

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

NEW COURSE PROPOSAL

PROGRAM AREA: ART

- 1. Catalog Description of the Course.** *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (**May be repeated to a maximum of 9 units**); time distribution (Lecture ___ hours, laboratory ___ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

Art 337. ART ON FILM AND FILM AS ART (3)

Three hours lecture per week.

An interdisciplinary study of the relationships between film and traditional visual arts such as painting, sculpture and architecture. Comparative analyses expose the visual and conceptual modalities of expression used by film and art to create symbolic meanings and reveal complex links that exist between still and moving images within specific artistic, cultural, and historical contexts.

GenEd: C1, D and Interdisciplinary

	Units	Hours per Unit	Benchmark Enrollment
Lecture	___3___	___1___	___30___
Seminar	_____	_____	_____
Laboratory	_____	_____	_____
Activity	_____	_____	_____

- 3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

Justification

This course fulfills three units of required upper division Art History for the Art Major. It is also available to the non-art major seeking to fulfill General Education credit in sections C1 or D.

This course is an interdisciplinary introduction to film within the context of the visual arts. This course will pay particular attention to the specific characteristic of film as a visual medium and will then explore the way in which this new mode of visual representation has inserted traditional art in its narrative and presentation. The topics will

include among others: the biography of artists on film, art as a subject, specific art movements and film, etc. The lectures will be illustrated with slides, movies (almost-full length and many excerpts) followed by discussions of specific elements pertinent to the topic of the week. The aim of the discussions and lectures is to help the students understand the story of the film as defined by pictorial representation and by providing them with the tools to read still and moving images help them critically evaluate the visual component of contemporary culture. The lectures, readings, discussions, films and assignments will underline the idiosyncratic attributes films and other visual arts employ to surpass the immediacy of recognizable representation to create symbolic meanings.

This course focuses on film as a modern art form and examines a series of relevant issues related to this medium and its mode of creating and disseminating images to a wide audience. The institutions that disseminate film and traditional art/ culture have played an important role in shaping the response of the audience. Film is a unique mass audience art form rooted in traditional visual arts, with complex implication at both personal and public level. This course critically evaluates the differences and similarities between film and traditional art forms and the consequences of film's innovative visual and conceptual identity. (For example the role /implication of the movie theater as a public/social space and the privacy of the film experience. The paradoxical dynamics between public and private is very similar to the museum experience. Other similar issues to be discussed include: the visual and conceptual difference between watching a video and a film in a movie theater, looking at art in a museum, on the web, in the artist's studio, or at home.)

Films have played a crucial role in redefining global culture as well as visual and textual communication. They have been one of the most active components of the dynamic identity of contemporary culture being a part of it, but also influencing the meaning and values of human experiences. For example, just as the French impressionists, Gauguin, and Picasso have introduced the novelty of Non-Western traditions (such as the Japanese prints, African culture, etc.) in the Western visual and conceptual discourse of the late 19th and early 20th century, films have contributed to enhancing our knowledge of other cultures and have often been the primary source for exposing the audience to these previously unknown artistic and cultural traditions. Films have also established a novel dialogue linking technology, art, culture and other forms of communication. They also have provided unique modalities of reflecting through new perspectives about past traditions and events, revealing stereotypes and biases, disclosing new places and furthering our understanding of familiar and well-known issues.

The erroneous perception of movies as mere facile entertainment has overshadowed the complex implications of this medium within many aspects contemporary life and culture. For example, there are several movies in the late 20th century with seemingly superficial comic content, whose deeper meaning revealed a serious concern with exposing women issues. Films have made academic topics such as multiculturalism and gender issues, among others, accessible to a mass audience, and have had a crucial impact on the content and direction of contemporary (popular) culture.

It is imperative that we educate our students to discern and value the visual and

conceptual meanings defined by films, the most popular art form of the last century and expose them to the broader implications of this medium.

The students in this course will be able to a.) Understand the complex dialogues between film, new media and traditional visual arts within historical and cultural contexts b.) Investigate the significance of these connections within historical and contemporary contexts and c.) Examine the role and specificity of new media in preserving and expanding the meaning and value of art and its history and d.) Learn different methodological modalities of examining visual culture and e.) Understand the visual arts and human communication within a complex global culture f.) Express their opinion about various aspects of contemporary visual culture

Learning Objectives

Students will be able to:

- Describe and analyze the interdisciplinary connections between the visual arts, film, new media, popular culture and human communication
- Describe and analyze a wide range of images existent in contemporary life
- Critically examine and describe from various cultural perspectives how traditional visual arts interact with film and new media
- Reflect in written and oral form on the various aspects of the visual culture the role of film and the impact of related institutions (such as museums, galleries, private collections, movie theaters, etc.)
- Describe and analyze the processes of visual arts, visual communication, and mass media
- Critically analyze the meaning of images within their original context as well as defined by the practices of film and new media
- Critically evaluate and analyze the processes that link past traditions with film, mass media visual communication and
- Analyze the issues related to visual arts, film and new media
- Develop new ways of looking and thinking about images
- Formulate an interpretative level of analysis based on a comprehensive understanding of visual arts, mass media and human communication
- Critically examine in comparative ways the formation of meanings in visual arts, mass media and their connections to human communication

VI

Film And Modern Art:
The Modern Individual: Between Intuition And Expression
German Expressionism, Dada
Kirchner, Kandinsky

VII

Film And Modern Art
Beyond Reality: Metaphysics, The Subconscious, Etc.
Surrealism, Hyperrealism, Abstract Expressionism

VIII

Film And Art Strategies:
Collage, Mixed Media, Montage And Editing As Tools Of Visual Narrative

IX

From The Drawing Table To The Screen: Animation As Art

X

Artists' Biographies Between Myth And Reality:
Mass Media As Icon Maker

XI

Artists' Biographies Between Myth And Reality: Gender In Art

XII

Film Pays Homage To Traditional Visual Arts:
Impressionism, Romanticism, Modern Architecture
Film Noir And Art

XIII

Visual And Conceptual Dissonance In Postmodern Art And Film

XIV

Video And Film:
From Public To Private: The New Discourse Of Moving Images

XV

Digital Art, Film And Multi-Media
From Mimesis To Manipulation

6. References. *[Provide 3 - 5 references on which this course is based and/or support it.]*

Bordwell and Thompson, *eds.*, *Film History: An Introduction*, McGraw-Hill, 2002
Brady and Cohen *eds.*, *Film Theory and Criticism: Introductory Readings*, Oxford University Press, 1999
Giannetti, *Understanding Movies (9th Edition)*, Prentice Hall, 2001
Kolker, *Film, Form and Culture*, McGraw-Hill, 2002.
Monaco, *How to Read a Film*, 3rd edition, Oxford University Press, 2000
Manovich, *The Language of the New Media*, MIT, 2002
Stam and Miller, *eds.*, *Film and Theory*, Blackwell Publishers, 2000.

Vaz and Barron, eds. *The Invisible Art*, Watson-Guptill, 2001
Weishar, *Blue Sky: The Art of Computer Animation*, Abrams, 2002

7. List Faculty Qualified to Teach This Course.

Art faculty: Irina D. Costache, Ph.D.

8. Frequency.

a. Projected semester to be offered:

9. New Resources Required.

None

10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Irina D. Costache 1-6-03

Proposer of Course

Date

GE CRITERIA APPROVAL FORM

Course Number and Title: **Art 337. Art on Film and Film as Art (3)**

Faculty Member(s) Proposing Course: Irina D. Costache

Indicate which of the following categories would be satisfied by this course by marking an "X" on the appropriate lines. Courses may be placed in up to two GE categories as appropriate. Upper Division Interdisciplinary GE courses may be placed in two categories plus the UDIGE category.

	A1: Oral Communication
	A2: English Writing
	A3: Critical Thinking
	B1: Physical Sciences
	B2: Life Sciences
	B3: Mathematics
	B4: Computers and Technology
x	C1: Fine Arts
	C2: Literature
	C3: Languages & Cultures
x	D: Social Perspectives
	E: Human Psychological & Physiological Perspectives
x	Upper Division Interdisciplinary GE

Lab Included? Yes _____ No X

Please provide a brief explanation of how the proposed course meets each of the criteria for the selected General Education categories.

Category C1

Students will be able to:

- Describe, understand and analyze the connections between the visual arts, film, new media, popular culture and human communication through the examination of film as a modern art form and relevant issues related to the medium and its mode of creating and disseminating images to a wide audience.
- Describe, understand and analyze a wide range of icons and images existent in contemporary life.
- Critically examine from various cultural perspectives how traditional visual arts interact with film and new media, with complex implication at both personal and public level. This course critically evaluates the differences and similarities between film and traditional art forms and the consequences of film's innovative visual and conceptual identity.

- Reflect in written and oral form on the various aspects of the visual culture the role of film and the impact of related institutions (such as museums, galleries, private collections, movie theaters, etc.)
- Describe and analyze the processes of visual arts, visual communication, and mass media
- Critically analyze the meaning of images within their original context as well as defined by the practices of film and new media.
- Critically evaluate and analyze the processes that link past traditions with film, mass media visual communication and
- Learn the mechanisms of visual cognitive processes developing new ways of looking and thinking about images. Films have made academic topics such as multiculturalism and gender issues, among others, accessible to a mass audience, and have had a crucial impact on the content and direction of contemporary (popular) culture.
- Formulate an interpretative level of analysis based on a comprehensive understanding of visual arts, mass media and human communication
- Examine in comparative ways, the formation of meanings in visual arts, mass media and their connections to human communication. Films have played a crucial role in redefining global culture as well as visual and textual communication. Different cultures approach film and storytelling in different manners.
- Examine the role and specificity of film and new media in preserving, enhancing and expanding the meaning and value of art and its history. Film has been one of the most active components of the dynamic identity of contemporary culture being a part of it, but also influencing the meaning and values of human experiences.
- Analyze the role of institutions in defining films and visual arts and reflect on possibilities for new projects
- Analyze how the educational projects of museum and other institutions are connected to what children learn in schools (California framework)
- Apply the knowledge and information to real life situations

- Examine film as a modern art form and examines a series of relevant issues related to the medium and its mode of creating and disseminating images to a wide audience.

Category D

Students will be able to:

- Describe and understand historical elements and analyze the interdisciplinary connections between the visual arts, film, culture and human communication incorporating the history of various societies as both subject and context.
- Describe, understand and analyze a wide range of images existent in contemporary life and compare to origins in historical and social contexts.
- Critically examine from various cross-chronological and cultural perspectives, how traditional art forms influence film and interact with media and communication.
- Critically examine cultural phenomenon from multiple perspectives utilizing film as subject matter from both western and eastern cultures.
- Reflect in written and oral form on the various aspects of visual culture and the role of film's impact upon wide ranges of societies as illustrated in historical documentation of cultural evolution.
- Describe and analyze the processes of filmmaking throughout the history of the film media.
- Critically analyze the meaning of images within their historical context as well as defined by the practices of film and new media
- Critically evaluate and analyze the processes that link historical traditions with film, mass media and visual communication in a variety of societies.

Upper division interdisciplinary

Students will be able to:

- Describe, understand and analyze the interdisciplinary connections between the visual arts, film, new media, popular culture and human communication
- Critically examine from various cultural perspectives how traditional visual arts interact with history.

- Reflect in written and oral form on the various aspects of the visual culture the historical role of film and the impact of related institutions (such as museums, galleries, private collections, movie theaters, etc.)
- Critically analyze the meaning of images within their historical context as well as defined by the practices of art and new media
- Formulate an interpretative level of analysis based on a comprehensive understanding of the relationship between media arts, history and human communication .
- Critically examine in comparative ways the formation of iconic meanings and their connections to human communication
- Decipher visual symbols, as well as historical, cultural and artistic codes
- Examine the role and specificity of film and new media in preserving, enhancing and expanding the meaning and value of the arts within a historical context.
- Analyze the role of institutions in films and visual arts and reflect on possibilities for new projects
- Apply the knowledge and information to real life situation in papers and presentations
- Express their opinion in extensive written assignments (journals, group papers and formal analysis/paper presentations)