

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 325 DIGITAL MEDIA ART: DIGITAL FILMMAKING (3-3)**

Six hours laboratory per week.

Prerequisite: Art 312, 314

Studio projects focus on filmmaking as an art form. Emerging digital technologies simulate traditional motion picture production. Assignments include aspects of producing, storyboarding, directing, cinematography, lighting, and editing in digital formats, resulting in short digital film projects presented on 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 part of a sequence of Digital Media Art courses designed for the student seeking to expand their knowledge and working abilities into the realm of digital filmmaking as a form of artistic expression. In recent years the field of motion picture production has integrated emerging digital technologies into both production and postproduction aspects of contemporary filmmaking. Numerous creative and professional opportunities await the artist proficient in this latest evolution of the filmmaking process as the advent digital film/video technology, high definition television (HDTV) and digital theaters are quickly becoming commonplace. 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 artists working in the competitive world of the entertainment industry. 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 projects that explore the use of traditional artistic methods and digital filmmaking technology.
- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Develop a personal artistic/symbolic language expressed through the artistic process.
- Demonstrate proficiency working with emerging digital technology in the development of digital films.
- Produce group projects involving collaborative team assignments.
- Demonstrate methods and processes utilized in refinement of artistic ideas and technical issues.
- Participate in the critical evaluation process of peer projects.
- Develop artistic skills leading toward professional practice in the arts.
- Produce individual works of art.
- Develop a DVD demo reel portfolio of work created in the course.

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 325 Digital Art Media: Digital Filmmaking**

#### I. Analysis of traditional motion picture genres and techniques

- A. Narrative
- B. Documentary
- C. Experimental Forms

#### II. Project development, pre-production and format exploration

- A. Written project treatments
- B. Production scale - budget assessment
- C. Storyboard production

#### III. Team development and implementation

- A. Production crew
- B. Technical support
- C. Talent

#### III. Art Direction/Production Design

- A. Genre/style

- C. Period/timeframe
- D. Set/location

#### IV. Cinematography (Digital Shoot)

- A. Principles of lighting
- B. Camera functions and techniques
- C. Speed and exposure

#### V. Digital formats and image resolution

- A. Hardware and software requirements
- B. Analog Conversion and digital image capture
- C. DV/Mini DV
- D. Mpeg2
- E. Streaming formats for web

#### VI. Non-linear editing techniques (Final Cut Pro)

- A. SMPTE time code
- B. Cutting and splicing
- C. Transitions
- D. Creating preview files
- E. Rendering for DV output

#### VII. Special effects

- A. Multiple later compositing
- B. Alpha channels
- C. Color keys
- D. Visual simulations

#### VIII. Title treatments

- A. Design prototypes
- B. Typography
- C. Motion graphics
- D. 3D-CGI text modeling

#### IX. Sound design - digital audio production

- A. Dialog looping
- B. Audio sampling and FX
- C. Application of completed audio track

#### X. Presentation - screening formats for class review and critique

- A. DV to Film Transfer
- A. DVD
- C. Videotape
- D. Internet: Streaming Video

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

- Brenneis, Lisa. *Visual Quickpro Guide: Final Cut Pro 3*. Berkeley: Peachpit Press, 2002.
- Dancyger, Ken. *Film and Video Editing*. Boston/London: Focal Press, 1993.
- Fifer, Sally Joe & Doug Hall. *Illuminating Video*. Dallas: Aperture Press, 1990.
- Goulekas, Karen. *Visual Effects in a Digital World*. New York: Morgan Kaufman, 2000.
- NEWCRSFR 9/30/02

Katz, Stephen. *Film Directing Shot by Shot*. Studio City: Studio 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, 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. The Art Program has cameras available for students to check out. This course will be offered in the CSUCI Art Complex multimedia computer lab equipped with the latest digital film/video editing 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