

Professor Bill Gorcica
Tuesdays and Thursdays, 6:30pm - 9:15pm
Kiehle 105

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ART 381 Gorcica

**Advanced
Computer Studio
Fall 2009**

Course Overview

ART381 (Advanced Computer Studio) will provide students with the creative opportunity to work more intensively with digital tools and explore ways of integrating what they learn with traditional art making processes such as photography, sculpture and drawing. Focus will be on developing time-based and interactive works in art and design using Adobe After Effects and Flash, building works from one's strengths in art making. The history of new media and how it relates to art movements in the last century will be researched and discussed in the course as well.

Course Objectives

Emphasis in this course will be placed on:

- creating multimedia projects that address audience in public places using new media technologies
- learning to implement strategies for producing successful new media design
- figuring out creative ways to integrate traditional and new media into arts practice
- beginning to understand the technical background for multimedia production
- researching the history of new media art and its ties to other art movements

Tentative List of Projects

Approx % of Total Grade

1. Linear Sequencing Motion Graphics Project	20%
2. Non-linear Interactive Design Project	20%
3. Public Art Project using New Media Technologies	20%
4. Personal Exploration in Experimental Media Final Project	20%
5. Research Presentation on a New Media Topic	10%
6. Participation in Critiques, Discussions, Online Forums...	10%

Grading

Students are expected to attend all classes and work in the studio during assigned times, prepared with any materials necessary for particular projects. Grades will be based on productive studio work and class participation (during critiques of artwork and discussions). Please be aware that since this is a studio art class consistent attendance will be expected and will be seriously considered when compiling final grades. Please note that to grasp concepts, ample time must be spent on all art projects. Factors which will influence a grade include the following:

Well-researched Creative Problem-solving

Technical Proficiency

Proof of Adequate Understanding of Art Concepts Introduced

Professional and On-time Presentation of Projects

Effort, Personal Growth and Development

Class Participation

Grading Scale and Description

A = Excellent; performance in all aspects of the course is of the highest quality and by far exceeds that which is considered to be adequate

B = Above Average; performance in most aspects of the course exceeds that which is considered to be adequate

C = Average; performance in most aspects of the course is adequate

D = Below Average; performance in most aspects of the course is lacking

F = Failing; performance in all aspects of the course is insufficient; student has not given proof of an adequate understanding of course materials

Completing an assignment on time with all requirements met adequately constitutes an average grade of C. Evidence of thorough research and documentation of multiple solutions to a design problem can serve as justification for your grade.

Attendance Policy

More than two unexcused* absences from regularly held studio classes will make a student ineligible for a grade higher than "B."

More than three unexcused absences from regularly held studio classes will make a student ineligible for a grade higher than a "C".

More than four unexcused absences from regularly held studio classes will make a student ineligible for a grade higher than a "D."

Students are responsible for any information covered in class, including changes in syllabus or due dates.

Please inform the instructor ahead of time in case of an illness or expected absence. Late projects may be accepted but will drop one letter grade if a day late and an additional letter grade for every week late thereafter.

Required Text

There is no required text in the course. However, the following are useful references.

Bibliography

Hillman Curtis, *MTIV - Process, Inspiration and Practice for the New Media Designer*, New Riders, Indianapolis, IN, 2002.
Hillman Curtis, *On Creating Short Films for the Web*, New Riders, Indianapolis, IN, 2005.
Joshua Davis, *Flash to the Core - An Interactive Sketchbook*, New Riders, 2003.
Brendan Dawes, *Analog In, Digital Out*, New Riders, Indianapolis, IN, 2007.
Doug Easterly, *Best Practice, The Pros on Adobe Flash*, Thomson Delmar, Clifton Park, NY, 2008.
Steven Johnson, *Emergence - The Connected Lives of Ants, Brains, Cities, and Software*, Scribner, New York, 2001.
Allan Kaprow, *Assemblage, Environments & Happenings*, H. N. Abrams, New York, 1966.
Ray Kristof and Amy Satran, *Interactivity by Design*, Adobe Press, Mountain View, CA, 1995.
Peter Lunenfeld, ed., *The Digital Dialectic, New Essays on New Media*, MIT Press, Cambridge, 2001.
Colin Moock, *ActionScript for Flash MX - The Definitive Guide, 2nd edition*, O'Reilly, Sebastapol, CA, 2003.
David Morris, *Creating a Web Site with Flash: Visual QuickProject Guide*, Peachpit Press, 2005. (a bargain at \$12.99)
Trish and Chris Meyers, *Creating Motion Graphics with After Effects, 4th edition, version CS3*, Elsevier, 2008.
Casey Reas & Ben Fry, *Processing, A Programming Handbook for Visual Designers and Artists*, MIT Press, Cambridge, 2007.
Michael Rush, *New Media in Late 20th-Century Art*, Thames & Hudson, London, 1999.
Sherri Sheridan, *Developing Digital Short Films*, New Riders Publishing, Indianapolis, Indiana, 2004.
Mark Tribe & Reena Jana, *New Media Art*, Taschen, Köln, Germany, 2006.
Visual QuickStart Guides, Peachpit Press.
Adobe Classroom in a Books, Adobe Press, Mountain View, CA.

Materials

Please purchase the following as soon as possible:

USB key (Flash Disk, at least 1 GB available), blank CD-Rs or DVD-Rs, IPod or Firewire Drive as storage devices
Sketchbook (unruled, white drawing paper, 9" x 12", bound black book)

HB, 2H, 2B drawing Pencils, Black Pen, Markers

3-ring binder or Folder to hold 8.5" x 11" handouts

Assorted traditional art making materials

The above-mentioned materials will cover most of what one needs for the course. Color prints may need to be made and purchased on campus at either the Miller Center, Copies Plus in Atwood Center or in the Kiehle lab. Having a digital camera or camcorder would be helpful for the course.

General Procedures for the Computer Lab and for Use of Equipment in General

- No eating, drinking or smoking is allowed at any time.
- Use the log in the lab to record problems accurately, thereby assisting in troubleshooting.
- Always have a means for storing your work. Save often. It is to your great advantage to backup files in more than one location. You can also back up to the Data Hard Drives in the open university lab and to your own networked SCSU account.
- Use your Flash disk/USB Key solely to store files. The correct procedure for working on files is to copy necessary files to your student folder, open the copy and work on it, save all files and then re-copy all files from the student folder back onto your disk. This will be less wear and tear on your drive and will alleviate computer freezes. Eject mechanisms properly.
- Copyright laws exist for other people's artwork and ideas. Therefore, it is important to use either your own resources (original artwork, graphics, computer-generated imagery, photography or text) or those provided in the lab by the instructor for your individual graphic design projects. This will help develop your own creative problem solving skills. If you are not sure about this, ask the instructor.
- Read your student handbook regarding proper computer etiquette and legal use of university property. Never tamper with the computer system itself or with another person's files. Doing so may result in your being dismissed from the class and perhaps being directed to the university's governing body.
- Finally, if you need help, ask. The lab will be available during specified class times and during open lab hours..

Health and Safety

The use of aerosol fixative and some art materials used for this class may be hazardous to your health. All manufacturers of hazardous materials should provide the chemical content and hazards either as a product label or included instructions. Be sure that you are aware of them before using a new product. Do not spray aerosol products in the Kiehle Art building except in the designated spray booth across from the sculpture lab. If you have a question or are uncertain about a product or its proper use, please consult your professor. Additional reference materials should also be available in the main office.