CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

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 322 DIGITAL MEDIA ART: TIME-BASED GRAPHICS AND VISUAL EFFECTS (3-3)
Six hours laboratory per week.
Prerequisite: ART 312
Studio topics explore thematic projects involving visual continuity and technical competency working in digital time-based art, animated graphics and visual effects. Projects focus on the integration of artistic concept and technological proficiency in the creation of time-based digital art 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 is the second in a sequence of Digital Media Art: Time-Based Art courses designed for the student seeking to expand upon their knowledge and working abilities into the realm of digitally animated graphics and complex visual effects as a form of artistic expression. In recent years the field of motion picture/animation production has integrated emerging digital technologies into the production of complex visual effects and animated title (text) and graphic sequences. Numerous creative and professional opportunities await the artist proficient in this aspect of digital technology. This course also advances the mission of the CSUCI Art Program and the University to be on the forefront of technological innovation. It serves to prepare CSUCI students to succeed as digital media artists. Work in a studio art course of this nature is created through complicated experimentation involving evolving artistic concept and technique. For this reason, it is necessary that this course to be repeatable for an additional three units, allowing students time to resolve complex technical problems and create projects of greater artistic scope and scale.

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:

- 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.
- Produce individual works of art on Videotape, CD Rom and DVD.
- Demonstrate competency related to a career in digital art and electronic media.

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 322 Digital Media Art: Time-Based Graphics and Effects (3-3)

A series of projects will develop the student's understanding of artistic concept development, art processes and digital techniques resulting in the completion of a short video work presented on DVD format.

I. Exploring conceptual and visual aspects of the media
- A. Illustrated through sketches
- B. Storyboard presentations
- C. Written artistic statements

II. Digitizing and input compression formats
- A. DV (digital video)
- B. film conversion
- C. Static imagery

III. conceptualization of synthetic realities
- A. Critically exploring visual aspects

B. Intellectual and perceived realities
C. Virtual worlds
D. Virtual space

IV. Digital film painting
A Software applications
1. frame painting
2. rotoscoping
B. Techniques
C. Experimental methods

V. Faux textures
A. Filters
B. Background plates
C. Virtual terrain prior
D. Digital paint

VI. Layers and transperancy
A. Color keying,
B. Multiple alpha channels
C. Layering within simulated 3D space

VII. Test in motion and animated graphics
A. Title treatments
` B. Typography design for motion graphics
C. Text as imagery
D. 3D text

VIII. Moving pictures
A. Story telling with animated static images
B. Frame by frame animation
C. Computer generated motion effects

IX. Digital visual effects
A. Image morphing
B. Fabrication of time and space
C. Image augmentation
D. Flashes, flames, explosions, disintegration

X. Digital rendering for final output
A. Video transfer
B. CD Rom burn
C. DVD production

XI. Final presentation and class critique of projects.

Sample Semester Projects

Project A: Fictitious Bumper (TRT: 30 seconds)
A bumper is a short video segment, similar to a commercial in style, introducing or promoting a program, ideoa or concept.

Utilizing a variety of still and filmed imagery as original source material (drawings, illustrations, photographs or video), create a 30 second segment that introduces a fictional television program or film. The project will incorporate non-linear editing, multiple layers, digitally enerated animation, visual effects and original audio. Still imagery will be expanded into animated sequences that intermittently link key frames together and further illustrate the message. The purpose of the project is to illustrate and *sell a concept* in a video-based format. The original project will be created in Quicktime® digital format and presented on either CD Rom, DVD or VHS videotape suitable for exhibition.

ELEMENTS INVOLVED IN THE CREATION OF THE PROJECT:

- A typewritten story treatment
- A description of source imagery
- A fully illustrated storyboard
- Motion graphic sequences
- Digital visual effects
- Production of audio track that supports the visual imagery
- A digital roughcut presentation prior to final project presentation
- Final presentation to class of project:

Project B: Digital Artistic Statement (TRT: 3 minutes)
The Personal Artistic Statement project is an in-depth work that explores a theme or concept of a personal and meaningful nature (designed by the student in consultation with the instructor). The working techniques are optional. The final project will be created in Quicktime® digital format and presented on either CD rom, DVD or VHS video tape suitable for exhibition..

Projects will generally fall into but are not limited to the following categories:

- Digital video
- Experimental animation (digital, stop motion, or claymation genres).
- Experimental film techniques
- Digital time-based art forms

ELEMENTS INVOLVED IN THE CREATION OF THE PROJECT:

- A written concept statement
- Fully illustrated storyboard
- Digitized still imagery, video or film
- Elements of CG or hand-drawn animation
- Animated digital text or title sequences
- Digital imaging and special visual effects as needed
- Original audio track (note: prerecorded music is not acceptable).
- A digital (Quicktime®) roughcut presentation prior to final project presentation
- Final in class presentation of project

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

Brenneis, Lisa. *Visual Quickpro Guide: Final Cut Pro,* Berkeley: Peahcpit Press 2002
Bolante, Antony. *Visual Quickpro Guide: After Effects 5.* Berkerley: Peahcpit Press, 2002
Benedikt, Michael. *Cyberspace: First Steps,* Cambridge: MIT Press, 1997
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.
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.

a. Computer (data processing), audio visual, broadcasting needs, other equipment
b. Library needs
c. 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 and visual effects 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