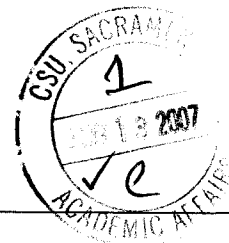




SACRAMENTO
STATE

Course Change Proposal Form A



Academic Group (College): Arts and Letters	Academic Organization (Department): Design/ Film Studies	Date: April 25, 2007
Type of Course Proposal: New <input checked="" type="checkbox"/> Change ___ Deletion ___	Department Chair: Andrew Anker	Submitted by: Andrew Anker
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <input checked="" type="checkbox"/>	For Catalog Copy: Yes <input checked="" type="checkbox"/> No ___ CCE: Yes ___ No <input checked="" type="checkbox"/>	Semester Effective: Fall <input checked="" type="checkbox"/> Spring ___, 2008 ___

This course replaces experimental course Subject Area (prefix) and Catalog Number (course number):	
This Catalog Number (course number) is being replaced:	

Change from:

Subject Area (prefix) & Catalog No. (course no.):	Title:	Units:
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Change to:

Subject Area (prefix) & Catalog No. (course no.): INTD 124F/FILM 124F	Title: Avant Garde Cinema	Units: 3
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JUSTIFICATION:

This course introduces students to forms of filmmaking—narrative, non-narrative, documentary—that utilize means of expression not typically found in mainstream Hollywood cinema. It will broaden their understanding of the formal, structural and emotional potential of the medium by introducing them to a range of films, from early experimental work through the most recent avant garde films.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

A survey of experimental film from the beginning of the cinema in the 1890s through today's avant garde. The course will emphasis filmmaking as a means of personal, artistic expression, and will pay particular attention to those aspects of cinema that are typically ignored or marginalized in mainstream Hollywood movies. Films we will study include those by: Melies, Porter, Richter, Leger, Cornell, Deren, Brackhage, Jacobs and Gehr.

Note:	
Prerequisite: None	
Enforced at Registration: Yes ___ No ___	
Corequisite: None	
Enforced at Registration: Yes ___ No ___	
CAN (California Articulation Number):	
Graded: Letter <input checked="" type="checkbox"/> Credit/No Credit ___	Instructor Approval Required? Yes ___ No <input checked="" type="checkbox"/>
Course Classification (e.g., lecture, lab, seminar, discussion): Lecture/discussion C-2	Title for SIS+/CMS (not more than 30 characters) Avant Garde Cinema
Cross Listed? Yes ___ No <input checked="" type="checkbox"/>	If yes, do they meet together and fulfill the same requirement, and what is the other course.
How Many Times Can This Course be Taken for Credit? <u>1</u>	
Can the course be taken for Credit more than once during the same term? Yes ___ No <input checked="" type="checkbox"/>	

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at <http://www.csus.edu/af/example.htm>

Students will be able to:

- 1) recognize, appreciate and discuss major trends in American and European avant garde film.
- 2) recognize, analyze and describe formal and structural elements in cinema.
- 3) write about movies in a way that demonstrates an understanding of the formal techniques filmmakers use to communicate meaning.
- 4) demonstrate, through writing and discussion, an understanding of film as a medium of personal/artistic expression.

****Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Three 2-3 page reaction papers (15% each).....	45%
One 6-8 page analysis/research paper discussing one or two films.....	45%
Class participation.....	10%

For whom is this course being developed?

Majors in the Dept Majors of other Depts Minors in the Dept General Education Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes No

If yes, identify program(s): Required for film studies majors

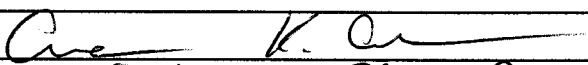
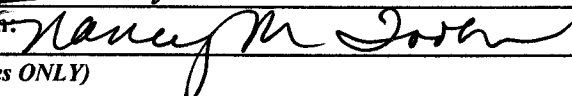
Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No (The course will rotate in the schedule with the existing INTD 124E: Film and Design
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). Film Studies and Design

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

	Date
Department Chair: 	4/25/07
College Dean or Associate Dean: 	8-9-07
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

College of Arts and Letters Curriculum Committee CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department Design Effective Date Fall 2008

Proposed Course Number INTD 124F/FILM 124F Course Name Avant Garde Cinema

Contact Person (Instructor) Andrew Anker Email aanker@csus.edu Phone 278-5019

Projected Enrollment 30 Units of Credit 3

Has the course been offered before? no If yes, under what number?

Suggested Course Classification C2 Unit distribution: lecture lab activity

List the prerequisite(s) for the proposed course.

None

For which students or programs is the course designated?

- Majors in the department
- Minors in the department
- Majors of other departments (*e.g., An A&L course designed for Business Administration majors*)
- General Service
- Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

- Lecture
- Lecture/Activity
- Lecture/Discussion
- Lecture/Laboratory
- Activity
- Laboratory
- Seminar
- Films and/or other visuals
- Performance
- other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please *list* these other courses and justify why the proposed course will not duplicate them. Not all approved courses are shown in the current catalog so please consult

faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

1. ART 191: Film as an Art Form. Not comparable because this class focuses on traditional narrative cinema. Consulted with Catherine Turrill, Chair of Art Dept. 3.

2. 4.

Can the course be implemented within the existing departmental allocation? Yes

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation?

1. Will you be giving up another course to make room for the proposed course?

No

2. What course(s) could you alternate in the schedule with the proposed course?

INTD 124E: Film and Design

3. How often would you schedule the proposed course?

Once every two years.

4. What full-time faculty can teach the course? What other course would they give up in order to teach it?

Andrew Anker. He will teach this instead of INTD 124E in alternate years.

5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*)

Less than \$50.00. Regarding faculty cost, the class will substitute for INTD 124E. Films are either owned by the professor or the CSUS library or can be rented at minimal cost.

List the objectives/goals/expected learning outcomes.

Students will be able to:

- 1) **recognize, appreciate and discuss major trends in American and European avant garde film.**
- 2) **recognize, analyze and describe formal and structural elements in cinema.**
- 3) **write about movies in a way that demonstrates an understanding of the formal techniques filmmakers use to communicate meaning.**

demonstrate, through writing and discussion, an understanding of film as a medium of personal/artistic expression.

What student assessment tools will be used? (*e.g., exams, papers, portfolios.*)

Three 2–3 page reaction papers (15% each).....45%
One 6–8 page analysis/research paper discussing one or two films.....45%
Class participation.....10%

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(*e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.*)
- III. Course Format
(*e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.*)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(*e.g., attendance 10%, midterm 23%, etc.*)
- VI. Semester Outline
(Course topics ordered weekly)

INTD 124F/FILM 124F
Avant Garde Cinema
Andrew Anker, professor

Syllabus

Catalog Description:

A survey of experimental films from the beginning of the cinema in the 1890s through today's avant garde. The course will emphasize filmmaking as a means of personal, artistic expression and will pay particular attention to those aspects of cinema that are typically ignored or marginalized in mainstream Hollywood movies. Films we will study include those by: Melies, Porter, Richter, Leger, Cornell, Deren, Brackhage and Gehr.

Course Description:

In this class we will study avant garde cinema by first looking back to the origins of film in the 1890s. Our working assumption will be that it is here, in the cinema's early days, that filmmakers began discovering the many directions in which the new medium could develop. As film became an industry, its methods and conventions became restricted to an ever-narrowing range of commercial possibilities and many of the directions opened up by the first filmmakers were blocked. Often, it is the prying open of these paths of artistic expression that we refer to as avant garde. We can understand much of avant garde practice as a revitalized interest in many of the forms of filmmaking that have been either marginalized or completely ignored by mainstream cinema.

Course Requirements:

Three 2-3 page reaction papers (15% each).....45%
One 6-8 page analysis/research paper discussing one or two films.....45%
Class participation.....10%

Attendance Policy:

I will take attendance everyday. You will be permitted one absence without any impact on your grade. For each additional absence your grade will be reduced 5 points. No excuse is needed for the first absence; none will be accepted for additional ones. I recommend you save your absence in case an unexpected event forces you to miss class.

Reading:

There are two required texts for the course. In addition, several articles will either be placed on reserve or handed out in class.

Abigail Child, *This is Called Moving: A Critical Poetics of Film*
P. Adam Sitney, *Visionary Film: The American Avant-Garde, 1943-2000*

Note on the Films:

The films we watch in class are significantly shorter than typical feature-length narrative movies. We will discuss them and the reading between viewing of individual films.

INTD 124F/FILM 124F
Avant Garde Cinema
Andrew Anker, professor

Schedule

1. Introduction: What is Cinema?
A discussion of early forms of cinema, how they differ from what we expect movies to be today.
Films: George Melies, Lumiere Brothers, Edison
Reading: Tom Gunning, "The Cinema of Attractions"
2. The Development of Early Narrative Film
A discussion of how the movies evolved from spectacles to narrative vehicles and how story telling conventions developed.
Films: Edwin Porter, *The Life of an American Fireman* and *The Great Train Robbery*,
D. W. Griffith, *Musketeers of Pig Alley* and *A Girl and Her Trust*
3. Comic Space in the Early Cinema
A look at how filmmakers exploited the formal qualities of cinema in order to develop comic scenes and longer narratives.
Films: Harold Lloyd, *Safety Last*
Buster Keaton, *The Navigator*
4. Cinema and the Metropolis
From its earliest days in the 1890s, critics saw parallels between the movies and the fast-paced, fractured life of the modern city.
Films: Buster Keaton, *The Cameraman*
Dziga Verov, *A Man With a Movie Camera*
5. Animation and Comic Strips
Films: Fleischer Studios, *Popeye* and *Betty Boop*
Pat Sullivan/Otto Messmer, *Felix the Cat*
Winsor McKay, *Little Nemo*
Disney Studio, *Steamboat Willie*
Comics: Winsor McKay, *Little Nemo in Slumberland*
E. C. Segar, *Popeye*
6. Modern Art and Cinema--Abstraction
Films: Fernand Leger, *Ballet Mechanique*, 1924
Hans Richter, *Film is Rhythm*, 1921
Viking Eggeling, *Diagonale Symphonie*, 1924
Len Lye, *A Color Box*, 1935
Oskar Fischinger, *Motion Painting*, 1947
Reading: Clement Greenberg, "Modernist Painting"

7. Modern Art, Sculpture and Cinema-Surrealism
Films: Buñuel and Dalí, *Un chien andalou*
Jean Cocteau, *The Blood of a Poet*, 1930.
8. Experiments in Cinema-Narrative
Films: H. C. Potter, *Hellzapoppin'*,
9. Experiments in Cinema-Surrealism
Films: Joseph Cornell, *Rose Hobart* and Aviary
Maya Deren, *Meshes of the Afternoon*
10. Experiments in Cinema--Animation
Films: Robert Breer, 69, *Recreation*, *A Man and His Dog Go Out for Air*
Ernie Gehr, *Serene Velocity*
Lewis Klahr, *Pony Glass*, 1988
11. American Avant Garde Cinema 1
Films: Stan Brakhage, *Song 23: 23rd Psalm Branch, Part 1* and *Window Water*
Baby Moving
Bruce Baille, *Castro Street*
12. American Avant Garde Cinema 2
Films: Ken Jacobs, *Opening the Nineteenth Century* and *Perfect Film*
13. American Avant Garde-Documentary
Films: Dan Eisenberg, *Displaced Person*, 1981
Mark LaPore, *A Depression in the Bay of Bengal*
14. American Avant Garde-Recent Work 1
Films: Peggy Awesh, *Martina's Playhouse*
Abigail Child, *Dark Dark* and *Surface Noise*
15. American Avant Garde-Recent Work 2
Films: Phil Solomon, *The Twilight Psalms*