they are screen grabs, scanned photos on a CD or DVD, or actual slides. *Slide* has become a well-known umbrella term for all such media, including motion clips.

▶ ***Connections*** You will probably find ample opportunity to use your specific area of expertise or interest in explaining aesthetic elements and their applications. I make frequent use of examples from paintings to explain how to frame a shot, but you may prefer to use a well-known shot from a recent movie. You may use your knowledge of narrative structures in literature, or cubism and surrealism in art, to explain polyphony and counterpoint in music, or use polyphony in music to explain multiple plots in a video drama.

Whatever you choose as your principal method of teaching, be sure to insist that students read the prescribed chapter(s) before coming to class. The success of the in-class demonstrations of how to apply the aesthetic principles depends to a great extent on students' minimal preparation—reading the assigned material.

SYLLABUS AND SCHEDULE

The complexity of the material requires a carefully worked-out syllabus. In addition to the usual information—course descriptions, your expectations, general requirements, and evaluation procedures—the syllabus should contain a week-by-week schedule, the assigned reading, and activities for each session.

As we all know, a schedule is effective only if you stick to it. On the other hand, you should not become a slave to it; after all, schedules *can* be shifted and changed somewhat. If, for example, you have scheduled two full sessions for chapters 9 and 10 of *Sight Sound Motion (SSM)* and find that you can successfully accomplish all instructional objectives in a single session, there is little justification in spending another class session on the topic just because the schedule says so.

Each of the five aesthetic fields in *SSM* is divided into two sections (chapters). The first section (the specific aesthetic field) contains basic information of the aesthetic property, such as light and shadows, or 3D space. The second section deals with structuring that aesthetic field, that is, how the aesthetic elements are used for specific communication purposes. The two sections for each aesthetic field are treated in chapter pairs. You will notice that some chapters contain advanced information that goes a step beyond the basics of media aesthetics. This information is included to make the book useful for further, more advanced courses and research. For example, Saint Augustine's time theories may not fit into your syllabus for a beginning media class. *You should therefore be specific about which information you require students to know and use and which they can ignore, at least for the time being.*

Suggestion Be realistic in your expectations of what students can learn in a single semester. Again, you may want to skip certain sections that appear too technical or advanced for a basic course. I usually tell students at the beginning of each class section what reading they can skip (much to the delight of the class). Before you write up a schedule, double-check whether all the facilities are in fact available at that time. Later you may find it convenient to check your schedule as published in the syllabus against what you actually

accomplished in each class meeting. You can then adjust the schedule and make it more realistic for the following semester. I found that an uninterrupted three-hour block works better than three one-hour weekly sessions. The three-hour block allows me to use a variety of production equipment for in-class demonstrations, show video recordings for analysis, and still have time for student presentations and general discussion. If you have only a 50-minute period available, you will find that the class is almost over by the time you get the equipment functioning properly.

The syllabus and the class schedules that follow show examples of a text-sequential course structure based on 10 or 15 active class sessions per semester. The lecture schedule for the 10-week instructional period is applicable to the quarter system. A great number and variety of *SSM* syllabi and schedules that may suit your needs are available on the Internet.

EXAMPLE OF A COURSE SYLLABUS FOR MEDIA AESTHETICS I

Course Prerequisites

Consent of instructor. Enrollment priority given to majors.

Required Text

Zettl, Herbert. *Sight Sound Motion: Applied Media Aesthetics,* 7th ed. (Boston: Wadsworth, 2013).

Course Procedures

This course is based on the analysis of the four fundamental image elements of media aesthetics: light and color, space, time/motion, and sound. The major aesthetic factors and processes within the five principal aesthetic fields are examined and, when appropriate, put into a production context. The course is presented in three basic modes (but not necessarily in this order): (1) lectures, (2) discussions of the reading, and (3) production demonstrations by students and the instructor.

Course Requirements

▶ ***Reading*** You [the student] are expected to read and study the text carefully and assimilate the material so thoroughly that you can apply the basic principles in a variety of ways in video and other related media productions. You are encouraged to test the hypotheses set forth in the text. *All lectures and in-class demonstrations are based on the assumption that you have studied the assigned chapters as indicated by the instructor or in the class schedule.* For example, you should be thoroughly familiar with what the text says about structuring the first aesthetic field—light and color—when you come to class for the third week of instruction. If you don't understand some of the terms, consult the extensive glossary at the back of the book.

▶ ***Additional Reading*** When preparing for the group presentation, or if you don't understand a specific point, you are encouraged to consult additional books and up-to-date articles on the topic under discussion. Some basic knowledge of video production terminology and production techniques will greatly facilitate your understanding of media aesthetics. You are encouraged to practice and/or reinforce the major aesthetic concepts by using *Zettl's VideoLab 4.0* interactive DVD-ROM, which runs on both Mac and PC platforms, or any other such learning aid as assigned by your instructor.

▶ ***In-Class Presentations*** You will be responsible for producing and demonstrating to the class a specific aesthetic concept to be assigned by the instructor.

▶ ***In-Class Participation*** You are expected to take part in class discussions. Note, however, that the major criterion for your contribution is not necessarily the frequency of your comments but rather their relative significance. You are also expected to help out either in front of or behind the camera during production demonstrations.

Evaluation

▶ ***Tests*** There will be two quizzes, a midterm, and a final exam (see class schedule for examination dates). There will be an additional optional makeup quiz (quiz 3) that is distributed with the final exam. The optional quiz replaces a missed quiz or a quiz that has a lower grade than the optional quiz. Note that only two quizzes will count toward the final grade. You must also hand in two short papers (two typed pages maximum) on any aesthetic problems of your choice. These papers will give you an opportunity to show (1) your understanding of media aesthetic principles and their application in video productions or movies and (2) your creative ideas about how to use them, or change them, for optimal media communication. *No papers will be accepted after [date].*

▶ ***Grading*** The final grade is computed as follows: presentation—15%; two short papers—20%; two quizzes—20%; midterm—20%; final exam—25%.

15-Week Course Schedule

Media Aesthetics I *[semester, meeting days, time, place]*

Week	Chapter	Topic
1	1	Course requirements and procedures; Applied Media Aesthetics; and life and media
2	1–2	The First Aesthetic Field: Light
3	3	Structuring the First Aesthetic Field: Lighting
4	4–5	QUIZ #1 (chapters 1–3); The Extended First Field: Color; and Structuring Color: Function and Composition
5	6–7	The Two-Dimensional Field: Area; and The Two-Dimensional Field: Forces within the Screen (including the figure/ground principle)
6	7–8	The Two-Dimensional Field: Forces within the Screen; and Structuring the Two-Dimensional Field: Interplay of Screen Forces
7	9	The Three-Dimensional Field: Depth and Volume
8	10	Structuring the Three-Dimensional Field: Screen Volume and Effects
9	1–10	MIDTERM EXAMINATION (chapters 1–10)
10	11	Midterm review; Building Screen Space: Visualization
11	12–14	The Four-Dimensional Field: Time; The Four-Dimensional Field: Motion; and Structuring the Four-Dimensional Field: Timing and Principal Motions
12	15	QUIZ #2 (chapters 11–14); The Five-Dimensional Field: Sound
13	16	Structuring the Five-Dimensional Field: Sound Structures and Sound/Picture Combinations
14	17	Visual Narrative: The Syntax of Continuity Editing
15	18	Visual Narrative: The Syntax of Complexity Editing; general review
	1–18	FINAL EXAMINATION: ALL CHAPTERS