

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

**COURSE MODIFICATION PROPOSAL**

**Courses must be submitted by October 15, 2013, and finalized by the end of the fall semester to make the next catalog (2014-15) production**

DATE (CHANGE DATE EACH TIME REVISED): 11.26.13

PROGRAM AREA(S):

**Directions:** All of sections of this form must be completed for course modifications. Use **YELLOWED** areas to enter data. All documents are stand alone sources of course information.

**1. Indicate Changes and Justification for Each.** [Mark an X by all change areas that apply then please follow-up your X's with justification(s) for each marked item. Be as brief as possible but, use as much space as necessary.]

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course Content
<input type="checkbox"/> Prefix/suffix	<input checked="" type="checkbox"/> Course Learning Outcomes
<input type="checkbox"/> Course number	<input checked="" type="checkbox"/> References
<input type="checkbox"/> Units	<input type="checkbox"/> GE
<input type="checkbox"/> Staffing formula and enrollment limits	<input type="checkbox"/> Other
<input type="checkbox"/> Prerequisites/Corequisites	<input type="checkbox"/> Reactivate Course
<input checked="" type="checkbox"/> Catalog description	
<input type="checkbox"/> Mode of Instruction	

**Justification:** Course title and description are updated here to reflect the continuing changes in the media industry. "Compositing" is added because the subject is being taught in this course, instead of where it was formerly addressed in Art 312. Learning Outcomes have been updated to adhere to more current curriculum standards.

**2. Course Information.**

[Follow accepted catalog format.] (Add additional prefixes i f cross-listed)

**OLD**

Prefix ART Course# 322  
 Title **DIGITAL MEDIA ART: TIME-BASED GRAPHICS AND VISUAL EFFECTS** Units (3)  
 6 hours laboratory per week  
 hours blank per week

☒ Prerequisites: Art 312  
☐ Consent of Instructor Required for Enrollment  
☐ Corequisites:

**Catalog Description** (Do not use any symbols):

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.

General Education Categories:

Grading Scheme (Select one below):

☒ A – F  
☐ Credit/No Credit  
☐ Optional (Student's Choice)

Repeatable for up to 6 units

Total Completions 2

Multiple Enrollment in Same Semester Y/N

Course Level:

☒ Undergraduate  
☐ Post-Baccalaureate

**NEW**

Prefix ART Course# 322  
 Title **DIGITAL MEDIA ART: Time-based Compositing and Visual Effects** Units (3)  
 6 hours activity per week  
 hours blank per week

☒ Prerequisites: Art 312  
☐ Consent of Instructor Required for Enrollment  
☐ Corequisites:

**Catalog Description** (Do not use any symbols):

Examines the processes involved in using video, motion graphics, and audio in the creation of time-based artworks. Covers all phases of project development, from workflow and pre-production, to visual effects and post-production. Emphasis is placed on artistic concepts and technological proficiency.

General Education Categories:

Grading Scheme (Select one below):

☒ A – F  
☐ Credit/No Credit  
☐ Optional (Student's Choice)

Repeatable for up to 6 units

Total Completions 2

Multiple Enrollment in Same Semester Y/N

Course Level:

☒ Undergraduate  
☐ Post-Baccalaureate

**3. Mode of Instruction (Hours per Unit are defaulted)****Hegis Code(s)** \_\_\_\_\_  
(Provided by the Provost Office)**Existing****Proposed**

	Units	Hours Per Unit	Default Section Size	Graded		Units	Hours Per Unit	Default Section Size	Graded	CS No. (filled out by Provost Office)
Lecture		1			Lecture		1			
Seminar		1			Seminar		1			
Lab	3	3	24	X	Lab		3			
Activity		2			Activity	3	2	24	X	
Field Studies					Field Studies					
Indep Study					Indep Study					
Other blank					Other blank					
Online					Online					

**4. Course Attributes:**

**General Education Categories:** All courses with GE category notations (including deletions) must be submitted to the GE website: <http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.

**A (English Language, Communication, Critical Thinking)**

- A-1 Oral Communication
- A-2 English Writing
- A-3 Critical Thinking

**B (Mathematics, Sciences & Technology)**

- B-1 Physical Sciences
- B-2 Life Sciences – Biology
- B-3 Mathematics – Mathematics and Applications
- B-4 Computers and Information Technology

**C (Fine Arts, Literature, Languages & Cultures)**

- C-1 Art
- C-2 Literature Courses
- C-3a Language
- C-3b Multicultural

**D (Social Perspectives)****E (Human Psychological and Physiological Perspectives)****UDIGE/INTD Interdisciplinary****Meets University Writing Requirement (Graduation Writing Assessment Requirement)****Meets University Language Requirement**

**American Institutions, Title V Section 40404:** Government US Constitution US History

Regarding Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

**Service Learning Course** (Approval from the Center for Community Engagement must be received before you can request this course attribute).

**Online Course** (Answer YES if the course is ALWAYS delivered online).

**5. Justification and Requirements for the Course.** *[Make a brief statement to justify the need for the course]*

**OLD**

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.

Requirement for the Major/Minor

X Elective for the Major/Minor

Free Elective

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**Submit Program Modification if this course changes your program.**

**6. Student Learning Outcomes.** (List in numerical order. Please refer to the Curriculum Committee's "Learning Outcomes" guideline for measurable outcomes that reflect elements of Bloom's Taxonomy: <http://senate.csuci.edu/comm/curriculum/resources.htm>. The committee recommends 4 to 8 student learning outcomes, unless governed by an external agency (e.g., Nursing).

Upon completion of the course, the student will be able to:

**OLD**

- 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.

Upon completion of the course, the student will be able to:

**NEW**

- Describe the history of moving images including past processes and current concerns, as they relate to their own creative works
- Demonstrate familiarity with industry-standard production techniques including chroma keying, lighting, color correction, and motion tracking
- Create original time-based artworks using industry-standard tools and techniques
- Understand all phases of video production, including

- 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.

#### pre-production, production and post-production

- Assess the technical and conceptual strength of personal work and contemporary works of time-based artworks

### 7. Course Content in Outline Form. (Be as brief as possible, but use as much space as necessary)

#### OLD

- 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

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  - A. Filters
  - B. Background plates

- C. Virtual terrain prior
- D. Digital paint
- VI. Layers and transparency
  - 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.

- C. Virtual terrain prior
- D. Digital paint
- VI. Layers and transparency
  - A. Color keying,
  - B. Multiple alpha channels
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  - A. Image morphing
  - B. Fabrication of time and space
  - C. Image augmentation
  - D. Flashes, flames, explosions, disintegration
- X. Non-linear compositing.
  - A. Static Images
  - B. Image layering
  - C. Analog conversion
  - D. Visual transitions
- E. Digital audio
- XI. Digital rendering for final output

Does this course content overlap with a course offered in your academic program? Yes ☐ No ☒ X  
 If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? Yes ☐ No ☒ X  
 If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs' signatures.

**8. Cross-listed Courses (Please note each prefix in item No. 1) Beyond three disciplines consult with the Curriculum Committee.**

- A. List cross-listed courses (Signature of Academic Chair(s) of the other academic area(s) is required).
- B. List each cross-listed prefix for the course:
- C. Program responsible for staffing: ART

**9. References. [Provide 3-5 references]**

**OLD**

Brenneis, Lisa. *Visual Quickpro Guide: Final Cut Pro*, Berkeley: Peachpit Press 2002  
 Bolante, Antony. *Visual Quickpro Guide: After Effects 5*. Berkeley: Peachpit 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

**NEW**

Manovich, Lev. *Software Takes Command*. Bloomsbury Academic, 2013  
 Rombes, Nicholas. *Cinema in the Digital Age*. Wallflower Press, 2009

**10. Tenure Track Faculty qualified to teach this course.**

**Jack Reilly, MFA, Professor of Fine Arts**

**Luke Matjas, MFA, Associate Professor of Fine Arts**

**11. Requested Effective Date or First Semester offered: Fall 2104**

**12. New Resource Requested: Yes ☐ No ☒**

**If YES, list the resources needed.**

**A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)**

☐

**B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)**

☐

**C. Facility/Space/Transportation Needs:**

☐

**D. Lab Fee Requested: Yes ☐ No ☐ (Lab fee requests should be directed to the Student Fee Committee)**

**E. Other.**

☐

**13. Will this course modification alter any degree, credential, certificate, or minor in your program? Yes ☐ No ☒**

If, YES attach a program update or program modification form for all programs affected.

Priority deadline for New Minors and Programs: **October 1, 2013** of preceding year.

Priority deadline for Course Proposals and Modifications: **October 15, 2013**.

Last day to submit forms to be considered during the current academic year: **April 15<sup>th</sup>**.

Luke Matjas

**11/26/13**

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Proposer(s) of Course Modification

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Date

Type in name. Signatures will be collected after Curriculum approval.

# Approval Sheet

**Course:** [REDACTED]

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

The CI program review process includes a report from the respective department/program on its progress toward accessibility requirement compliance. By signing below, I acknowledge the importance of incorporating accessibility in course design.

Program Chair		
Signature		Date
Program Chair		
Signature		Date
Program Chair		
Signature		Date
General Education Chair		
Signature		Date
Center for Intl Affairs Director		
Signature		Date
Center for Integrative Studies Director		
Signature		Date
Center for Multicultural Engagement Director		
Signature		Date
Center for Civic Engagement and Service Learning Director		
Signature		Date
Curriculum Chair		
Signature		Date
AVP		
Signature		Date