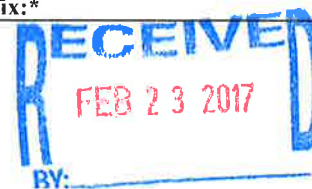


ORIGINATOR'S SECTION:														
1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Fall 2017													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Specific topics may request G.E. certification)														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number: AMD 452														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Experimental Film and Video														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) Exp Film and Video Theory														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.) Presents experimental film and video as a distinct form of cultural practice. Focuses on films and videos by artists, for whom film and video is primarily an art form allied to painting, sculpture, experimental narrative, digital art, performance, music, and poetry. Explores conceptual practices of film and video artists, and how experiments in form enhance the meaning of the work.														
9. Why is this course being proposed? This course functions as upper division theory elective for the new Arts, Media & Design major being proposed in the School of Arts.														
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf														
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Type of Instruction</th> <th style="text-align: center;">Number of Credit Units</th> <th style="text-align: center;">Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Lecture</td> <td style="text-align: center;">3</td> <td style="text-align: center;">C2</td> </tr> <tr> <td style="text-align: center;">Activity</td> <td></td> <td></td> </tr> <tr> <td style="text-align: center;">Lab</td> <td></td> <td></td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	3	C2	Activity			Lab			
Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)												
Lecture	3	C2												
Activity														
Lab														
11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
14. Course Can be Taken for Credit More than Once? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, how many times? (including first offering)														
15. Is Course Crosslisted: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, indicate which course and check "yes" in item #22 below.														
16. Prerequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
18. Documentation attached: <input checked="" type="checkbox"/> Syllabus <input type="checkbox"/> Detailed Course Outline														
19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*														

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair



20. How often will this course be offered once established? 1 time / academic year

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:

(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:

UD elective for Arts, Media and Design, DAMA option

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) ☒ Yes ☐ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Communication
Discipline

Signature

Date

☒

Support

☐ Oppose

FMST
Discipline

Signature

Date

☒

Support

☐ Oppose

SIGNATURES : (COLLEGE LEVEL) :

Lucy HG Solomon

1/20/2016

1. Originator (please print or type name)

Date

2. Program Director/Chair

Date

3. College Curriculum Committee

Date

4. College Dean (or Designee)

Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair

Date

6. Vice President for Academic Affairs (or Designee)

Date

7. President (or Designee)

Date

Re: New Course

FMST
support
AmD 452

Marion Geiger

Sat 3/19/2016 5:33 PM

To: Jacquelyn Kilpatrick <jkilpatrick@csusm.edu>;

Hi Jacque,

Thank you very much for sending this my way. It looks like an exciting new course, Film Studies supports it.

With my best

Marion

Dr. Marion Geiger
Associate Professor, French and German
Modern Language Studies
Film Studies Coordinator
Global Studies

California State University San Marcos
[333 S. Twin Oaks Valley Rd | San Marcos, CA 92096](#)
Office: Mark 257 | Tel. (760) 750-8574
mgeiger@csusm.edu

From: Jacquelyn Kilpatrick <jkilpatrick@csusm.edu>
Date: Friday, March 18, 2016 at 12:57 PM
To: Michelle Holling <mholling@csusm.edu>, Marion Geiger <mgeiger@csusm.edu>
Cc: Rebecca Lush <rlush@csusm.edu>
Subject: Re: New Course

Oh dear. My apologies.
Here they are.
Jacque

*Jacquelyn Kilpatrick, Ph.D.
Director, School of Arts
California State University San Marcos
(760)750-8294*

From: Michelle Holling
Sent: Friday, March 18, 2016 1:54 PM

Comm
Support

On Apr 10, 2016, at 10:50 PM, Michelle Holling <mholling@csusm.edu> wrote:

Hi Lucy.

The MASS faculty see no content overlap between the syllabus you sent for AMD 356 and particular courses in our program. Thank you for sending that syllabus. Moreover, based on the concerns I voiced on behalf of my department (the attachment is what I sent w/my first reply), we support the AMD proposed program and courses provided to us for review (i.e., AMD 307, ~~355~~⁴⁰⁷, 356, and 452).

Well wishes. As of late last Friday, I signed all remaining curriculum paperwork.

Michelle A. Holling, Ph.D.
Professor & Interim Chair, Department of Communication
Co-Coordinator, Ethnic Studies Program
President-Elect, Western States Communication Association

California State University San Marcos
333 S. Twin Oaks Valley Road
San Marcos, CA 92096
Office location: SBSB 2136; Office phone: 760/750-8576
Email: mholling@csusm.edu
Faculty profile: <http://www.csusm.edu/communication/faculty/mholling.html>

California State University, San Marcos | School of Arts
Course Number AMD 452
Course Title Experimental Film & Video
| Draft Syllabus

I. Course Description

Presents experimental film and video as a distinct form of cultural practice. Focuses on films and videos by artists, for whom film and video is primarily an art form allied to painting, sculpture, experimental narrative, digital art, performance, music and poetry. Explores conceptual practices of film and video artists, and how experiments in form enhance the meaning of their work.

II. Student Learning Objectives for General Educational Area

Upon successful completion of the course, students should be able to:

- Communicate effectively in writing to various audiences
This outcome is measured by assessment of students' film analyses.
- Think critically and analytically about an issue, idea or problem
This outcome is measured by assessment of students' film viewing journal, in which they demonstrate critical thinking in their critical responses to viewing.
- Find, evaluate and use information appropriate to the course and discipline
This outcome is measured by assessment of students' written analyses of experimental films based on the application of film and media theory.

Student Learning Objectives for the course

Upon successful completion of the course, students should be able to:

- Delineate the history of experimental media forms as articulated through their research and demonstrated through writing
This outcome is measured by assessment of students' film analyses.
- Students will learn how to create experimental film and video through experimentation with digital video techniques of editing, compositing and sound design
This outcome is measured by assessment of a creative assignment involving the production of an experimental video.
- Identify the range of genres and methodologies within experimental film and video, such as autobiography, history and memory, personal narrative, appropriated footage, processed and composited images, poetry, text and sound
This outcome is measured by assessment of students' experimental film viewing journal, in which they examine, describe and analyze experimental film and video.

III. Topics / Subjects Covered in the Course

This course presents the theory and practice of experimental film and video as a distinct form of cultural practice. It focuses on films and videos by artists, for whom film and video is primarily an art form allied to painting, sculpture, experimental narrative, digital art, performance, music and poetry. It explores conceptual practices of film and video artists, and how experiments in form enhance the meaning of their work. Topics over the course of the semester include explorations of how time relates to the narrative; film and video art as expressive media; global film culture and individual cultural nuances within various film and video art forms.

Throughout this course we will be studying work by video creators and filmmakers whose work deals with the intersections of personal narrative, cultural memory, public and personal histories. All the of the works utilize "image processing" in some form to process or represent memory. Marita Sturken, writer of one of the essays we will read, says that reprocessed images shed their "facticity and fixity." She quotes psychiatrist Robert Jay Lifton, "The insight begins with the shattering of forms. Because forms have to be shattered for there to be new insight. In that sense, it is a shattering of form but it is also a new dimension of experience." The processed image is a way to unfix the fixed, to disturb or unsettle what is "known" personally, culturally or historically, and to write an event with new meanings.

The videos and films you will be watching as inspiration for your own interpretation of the history/memory/autobiography theme, utilize image processing in some way from layering, to compositing, to temporal manipulation. We will be studying and learning how to manipulate the various forms of image processing and compositing within the meaningful context of re-visioning or retelling a personal or cultural story. We will study and experiment with how image processing can happen in the camera, on the stage, in the analogue world, and within digital media.

We will consider what is collective memory? What does it mean for a culture to remember? How does this intersect personal memory and identity? (Where were you when?) What narratives are sanctioned, and which are suppressed? How can we look at family photographs to interpret new meanings? How is film (all media) a technology of memory itself? What is role that home video plays in creating history, such as the Rodney King beating captured on video tape? How do fiction films rewrite history? Again, Marita Sturken, "In the context of postmodernity, the slippage between real and fiction, between invention and recovery, is marked." (Tangled Memories).

IV. Registration Restrictions.

This is an upper division elective and there are no registration restrictions.

V. Writing Requirement

The writing requirement will be fulfilled by the following writing assignments: film media journal, film theory assessment, film analysis, and article discussion.

VI. Course Schedule and Readings

Texts

Baetens, Jan. *Small Tech: The Culture of Digital Tools*. University of Minnesota Press, Minneapolis, MN, U.S.A., 2008.

Blackson, Robert. "Once More ... with Feeling: Reenactment in Contemporary Art and Culture." *Art Journal* 66.1 (2007): 28-40. Web.

Shuter, Robert. "New Media Across Cultures—Prospect and Promise." *Journal of International and Intercultural Communication* 4.4 (2011).

Verhoeff, Nanna. *Mobile Screens: The Visual Regime of Navigation*. Amsterdam UP, 2012.

Tentative Course Schedule

Course Outline:

Week 1 Introduction to the class

In class exercise: Dislocation; in groups create a story in class which explores the notion of "dislocation"; using one form of image processing.

Week 2 Introduction to course themes and discussion

How to write a project proposal

Reading #1 due; discussion

What is Grace in All This Madness: The Videotapes of Dan Reeves

by Marita Sturken, Summer 1985, *Afterimage*, Vol. 13, No. 1 and 2

Screening Dan Reeves Compilation Volume #1 and #2: Amida, A Mosiac for the Kali Yuga, Arches, Body Count, Hey Joe; Smothering Dreams and Thousands Watch

Week 3

Reading #2 Due; Processing Trauma: The Media Art of Daniel Reeves

by Patricia Zimmermann, September/October 1998, *Afterimage*, Vol. 26, No. 2

Screening Dan Reeves, Obsessive Becoming

Week 4

Present Project Proposals

Week 5

In Class Workshop: 3- 5:30 pm, Arts 340: Independent Feature Film Seminar: From Concept to Completion. This seminar will deliver a succinct and insightful overview of what it takes to develop, produce, post-produce and distribute a feature film in today's media environment. Emphasis will be placed on understanding each step of the process

and the inter-relation between creative, logistic and financial issues. Special Screening by workshop presenter.

Week 6

Reading #3 Due; discussion: The Politics of Video Memory: Electronic Erasures and Inscriptions from Resolutions: Contemporary Video Practices by Marita Sturken, 1996
Screening: Rea Tajiri, History and Memory

Week 7

Quiz: Basic camera and basic editing techniques.
Work together in class on projects.

Week 8

Reading #4 Due; discussion: Sink or Swim, A Film by Su Friedrich
Screening, Su Friedrich, Sink or Swim (Study Questions due March 15)
Editing Techniques

Week 9

Project #1 Due with written analysis (5 pages)

Week 10

Introduction to Project #2
Reading #5 due; Revolutionary Pleasures: Wrecking the Text in Compilation Documentary by Patricia Zimmermann, March 1989, Afterimage (recommended)
Chris Marker: Memories of the Future, "Into the Zone" (handout--required)
Screening: Chris Marker, Sans Soliel

Week 12-23

Presentation of Project Proposal #2 to class
Reading #6 Due; discussion: Just Hold Still: A Conversation with Jem Cohen by Rhys Graham
Screening: Lost Book Found, Jem Cohen

Week 13

How to create a simple DVD and publish to the web

Week 14

Thom Andersen, "Los Angeles Plays Itself," a 169-minute documentary about how Los Angeles, "the most photographed city in the world," has been depicted in cinema.

Week 15

Project #2 due with written analysis (5 pages)

Week 16

Project #2 due with written analysis (5 pages)

VII. Grading Components and Assignment Weight

Students will be evaluated based on participation as well as on assignments and collaborative assignments, as well as a mid-term and final.

Graded items include:

Assignments	20%
Article Discussion	5%
Reading Assessment	15%
Analysis	15%
Journal	15%
Quizzes	15%
Final Project	15%
Total	100%