

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; REV 12.5.13

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.]

☒ Course title	☒ Course Content
☐ Prefix/suffix	☒ Course Learning Outcomes
☐ Course number	☒ References
☐ Units	☐ GE
☐ Staffing formula and enrollment limits	☐ Other
☐ Prerequisites/Corequisites	☐ Reactivate Course
☒ Catalog description	
☐ Mode of Instruction	

Justification: Course title and description are updated here to reflect the continuing changes in the media industry. "Compositing" is removed because the subject is quite lengthy, and it is actually taught in the second class (Art 322). 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# 312
 Title **DIGITAL MEDIA ART: TIME-BASED IMAGING AND COMPOSITING** Units (3)
 6 hours laboratory per week
 hours blank per week

x Prerequisites: Art 108, Art 105
☐ Consent of Instructor Required for Enrollment
☐ Corequisites:

Catalog Description (Do not use any symbols):

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.

General Education Categories:

Grading Scheme (Select one below):

☒ A – F

☐ Credit/No Credit

☐ Optional (Student's Choice)

Repeatable for up to units

Total Completions

Multiple Enrollment in Same Semester Y/N

Course Level:

☒ Undergraduate

☐ Post-Baccalaureate

☐ Graduate

NEW

Prefix ART Course# 312
 Title **DIGITAL MEDIA ART: TIME-BASED IMAGING** Units (3)
 6 hours activity per week
 hours blank per week

X Prerequisites: Art 108, Art 105
☐ Consent of Instructor Required for Enrollment
☐ Corequisites:

Catalog Description (Do not use any symbols):

Explores the fundamentals of motion design using industry-standard software applications. Projects integrate a range of subjects including: matting, masking, animated text, audio, and visual effects, delivered across various platforms.

General Education Categories:

Grading Scheme (Select one below):

☒ A – F

☐ Credit/No Credit

☐ Optional (Student's Choice)

Repeatable for up to units

Total Completions

Multiple Enrollment in Same Semester Y/N

Course Level:

☒ Undergraduate

☐ Post-Baccalaureate

☐ Graduate

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		<u>1</u>			Lecture		<u>1</u>			
Seminar		<u>1</u>			Seminar		<u>1</u>			
Lab	<u>3</u>	<u>3</u>	<u>24</u>	X	Lab		<u>3</u>			
Activity		<u>2</u>			Activity	<u>3</u>	<u>2</u>	<u>24</u>	<u>X</u>	
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 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.

☐ Requirement for the Major/Minor
☒ Elective for the Major/Minor
☐ Free Elective

NEW

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.

☐ Requirement for the Major/Minor
☒ Elective for the Major/Minor
☐ Free Elective

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

- o Develop time-based projects that integrate traditional art techniques with digital art technologies.
- o Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- o Demonstrate familiarity with the high-tech environment while working with specialized software technologies
- o Demonstrate proficiency working with emerging digital technology in the development of digitally generated animation projects.

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

NEW

- Describe the key phases in the history of the moving image, from early analogue techniques to contemporary digital practices
- Effectively apply artistic fundamentals of time and motion to solve a range of design problems
- Demonstrate proficiency with the industry-standard tools and techniques used to create dynamic motion-based designs
- Apply artistic methodologies and visual storytelling techniques in creating innovative works of screen-based art and motion design
- Assess the technical and conceptual strength of personal work and contemporary works of time-based design

- o Express, through the process of artistic production, personal ideas and artistic statements in relation to diverse global events.

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

OLD

- 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

NEW

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 - A. Written statements
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 - B. Hand-drawn imagery
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- III. Conversion of video into digital "film strips"
 - A. Compression formats
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- IV. Experimentation in image development, manipulation and modification.
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- 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

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

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

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.

NEW

Betancourt, Michael. *The History of Motion Graphics*. Willside Press, 2013
 Galloway, Alexander. *The Interface Effect*. Polity, 2012
 Perkins, Chad. *The After Effects Illusionist: All the Effects in One Complete Guide*. Focal Press, 2012
 Braha, Yael. *Creative Motion Graphic Titling for Film, Video, and the Web: Dynamic Motion Graphic Title Design*. Focal Press, 2010

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 2014

12. New Resource Requested: Yes ☐ No ☒ X
 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 ☒ X
 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 15th**.

Luke Matjas

11/26/13

Proposer(s) of Course Modification

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