

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

COURSE MODIFICATION PROPOSAL

Courses must be submitted by October 15, 2015, and finalized by the end of the fall semester to make the next catalog (2016-17) production

DATE (CHANGE DATE EACH TIME REVISED): 11.19.2015; 12.09.15

PROGRAM AREA(S): ART COURSE NO: 337

Directions: All sections of this form must be completed. Use **YELLOWED** areas to enter data. All documents are stand-alone sources of course information. Please **highlight in yellow** new/modified language in "New" column.

1. Indicate Changes and Justification for Each. [Mark all change areas that apply]

<input type="checkbox"/> Course title	<input type="checkbox"/> Course Content
<input type="checkbox"/> Prefix/suffix	<input checked="" type="checkbox"/> Course Learning Outcomes
<input type="checkbox"/> Course number	<input checked="" type="checkbox"/> References
<input type="checkbox"/> Units	<input checked="" type="checkbox"/> GE
<input type="checkbox"/> Staffing formula and enrollment limits	<input type="checkbox"/> Other <input type="checkbox"/>
<input type="checkbox"/> Prerequisites/Corequisites	<input type="checkbox"/> Reactivate Course
<input type="checkbox"/> Catalog description	
<input type="checkbox"/> Mode of Instruction	

Justification: Changes made to clarify general education component of course, **including removal of GE Area D and** addition of GE learning outcomes. This opportunity has also been used to integrate Program Learning Outcomes.

(Please provide justification(s) for each marked item above). Be as brief as possible but use as much space as necessary.):

2. Course Information.

[Follow accepted catalog format.] (Add additional prefixes i f cross-listed)

OLD

Prefix ART Course# 337
 Title **ART ON FILM AND FILM AS ART** Units (3)
 3 hours lecture per week
☐ hours ☐ per week

☐ Prerequisites: ☐
☐ Consent of Instructor Required for Enrollment
☐ Corequisites: ☐

Catalog Description (Do not use any symbols):

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.

General Education Categories: C1, **D**, UDIGE

Grading Scheme (Select one below):

☒ A – F

☐ Credit/No Credit

☐ Optional (Student's Choice)

Repeatable for up to ☐ units

Total Completions ☐

Multiple Enrollment in Same Semester Y/N ☐

Course Level:

☒ Undergraduate

☐ Post-Baccalaureate

NEW

Prefix ART Course# 337
 Title **ART ON FILM AND FILM AS ART** Units (3)
 3 hours lecture per week
☐ hours ☐ per week

☐ Prerequisites: ☐
☐ Consent of Instructor Required for Enrollment
☐ Corequisites: ☐

Catalog Description (Do not use any symbols):

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.

General Education Categories: C1, UDIGE

Grading Scheme (Select one below):

☒ A – F

☐ Credit/No Credit

☐ Optional (Student's Choice)

Repeatable for up to ☐ units

Total Completions ☐

Multiple Enrollment in Same Semester Y/N ☐

Course Level:

☒ Undergraduate

☐ Post-Baccalaureate

☐ Graduate

☐ Graduate

3. Mode of Instruction (Hours per Unit are defaulted)

Hegis Code(s) _____
(Provided by the Dean)

Existing

Proposed

	Units	Hours Per Unit	Benchmark Enrollment	Graded		Units	Hours Per Unit	Benchmark Enrollment	Graded	CS No. (filled out by Dean)
Lecture	<u>3</u>	<u>1</u>	<u>30</u>	X	Lecture	<u>3</u>	<u>1</u>	<u>30</u>	X	<input type="checkbox"/>
Seminar	<input type="checkbox"/>	<u>1</u>	<input type="checkbox"/>	<input type="checkbox"/>	Seminar	<input type="checkbox"/>	<u>1</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lab	<input type="checkbox"/>	<u>3</u>	<input type="checkbox"/>	<input type="checkbox"/>	Lab	<input type="checkbox"/>	<u>3</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Activity	<input type="checkbox"/>	<u>2</u>	<input type="checkbox"/>	<input type="checkbox"/>	Activity	<input type="checkbox"/>	<u>2</u>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Field Studies	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	Field Studies	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Indep Study	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	Indep Study	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other blank	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	Other blank	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Online	<input type="checkbox"/>			<input type="checkbox"/>	Online	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>

4. Course Attributes:

X **General Education Categories:** All courses with GE category notations (including deletions) must be submitted to the GE website: <http://summit.csuci.edu/geapproval> completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.

A (English Language, Communication, Critical Thinking)

- ☐ A-1 Oral Communication
☐ A-2 English Writing
☐ A-3 Critical Thinking

B (Mathematics, Sciences & Technology)

- ☐ B-1 Physical Sciences
☐ B-2 Life Sciences – Biology
☐ B-3 Mathematics – Mathematics and Applications
☐ B-4 Computers and Information Technology

C (Fine Arts, Literature, Languages & Cultures)

- X C-1 Art
☐ C-2 Literature Courses
☐ C-3a Language
☐ C-3b Multicultural

D (Social Perspectives)

E (Human Psychological and Physiological Perspectives)

X UDIGE/INTD Interdisciplinary

X Meets University Writing Requirement (Graduation Writing Assessment Requirement)

☐ Meets University Language Requirement

☐ **American Institutions, Title V Section 40404:** ☐ Government ☐ US Constitution ☐ US History

Regarding Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

☐ **Service Learning Course** (Approval from the Center for Community Engagement must be received before you can request this course attribute).

☐ **Online Course** (Answer YES if the course is ALWAYS delivered online).

5. Justification and Requirements for the Course. [Make a brief statement to justify the need for the course]

OLD

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

NEW

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

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.

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

X Requirement for the Major/Minor
X Elective for the Major/Minor
X Free Elective

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

X Requirement for the Major/Minor
X Elective for the Major/Minor
X Free Elective

Submit Program Modification if this course changes your program. NO CHANGE TO ART PROGRAM

6. Student Learning Outcomes. (List in numerical order. Please refer to the Curriculum Committee's "Learning Outcomes" guideline for measurable outcomes that reflect elements of Bloom's Taxonomy: <http://senate.csuci.edu/comm/curriculum/resources.htm>. The committee recommends 4 to 8 student learning outcomes, unless governed by an external agency (e.g., Nursing).

Upon completion of the course, the student will be able to:

OLD

- ~~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~~

Upon completion of the course, the student will be able to:

NEW

- Demonstrate methods of critical analysis through the analysis, interpretation, and evaluation of works of art, with emphasis on film (Program Learning Outcome).
- Demonstrate informed understanding and appreciation of the role of art in contemporary society as well as throughout history (Program Learning Outcome)
- Identify, describe, and analyze the meanings of artworks and images within original contexts as well as defined by the practices of film and filmic discourse.
- Describe and analyze the history of film both as an artistic medium, and as a means for presenting works of visual and performing arts.
- Apply interdisciplinary, integrative perspectives to the study of art and film as interrelated cultural phenomena (GE 1.1c SP06-06rev).

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
- Decipher visual symbols, cultural and artistic codes
- 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 situation in papers and presentations

- Analyze and evaluate works of human creativity in the visual arts, architecture, and visual and material culture (SP 06-06rev 6.1)
- Write effectively in various forms (SP 06-06rev 4.2)

7. Course Content in Outline Form. (Be as brief as possible, but use as much space as necessary)

OLD

I

Intro To Visual Culture
Modernism And Postmodernism
Prince, The Discourse Of Pictures

II

The Academy, Classicism, History Painting And The Emergence Of Film
Muybridge, Marey, Nadar, Bougureau, Gerome, Melies, Porter, Lumiere,

III

Photography And Film:
Reproduction And New Form Of Visual (Re)Presentation

IV

Art And Film As Mimesis:
Artists And Film(Maker)S Reflect On Their Art And Role As Creators Of Visual Records
Velasquez, Warhol, Etc.

V

Film And Modern Art:

NEW

I

Intro To Visual Culture
Modernism And Postmodernism
Prince, The Discourse Of Pictures

II

The Academy, Classicism, History Painting And The Emergence Of Film
Muybridge, Marey, Nadar, Bougureau, Gerome, Melies, Porter, Lumiere,

III

Photography And Film:
Reproduction And New Form Of Visual (Re)Presentation

IV

Art And Film As Mimesis:
Artists And Film(Maker)S Reflect On Their Art And Role As Creators Of Visual Records
Velasquez, Warhol, Etc.

V

Film And Modern Art:

The Dialogue Between Art And Technology: Cubism And Futurism-
(Picasso, Boccioni, Leger)

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

The Dialogue Between Art And Technology: Cubism And Futurism-
(Picasso, Boccioni, Leger)

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

Does this course content overlap with a course offered in your academic program? Yes ☐ No ☒ X
If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? Yes ☐ No ☒ X
If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs' signatures.

8. Cross-listed Courses (Please note each prefix in item No. 1)

- A. List cross-listed courses (Signature of Academic Chair(s) of the other academic area(s) is required).
- B. List each cross-listed prefix for the course:
- C. Program responsible for staffing:

9. References. [Provide 3-5 references]

OLD

Bordwell and Thompson, eds., *Film History: An Introduction*, McGraw Hill, 2002
Bordwell and Thompson, eds., *Film Theory and Criticism: Introductory Readings*, Oxford University Press, 1999
Giannetti, *Understanding Movies (9th Edition)*, Prentice Hall, 2004
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, 2004
Weishar, *Blue Sky: The Art of Computer Animation*, Abrams, 2002

NEW

Bordwell and Thompson, eds., *Film History: An Introduction*, 3rd edition, McGraw-Hill, 2009
Bordwell, David and Kristin Thompson, *Film Art: An Introduction*, McGraw-Hill, 2012
Bordwell, David and Marshall Cohen eds., *Film Theory and Criticism*, 7th edition, Oxford University Press, 2009
Giannetti, Louis, *Understanding Movies (13th Edition)*, Prentice Hall, 2013
Kolker, Robert, *Film, Form and Culture*, McGraw-Hill, 2005.
Monaco, James, *How to Read a Film*, 3rd edition, 4th edition, Oxford University Press, 2009
Stam Robert, and Toby Miller, eds., *Film and Theory*, Blackwell Publishers, 2000.
Vaz Mark Cotta and Craig Barron, eds. *The Invisible Art*, San Francisco: Chronicle Books, 2002
Weishar, Peter, *Blue Sky: The Art of Computer Animation*, New York: Harry H. Abrams, 2002

10. Tenure Track Faculty qualified to teach this course.

Irina D. Costache

11. Requested Effective Date or First Semester offered: F16

12. New Resource Requested: Yes No ☒

If YES, list the resources needed.

A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)

B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)

C. Facility/Space/Transportation Needs:

D. Lab Fee Requested: Yes No (Refer to the Dean's Office for additional processing)

E. Other.

13. Will this course modification alter any degree, credential, certificate, or minor in your program? Yes No ☒

If, YES attach a program update or program modification form for all programs affected.

Deadline for New Minors and Programs: **October 1, 2015.**

Deadline for Course Proposals and Modifications, and for Program Modifications: **October 15, 2015.**

Last day to submit forms to be **considered** during the current academic year: **April 1, 2016.**

Alison Perchuk/ Irina D. Costache

11.05.15

Proposer(s) of Course Modification

Date

Type in name. Signatures will be collected after Curriculum approval.

GE APPROVED

Approval Sheet

Course: [REDACTED]

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

The CI program review process includes a report from the respective department/program on its progress toward accessibility requirement compliance. By signing below, I acknowledge the importance of incorporating accessibility in course design.

Program Chair		
Signature		Date
Program Chair		
Signature		Date
Program Chair		
Signature		Date
General Education Chair		
Signature		Date
Center for Intl Affairs Director		
Signature		Date
Center for Integrative Studies Director		
Signature		Date
Center for Multicultural Engagement Director		
Signature		Date
Center for Community Engagement Director		
Signature		Date
Curriculum Chair		
Signature		Date
AVP		
Signature		Date