

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 \_\_\_ units); time distribution (Lecture \_\_\_ hours, laboratory \_\_\_ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

**ART 312 DIGITAL MEDIA ART: TIME-BASED IMAGING AND COMPOSITING (3 units)**

Six hours laboratory per week.

Prerequisites: ART 108, 205

Studio projects explore media and methodologies in digital imaging and non-linear compositing for time-based art, digital video and digitally generated animation. Assignments emphasize the integration of traditional art techniques with emerging digital technologies in the development of time-based digital art projects presented on video, CD Rom and DVD.

**2. Mode of Instruction.**

	Units	Hours per Unit	Benchmark Enrollment
Lecture	_____	_____	_____
Seminar	_____	_____	_____
Laboratory	3	2	20
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 (of eighteen) units of required upper division studio art course for the Art Major in the studio art option.

This course Time-Based Art Media courses designed primarily for the Art Major seeking to develop their knowledge and working abilities into the realm of digital imaging and non-linear compositing as a form of artistic expression. In recent years the field of motion picture/animation production has integrated emerging digital technologies into the postproduction process. Numerous creative and professional opportunities await the artist proficient in this latest evolution of digital technology. This course advances the mission of the CSUCI Art Program and the University to be on the forefront of technological innovation. It also serves to prepare CSUCI students to succeed as digital media artist or digital compositor working in the competitive world of the entertainment.

Learning Objectives

Through studio projects involving technical demonstrations, artistic exercises, class discussions, field trips to museums and galleries, project presentations and class critiques, students will:

- o Develop time-based projects that integrate traditional art techniques with digital art technologies.

- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Demonstrate familiarity with the high-tech environment while working with specialized software technologies
- Demonstrate proficiency working with emerging digital technology in the development of digitally generated animation projects.
- Express, through the process of artistic production, personal ideas and artistic statements in relation to diverse global events.
- Collaborate in processes involved in the production of team projects.
- Present projects that combine complex elements of digital imaging and non-linear image compositing techniques.
- Demonstrate artistic skills involved in digital media production.
- Produce individual works of art on Videotape, CD Rom and DVD.

4. Is this a General Education Course                      YES                      NO  
 If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Mathematics & Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	
D (Social Perspectives)	
E (Human Psychological and Physiological Perspectives)	

5. Course Content in Outline Form. *[Be as brief as possible, but use as much space as necessary]*

### **ART 312 Digital Media Art: Time-Based Imaging and Compositing (3 units)**

I. Concept development, idea/story expansion and format exploration.

- A. Written statements
- B. Idea sketches
- C. Storyboards

II. Scanning, digitizing and compression formats.

- A. Still imagery from photographic images
- B. Hand-drawn imagery
- D. Computer generated imagery

III. Conversion of video into digital "film strips"

- A. Compression formats
- B. Digital painting
- C. Rotoscoping

IV. Experimentation in image development, manipulation and modification.

- A. Faux textures

- B. Artistic motifs
- C. Synthetic realities
- D. virtual environments

V. Layering and digital compositing.

- A. Alpha channels
  - 1. Masking
- B. Color keying
- C. Digital imaging
  - 1. Scale
  - 2. Proportion

VI. Visual environments

- B. 2D / 3D simulation
- C. Morphing
- D. Digitally generated motion
- E. Simulated animation techniques

VII. Audio production to enhance visual imagery.

- A. Audio sampling
- B. Audio Effects
  - 1. Multiple tracking
  - 2. EQ
- C. Vocal recording
- D. Digital Music Production

VIII. Non-linear compositing.

- A. Static Images
- B. Image layering
- C. Analog conversion
- D. Visual transitions
- E. Digital audio

IX. Presentation and class critique of projects.

- A. Analog video
- B. CD Rom
- C. DVD
- D. Internet: streaming video
- E. Video Installation

Sample Projects

Project A: Abstraction in Motion (TRT: 1 minute).

Begin working from original computer generated imagery, digital scanning of actual textural elements, and scans taken from detailed sections of still photographs. The resulting still images will be digitally composited, applying elements of time, motion, and visual effects to create a fluid, amorphous abstract composition alive with poetic motion. An original audio track consisting of audio effects, voice (optional), and music will be created to integrate with the time-based visual imagery. The final project will originally be presented in a QuickTime ® digital format and output to video for class presentation. All projects will be uploaded to the Internet for on-line exhibition and posted critiques.

## ELEMENTS INVOLVED IN THE CREATION OF THE PROJECT:

- Concept Statement & Storyboard Sketches
- Digital scanning of imagery
- Manipulation of still imagery
- Basic digital animation techniques
- Computer generated title sequence
- Non-linear image compositing
- Creation of original audio track.
- Presentation of completed project

### Project B: Juxtaposition and Context (TRT: 2 minutes).

Create a narrative digital video montage beginning with scans taken from images of old master paintings as well as contemporary "pop" imagery. Combine these images with your personal iconography, literal and poetic phrases in the visual form of text (words). The goal is to create an animated sequence of events based upon your perceived allegory related to the images selected. Reconstruct and animate visual elements digitally bringing to life your own video interpretation that juxtaposes related, unrelated, and contrasting images into a linear narrative. The final project will be created in Quicktime® digital format and presented on either CD rom, DVD or VHS video tape suitable for exhibition.

## ELEMENTS INVOLVED IN THE CREATION OF THE PROJECT:

- Visual concept statement and storyboard presentation
- Scanning, image manipulation and sequencing of still imagery.
- Animatic roughcut will be presented to the class in Quickshow ® format.
- Computer generated text and titled esign.
- 2D digital animation and visual effects imaging
- Non-linear image editing/compositing
- Experimental audio track incorporating music and digital sound effects.

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

Bolante, Antony. *Visual Quickstart Guide: Adobe Premiere*, Berkeley: Peahcpit Press 2002  
Fifer, Sally Joe & Doug Hall. *Illuminating Video*. Dallas: Aperture Press, 1997.  
Goulekas, Karen. *Visual Effects in a Digital World*. New York: Morgan Kaufman, 2000.  
Katz, Stephen. *Film Directing Shot by Shot*. Studio City: Studio Press, 1996.  
Lovejoy, Margot. *Postmodern Currents*, Inglewood: Prentice Hall, 1995.  
Moser, M. A. *Immersed in Technology: Art and Virtual Environments*. Cambridge: MIT Press, 1996.  
Penny, S. *Critical Issues in Electronic Media*. New York: .University of New York Press, 1999.

### 7. List Faculty Qualified to Teach This Course.

- Jack Reilly, MFA, Professor of Fine Arts

### 8. Frequency.

a. Projected semesters to be offered: Fall \_\_\_x\_\_\_ Spring \_\_\_x\_\_\_ Summer \_\_\_\_\_

### 9. New Resources Required.

- Computer (data processing), audio visual, broadcasting needs, other equipment
- Library needs
- Facility/space needs

• No new resources will be required to offer this course. This course will be offered in the CSUCI Art Complex multimedia computer lab equipped with the latest digital art software. Existing equipment and facilities are currently adequate to support the implementation of this course.

**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.

Jack Reilly, Professor of Art

12-8-2002

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Proposer of Course

Date