SMC Core Curriculum Course Proposal Form Fall 2013

Electronically submit this course form and attachments to the Chair of the CCC by October 1. Please submit a separate proposal for each desired learning goal.

1. Name of Proposer: Peter Freund
2. Email address: pjf2
3. Department/Program of Proposer: Art & Art History
4. Name of Department/Program housing the course: Art & Art History
5. Name(s) of Program Director/Department Chair (if not the proposer): Anna Novakov
6. Course Acronym, Number and Title: ART 155 Experimental Film/Video
7. Proposal is for All Sections of the course: __1___
   Proposal is for instructor’s section(s) (Pathways to Knowledge only): ____
8. Course Prerequisites (if any): ART 55
9. Unit Value of Course: 1.0
10. Mark with an X the Learning Goal for which the course is being proposed.
    (Please submit a separate proposal for each desired goal.)

Pathways to Knowledge (at most one)
   Artistic Understanding – Artistic Analysis only: ___
   Artistic Understanding – Creative Practice only: x_
   Artistic Understanding – Both Artistic Analysis and Creative Practice: ___
   Mathematical Understanding: ___
   Scientific Understanding: ___
   Social, Historical, Cultural Understanding: ___
   Christian Foundations: ___
   Theological Explorations: ___

Engaging the World (as appropriate, generally zero to two)
   American Diversity: ___
   Common Good: ___
   Community Engagement: ___
   Global Perspectives: ___
11. Expected Attachments:
    a) Syllabus: Current course syllabus containing a course description and a list of learning outcomes. The course’s learning outcomes must include coverage of the Learning Outcomes associated with the Core Curriculum Learning Goal for which the course is being proposed.
    b) Teaching and Learning: A narrative that explains how the course will guide students toward achieving each Learning Outcome and how coursework (e.g., papers, exams, videotaped presentations) will be used to measure student achievement of each Learning Outcome. Please address the outcomes directly and one by one.
Notes:

a) While courses and individual sections within courses may vary, the Core should provide relatively consistent experiences. Thus our expectation is that each section of a course designated for a Pathways to Knowledge goal will satisfy all the corresponding learning outcomes. Further, that the features of any syllabus submitted are sufficiently generic to faithfully represent all sections of the course. The CCC relies on department chairs and program directors to oversee a reasonable degree of uniformity in how its courses address the learning outcomes.

b) We encourage departments and programs to develop courses so that an Engaging the World goal can apply to all sections (in which case we will expect a representative syllabus). We also welcome proposals from individual instructors.

c) Any course approved for the Core must provide data for the assessment of Core Curriculum learning goals at an institutional level. Via this proposal a chair/program director agrees to oversee the submission of the student work necessary for the assessment of the learning goals, and that his/her instructors of Core courses will participate in assessment exercises, if asked. Similarly, if the proposal is from an instructor, that individual agrees to oversee submission of work from appropriate sections of their course.

d) (Legal and Logistical Workshop) Each instructor of a Community Engagement (CE) course must participate in a CCC-designed CE workshop each year before the course is taught. This workshop will outline the logistical and pedagogical support the College will be providing to CE courses, as well as provide updates on any legal or regulatory requirements of community-involved courses.

e) (Pedagogical Workshops) Each instructor of a Community Engagement (CE) course is required to have training in the pedagogy of Community Engagement, as few faculty are trained in their disciplines to educate students outside of the traditional classroom. Faculty who have studied the pedagogy of CE or taught such courses in the past are invited to submit those experiences to the Community Engagement Working Group as evidence of qualification. For faculty without previous CE experience or training, CILSA will provide two two-hour workshops that will assist the instructor in integrating the community engagement learning outcomes into their course. (These workshops are also available for faculty who wish a refresher.)
Attachment B: Teaching and Learning

Art 155: Experimental Film/Video
Faculty: Peter Freund

Teaching: how the course will guide students to achieve the learning outcomes.

SLO 1. Create an art project with a coherent concept, effective organization and development, appropriate method and sense of audience, and successful use of artistic technique.

During the first ten weeks of the semester, ART 155 students are introduced to roughly fourteen different experimental film/video structures for shooting and editing. These structures are explained in lecture and demonstrated through examples drawn from the experimental film tradition and through sample student work. All work is discussed in terms of the rubric criteria indicated in this learning outcome. Software and camera technique is presented through lecture/demonstration format and through extensive in-class practica.

Students are asked each week to utilize the assigned structure in the making of a short video vignette. This video should endeavor to meet the five rubric criteria listed in this SLO. The course culminates in a final film/video project in which students must bring together a number of the structures and skills they have learned in creating a work satisfying the five rubric criteria.

SLO 2. Operate advanced-level features of digital imaging, video, and sound editing software to produce a media art project.

These skills are taught through weekly lecture, demonstration, and extensive practica before students begin working on their video experiments.

SLO 3. Effectively combine traditional and digital approaches to art production.

This SLO is addressed in the later structures of the course. Students, for example, in one assignment, integrate paper drawings and print-outs of individual frames with digitally rotoscoped footage (a digital process in which the artist paints on individual video frames). Students receive instruction in relevant software and camera techniques as well as the aesthetic goals and techniques for successfully integrating the produced materials in an editing environment.

SLO 4. Describe their artistic process in a completed art project making reference to the role and character of experimentation used in developing their concept and its relationship the form and medium in the work.

Students learn vocabulary and conceptualization skills by viewing and discussing others’ work in the lecture/demo segments, by the group critique process, and finally by writing extended concept statements for their final projects.

SLO 5. Apply experimental strategies to the development of a work of digital art.

Students work with a wide variety of experimental approaches to shooting and editing video material. These approaches are drawn from the tradition of experimental film/video, e.g. image recycling, stochastic invention, calculated omissions, re-mediation and cross-
purposing technologies, random generation, illogical juxtaposition and reversal.

SLO 6. Participate in a group critique by making productive critical commentary focused the efficacy of peer artwork.

Each assignment cluster culminates in a group critique. The instructor guides the discussion by setting critique format and parameters (rubric criteria).

Learning: how coursework will be used to measure student learning of the outcomes.

SLO 1. Create an art project with a coherent concept, effective organization and development, appropriate method and sense of audience, and successful use of artistic technique.

Student experimental vignettes and final projects are all evaluated by the instructor based on these five artistic criteria. The instructor provides each student with a formal written response with numerical evaluation. The group critiques, moreover, utilize these criteria for student peer review.

SLO 2. Operate advanced-level features of digital imaging, video, and sound editing software to produce a media art project.

Student experimental vignettes and final projects are all evaluated by the instructor based on these technical criteria. Comments on technical aspects of student work are incorporated into instructor oral and written commentaries. The group critiques, moreover, raise many technical questions during student peer review.

SLO 3. Effectively combine traditional and digital approaches to art production.

In the later structures of the course, this SLO becomes a relevant technical criterion for evaluating student work. The instructor commentary and group critiques utilize these criteria when they become relevant.

SLO 4. Describe their artistic process in a completed art project making reference to the role and character of experimentation used in developing their concept and its relationship the form and medium in the work.

Student ability to use learned vocabulary and conceptualization skills in both peer group critique settings and in extended written concept statements is integrated into the oral and written evaluations of student work provided by the instructor.

SLO 5. Apply experimental strategies to the development of a work of digital art.

Students are evaluated in part on how precisely and creatively they utilize the specified experimental structures that form the basis of their assignments throughout the term. The final project is evaluated in part on how well the work showcases a selection of those experimental structures.

SLO 6. Participate in a group critique by making productive critical commentary focused the efficacy of peer artwork.

Each assignment cluster culminates in a group critique. Student participation in critiques is evaluated based on how well they utilize the aesthetic (SLO 1) and technical (SLO 2-3) criteria of the assignments to generate useful commentary on their peers’ work.