Department _____Fine Arts and Art History

Course Number __FNAR 370
(will be re-numbered as FNAR 128)_____

Course Name:
Computer Art I

AREAS OF INQUIRY

CREATIVE EXPRESSIONS

This form must be submitted to the Faculty Council on Liberal Learning and Academic Life as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form.

DEADLINE FOR PROPOSALS: **16 September 2005**   **Revision deadline: November 4th, 2005**

Please answer the following questions:

Check Only One:

X This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.

◊ This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information for the department chair administrating this course.

Caroline S. Garrett, Professor of Fine Arts, departmental phone: 757-594-7930 and departmental chair, Betty Anglin, Fine Arts and Art History

2. In any given semester, how many sections of this course is your department willing to offer?

Two

   3.   Why is this course being offered/what is it designed to achieve(Course purpose/goal)?

This course offers the conceptual tools with which to interpret and evaluate imagery and iconography and its impact on information and communication. As a "hands-on" course, *Computer Art I* demands that the student apply his or her own creative process using computer generated art to demonstrate the extent of their understanding of concepts covered. The student will learn basic skills for software programs in order to generate their artwork. This course is essential in the development of visual literacy, which is the ability to read and interpret images and to understand how imagery influences our language and thinking.

   ➢   Goals for the course include three areas necessary in developing visual literacy:

❖ Creative Application of response to historical examples

❖ Analytical

❖ Evaluative

➢ Because the objective of this course involves creative projects applying computer techniques, an understanding of fundamental visual concepts must be demonstrated in the application. The primary concepts are:

➢ Composition as it applies to point of view, quite literally the perspective.

➢ Color as it applies to manipulation of emotion and psychology.

➢ Design by design or default?

➢ Presentation of a finished product as the tool of persuasion., during which there is discourse on the effectiveness of the student's work and a return to historical examples in seeking models of excellence, or models of failure *vis a vis* the intentions of the originator or the demands of its culture.

Check the objectives below that the course will address. The first objective is required and every proposal must include at least one more objective from the list below.

X Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural and/or

psychological issues (**required)**

◊ Discuss the life of creative expressions and/or their originators

X Compare the role and/or meaning of creative expressions among cultures and/or historical periods

◊ Distinguish multiple approaches toward comprehending, creating, and evaluating creative works

X Apply technical language in developing original ideas or argument

X Demonstrate skills necessary to produce works of creative expression

4. Briefly explain how this class addresses the above objectives. A course may cover more than two objectives.

a.) The Computer Art course uses examples of successful and less-than-successful projects created by the Old Masters, graphic designers, digital artists,conceptual artists, and other non-Western European cultural attitudes to depict graphically how composition, color, design, and presentation of a piece of work contributed to informing and influencing the viewer. Examples of artwork are accessed through DVD's, Web CT, slides, and Power Point presentations. In discussing the visual impact of the work, cultural context, philosophical or aesthetic concerns will be considered, in which case a broader vision of a society or nationality is presented through video, DVD or other multi-media.

Examination by imitation and alteration as well as original solutions created by the student are applied in two ways:

(a) the student will alter the existing artwork of a recognized master (see projects for "Light Sources", "Truth or Fiction?", and "Masters of Illusion")

(b) the student will extrapolate from other artists' works by creating an original response to a problem (see projects for "Self-Portrait", "The Language of Color" , during which context is emphasized through the influence of cultural settings and historical periods.

There will be at least one assignment for which research of a non-Western culture is required. (See project, "The Five Elements").

b.) Apply technical language in developing original ideas

In order to discuss how to improve one's work technically, a significant concern for any person seeking to communicate visually, the student must become conversant with the tools used in Adobe Photoshop and/or Adobe Illustrator. A necessary by-product of the Computer Art I course is that it offers technical instruction.

c.)Demonstrate skills necessary to produce works of creative expression

The student must master enough technical control of the tools of the Adobe Photoshop and /or Adboe Illustrator programs in order to create the assignments. The student must defend his or her work based on the criteria for success as defined by fulfilling the needs of the assignment and by achieving an aesthetic which complements and augments the content of the assignment. Critiques are generated by feedback from both peers and instructor and, as critiques are a necessary factor of artistic life, they constitute roughly one-fifth of time spent in class sessions.

5. Course Assessment: **Identify how this course will accomplish the above objectives (choose at least one).**

X Participating in class discussion and debate

◊ Engaging in teamwork and other collaborative exercises

◊ Writing analytical or evaluative papers, perhaps incorporating original research

◊ Making oral presentations

X Creating an artistic product or a performance

◊ Participating in fieldwork

◊ Other means – please identify

Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished. See attached syllabus.

8. Please identify and explain if this course contributes to the Foundations of Liberal Learning expectations for:

◊ Oral Communication Literacy:

◊ Visual Communication Literacy = learning to read imagery and discerning its impact on the receiving of information through direct, hands-on experience: i.e.: the student will be creating art, using text and image and manipulation of the image using selected software programs.

Since the advent of moveable type in the 15th Century and the explosive effect which Gutenberg's invention had on Western civilization, educators have understandably put literacy as the top priority for development of a culture. For the next 400 years, societies relied on the ability of its populace to read for its self-improvement through better governments and healthier economies. Then, in the late 19th Century, photography re-introduced the image as a compelling informant of the public. Pictures "worth a thousand words" were used to augment the power and credibility of the printed word. Today we are reeling from information glut with an overload of words, images and iconographic communication. A critical look at the effects of imagery and icons by employing one's own ability to create images is the objective of Computer Art. Before photography and computer software programs were invented, the untrained artist was challenged mightily in creating images that could rival realism. Photography and the computer have made this course possible and its goals of visual literacy relevant to the thinking person. To quote from "The Language of Photography" , an eight part DVD series produced for educators:

"Movies, magazines, TV, billboards, the Web—the world is filled with captivating images competing for viewers' attention. Not surprisingly, citizens of the Global Village are experiencing a growing need for visual lieteracy: the ability to read between the lines and extract meaning from that daily bombardment." Quote fom the description of "Introduction to Photography and Visual Literacy" by the catalog of Films for the Humanities and Sciences, www.film.com.

◊ Information Literacy:

◊ Writing Literacy:

9. Explain how this course connects to Vision 2010 – the CNU Strategic Plan.

Computer Art 128 (old catalog number Computer Art 370) Under "A Vital Curriculum", the course will support learning that cultivates critical and innovative thinking. It will foster independent student learning. And connect liberal learning to ethical conduct and civic responsibility by involving the student in creating what may be viewed as propaganda – the nature of propaganda in itself is a topic to understand.

The student will become literate visually, which is a new insight into understanding literacy for many.

This course promotes learning that treats knowledge as influenced by technology rather than the other way around.

The challenge of developing publicity which visually reflects accuracy of information while creating an appealing aesthetic requires that the student use skills from many disciplines. Thus, writing, research, and design must collaborate.

This course will create the demand for a personal aesthetic to develop. The student will begin to see the importance of visual information around him/her and will need to consider how this powerful tool of sight can be used to enhance or enslave life.

If seeing is believing, this course has the objective, if not the responsibility, to guide the student to the realization that there is a choice to be made in terms of where we place our trust : in the world of hype with alluring ads and PR, where do we look for that which we want to be a part of? The student will experience an introduction to the arts of persuasive imagery and words and will begin to come to some of his/her own conclusions about the future of art and technology.

Submission Checklist:

By the deadline, submit a packet with the following documents to the Assistant Dean for Liberal Learning. Please submit in electronic and hard copy form.

_____ Area of Inquiry Course Proposal Form

_____ Syllabus for the Course

_____ Undergraduate Curriculum Committee Course Proposal Form

Computer Art I:
Increasing visual literacy through computer generated art
Christopher Newport University
Department of Fine Arts and Art History

Professor: Caroline S. Garrett
M/W 1-4 PM
Room A 184 Ferguson Center Mac Lab
Office Hours: Mac Lab from 4-5 M-Th
Or by appointment in Room 207, Ferguson Center
garrett@cnu.edu

Computer Art I: Cubescape by Caroline S. Garrett

Overview: With the coming of the digital age has also come the exponential possibility in creating visual expression, some of which is art. Becoming visually literate is as important as being literate linguistically, as this course will help you to understand. The advent of the camera changed not just the face of fine art but its *raison d'etre*. No less is this true with the computer and its image-creating, image-managing programs. Underneath what you see there is a structure if, indeed, you are to experience comprehension, and not just technological skill. This course will give your vision structure. It will demand that you develop certain skills, and it will require that you begin to see the powerful potential behind the images or image-text that your eyes drink in even before you know that you took a visual sip.

Rationale this course:
In the late 19th Century, photography re-introduced the image as a compelling informant of the public. Pictures "worth a thousand words" were used to augment the power and credibility of the printed word. Today we are reeling from information glut with an overload of words, images and iconographic communication. A critical look at the effects of imagery and icons by employing one's own ability to create images is the objective of Computer Art. Before photography and computer software programs were invented, the untrained artist was challenged mightily in creating images that could rival realism. Photography and the computer have made this course possible and its goals of visual literacy relevant to the thinking person.

This course is about the meaning of images, and how they are manipulated to give desired effects. It is about interpreting what we see as much as it is about digital technology, although some class-time is devoted to instruction in developing computer skills. Computer Art I is designed to achieve visual literacy through altering, interpreting, analyzing, and creating artwork by both the great masters and the students themselves to the end that the effect of visual information is apprehended.

Goals for the course include three areas necessary in developing visual literacy:

❖ Creative application of response to historical examples

❖ Analytical: viewing both historically significant work so of art and student projects with an eye for seeing the illusionist devices used to achieve certain effects

❖ Evaluative: writing observations of effectiveness of choices of imagery and its subsequent impact.

❖ Because the objective of this course involves creative projects using applied computer art, it is essential that an understanding of fundamental visual concepts be demonstrated in the application. The primary concepts are:

➢ Composition as it applies to point of view, quite literally the perspective.

➢ Color as it applies to manipulation of emotion and psychology.

➢ Design by design or default?

➢ Presentation of a finished product as the tool of persuasion, during which there is discourse on the effectiveness of the student's work and a return to historical examples in seeking models of excellence, or models of failure *vis a vis* the intentions of the originator or the demands of its culture.

Portrait by Van Gogh

Technical skills covered will include the following:

SKILLS-RELATED OUTCOMES:

- File management
- Levels, curves, shadow/highlights adjustments
- Color balance and hue/saturation adjustments
- Selection tools: the lasso, magic wand, pen tools, masking
- Re-touching images
- Cropping and transformation
- Filters
- Layering

Textbook and reading requirements:

Instructor will hand out specific articles from a variety to sources, including, but not limited to:

A Basic History of Western Art
Seventh Edition
By H.W. Janson and Anthony F. Janson
Publisher: Pearson Prentice Hall
Copyright: 2006
ISBN: 0-13-191607-6

Exploring Art, A Global, Thematic Approach
by Margaret Lazzari and Dona Schlesier
Publisher: Clark Baxter
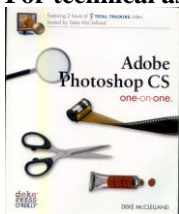**Copyright 2005, Thomson Learning, Inc**
ISBN 0-534-62568-1

ARTFORMS
Seventh Edition
By Duane Preble and Sarah Preble
Copyright: 2004
Publisher: Pearson Prentice Hall
ISBN: 0-13-183090-2

Art and Symbols, Images of Power and Wisdom
By James Wasserman
Publisher: Destiny Books
Copyright 1993
ISBN: 0-89281-415-2

For technical assistance: Recommended but not required:

Adobe Photoshop CS, One-on-One

Adobe Photoshop CS, One-on-One, by Deke Mc Clelland, Deke Press, O'Reilly Media, Inc., February 2004, First Edition

Discussions in class will be based on readings from handouts and viewing of the following series:

The Language of Photography
A series of eight 30 minute DVD's which address the following:
Visual literacy
Decoding images
Story-telling
Persuasion and propaganda
Ethical issues in photography

COURSE AGENDA/SCHEDULE

Critique Projects: All critique projects must be mounted with a two-inch border all around on black foam core (in your packet from the CNU bookstore), flapped with tissue/tracing paper (also in your packet from CNU bookstore) and submitted at the beginning of class on due date. Late work is not accepted. There will be a demo on mounting your artwork for critiques.

Preparation: Before embarking on your projects, you must create your own image bank. You may do this in one of two ways: with a disposable camera /get prints for scanning the images (you *may also have the photo lab create a CD-Rom of your images however they are too low in resolution/size to be of much use for our purposes when you go to print out your images)* Or with a digital camera and a USB cable or a smart card reader to transfer the image directly into your folder on the computer. There will be demos for both options.

Proposed projects* due dates to be announced:

Week 1-2: Introduction to Visual Literacy: The role of Photography
 Technical skill: Using the file browser
Assignment: create an image bank with contact sheets

Week 3-4: "Light Sources"
Lighting: the uses of Light and Dark:
Video: Gombrich on *Light and Shadow*
View Ansel Adams, Edward Weston, Rembrandt, Caravaggio, Artemisia Gentileschi, Judith Leyster, George de La Tour

Assignment: Chose an image from Judith Leyster, Rembrandt, Artemisia Gentileschi, George de la tour, or Michelangelo's Libyan Sibyl (images provided)
Change the light Source
Analyze the effect
Group critique and discussion on Chiaroscuro and interpretative elements

Week 4-5 "the Language of Color"
 Read hand-out article by Rose Gonvella from Graphic Design solutions, pp.64-65
Cultural meanings and context
Assignment:
Select one of the images provided by instructor and change its cultural influence to be
One of the following:
Mexican
Icelandic
Oceanic
Balinese
Indian (from India)
Moroccan
German

Discussion: Before and after images
Technical skills: lasso, magic want, paint bucket, tool palette

Week 6-7: "Truth or fiction?"
Environment and Society: Truth and Ethics,
View: Persuasion, Propaganda and Photography
Making Art and Recording Life
Artists: Ansel Adams, Margaret Bourke White, Picasso's Guernica, Photo-journalism, documentary making
Assignment: Add a new element to an existing environment /artwork. Make it look as though it belongs…

Technical skills: use of layers and masks.

Week 8-9-10: "Self-Portrait"
View: "Portraits and Snapshots"
View artwork by: Arcimboldo, Diego Rivera, Frida Kahlo, Hans Holbein, Rembrandt, Vincent Van Gogh, Picasso, Salvador Dali, Rene Magritte
View examples on surrealism: discussion on "Shock of the New" by Robert Hughes (hand-out) plus video clip on Surrealism

Assignment: combining surrealism with self-portrait: create your own self-portrait
Critique and discussion of success of the Surrealism and self-portrait. Poetry versus prose.
Technical skills: repeat layers, lasso, magic wand

Week 10-11-12 "Masters of Illusion"
 Perspectives: A look at the Great Masters:
Atmospheric and linear perspective: The Master of Flemalle, Hieronymous Bosch, Giotto, Massacio, Leonardo da Vinci, Raphael, Botticelli (The Renaissance quest for illusion combined art and science.)

Assignment: Images provided by instructor: artworks that uses no perspective, and add your own both visually and philosophically:
Flat artwork: Egyptian wall paintings, Early Byzantine Mosaics
Write two pages explaining what perspective you took and how you accentuated this by using visual perspective or distorted perspective.
Critique of artwork.

Week 13-14 Researching a Non-Western European influence:
Assignment: Five Chinese Elements pentagon
Combining symbols as numbers, color, and imagery.
Critique. Discussion of Chinese five elements versus Buddhist and Hindu five elements. Review of Platonic solids.

Week 15: Final Project
Research a period in Western history of art, literature and music from Renaissance through 21st Century.
Choose an example of literature, music and art, which reflect the principles and concepts exploited during the specific period you selected.

Create a PowerPoint Presentation: Oral and visual
Be prepared to play examples of music, read samples of literature and show imagery of your period. Show how a certain concept is carried throughout a particular period in the three diverse art forms. Analyze where concepts and concerns overlap and where they may differ.
Due final exam day.
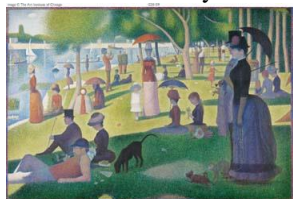
*The professor may adjust this schedule/ agenda during the semester. She will give notice of revisions if this should occur.

For supplies, see attached list. All supplies have been ordered for your convenience through the CNU Bookstore. You will receive a substantial discount.
- 6 major projects, **created primarily in the university lab**, printed and mounted as required, for presentation at critiques
- **No late projects**: if you miss a critique, but turn in a project on time, it will cost your project a full grade point
- Binder or "portfolio" sketchbook (see supplies) for journaling notes and weekly assignments
- Attendance and promptness is mandatory

- Honor Code is in effect at all times
- Use of images that are yours alone *or copyright free only as discussed in class*
- When using text, always site your source and properly document
- Any student with a diagnosed learning disability should notify me so that arrangements can be made.

Attendance

Three absences excused or unexcused. The fourth absence will cause your grad to lower by ONE GRADE point. Eight absences will result in a failing grade.
Arriving to class late beyond five minutes into the class time, forgetting to sign attendance sheet, or leaving early will be counted as an absence.

What to do if you miss a class:

If you are late or miss a day, you must contact another student for notes. I will not repeat the lecture nor will I instruct anyone separately from the class after the lecture has begun. It is your responsibility to obtain the information and assignments you miss.
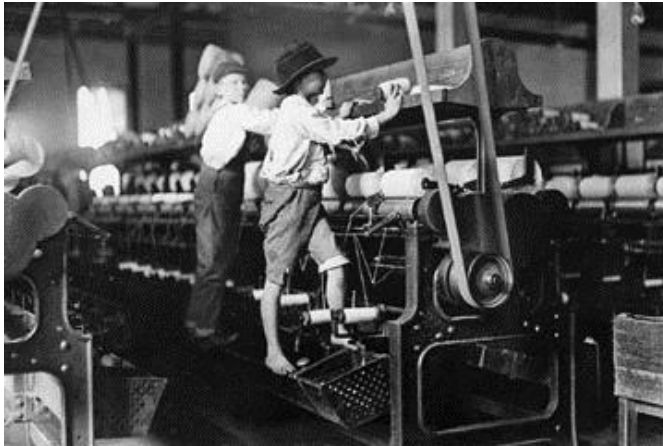
Grading: **Photo,** Margaret Bourke White

All projects are evaluated with regard to Originality **O .** Effort **E,** and Craftsmanship **C and S** is overall success of project.
See handout for a fuller explanation of grades.
A = Excellent OECS
B = Good OECS
C = Fair OECS
D = unsatisfactory OECS
F = back up, try again, or re-access yourself.

Final grade evaluation percentages:
Critiqued Projects worth 60 points towards your final (60 % of final)
Class attendance and homework based on lessons in textbook worth 20 points (20%)
Sketchbook/journal worth 15 points (15%)
Final exam project or written worth 5 points (5%)
Total of 100% for final grade

Problem shooting:

You are responsible for getting all information, which you missed due to your absence. *Once you have met all of your responsibilities, your success at CNU is very important. . I invite you to see me at any time that I can be of assistance in helping you with the course material. Therefore, if you have good attendance and class participation, but seem to be having problems with this course, I may notify the Academic Advising Center. Someone from there may contact you to help you determine what help you need to succeed. You will be sent a copy of the referral form.*

Assessment of Outcomes for Computer Art I:

1. Verbal and written critiques by the instructor, with grades on the projects and presentations
2. Written critiques by students/peer group
3. Level of confidence and mastery of technical skills as evidenced by the success of the projects
4. Deadlines must be met, as in the world of business
5. Evaluation forms are handed out for the student to fill out at mid-term and again at end of term by the student of their own progress and measure of learning
6. Weekly Quiz on required reading.
7. Participation and attendance
8. Student exhibition of work: are your works selected for display, if not what can be done to bring up the quality of aesthetics or design or application of skills needed?

Review of Christopher Newport University Honor Code:
"On my honor, I will maintain the highest possible standards of honesty, integrity and personal responsibility. This means that I will not lie, cheat or steal and as a member of the academic community, I am committed to creating an environment of respect and mutual trust."

Review of Plagiarism:
Plagiarism is the stealing of passing off as your own the writings, or ideas of someone else. Examples of plagiarism include, but are not limited to quoting, summarizing or paraphrasing ideas without giving credit to their source and submitting as your own work that which comes from an outside source, to the extent that the work is no longer your own work.
COMPUTER ART: You MUST use your own images or only those images that are copyright free when doing your class projects.

Does this proposal affect Liberal Learning requirements?   Yes __X___   No _____

1.   Title of Course: Computer Art I

        Proposed Course Number (cleared with Registrar): FNAR 128

        Prerequisite Courses:
        (if you require a minimum acceptable grade greater than the default of D- , please indicate the grade
        you require)   _____

        Catalogue Description (including credits, lecture, and lab hours):
         "Course introduces students to the field of computer graphics to build technical and creative skills related to computer generated imagery." Page 76 *2005-2006 Undergarduate Catalog*

        <u>Where is the appropriate place to say that I believe this description should be changed to read:</u>

        "This course is a critical look at the effects of imagery and icons by employing one's own ability to create images. Before photography and computer software programs were invented, the untrained artist was challenged mightily in creating images that could rival realism. Photography and the computer have made this course possible and its goals of visual literacy relevant to the thinking person."

        Is the course cross-listed? If so, what is the number of the other course? No

        **A proposed syllabus, including complete text and/or reference information, as well
        as any relevant information to this decision, must be appended.
        NOTE: All affected department chairs must sign approval on last page.

2.   For whom is the course primarily intended? Explain why it should be added to the curriculum.
The course is primarily intended for those interested in learning about creating art using the computer. It is not limited to Fine Art and Art History majors or minors.

3.   If this course is required, append a description of how the course fits into the curriculum. Indicate how
        it affects hours required for graduation. N/A

4.   Has this course been offered previously as a special topics course? Yes If so, when? For the past academic
        years of 2003-2004, 2004-2005 and Fall of 2005 What course number was used? FNAR 370

5.   Has this course, or one closely related to it, been offered at CNU previously? Yes
        If so, is that course currently being offered? Yes, but the proposed course number has changed to better fit the
        level of instruction . It is now FNAR 128, which is a Freshman or introductory level course. How does the
        proposed course differ? N/A When is the last term the old course will be offered? Fall 2005

6.   What is the anticipated enrollment per offering for the next three years?
                During which term will this course first be offered?
                        Fall 20_06_ 13 students Spring 20_06 _ 26 students (2 sessions, 13 computers available
                per class session)   Summer 20_06 no plans to offer next summer

                During which semesters will this course regularly be offered? Fall Spring
                        Fall 20_06__   Spring 20_07__   Summer 20___

                Print in the __2006-2007_____ (academic year) Undergraduate Catalog.

7. How will the course be staffed?
By the Fine Arts Department faculty, specifically Professor Caroline Garrett.

8. Does the course involve a particular classroom, special equipment, or costs beyond those usually associated with a course at CNU? If so, please explain.
   Yes. It must be taught in the Mac Lab in Ferguson Art Center, Room Ferguson 184-A

9. Is the course repeatable for additional credit? If so, is there a limit to the number of times the course can be repeated? No (e.g., applied music courses)

10. If this course is for an Area of Inquiry

   a. Identify the Area of Inquiry   __Creative Expressions_____

      b.   Demonstrate how your course will meet the objectives of this Area of Inquiry

      This course is truly across-the-curriculum, Technical skills are of little value without content and content is produced by any discipline when the demand to reach the public. In the age of electronic media, content includes imagery and must be seen for both its powers and limitations, visual literacy. Computer Art I assignments are designed to inspire understanding of visual precepts while revealing deeper questions into ethical uses of representational art and of the powers of persuasion and propaganda as well as of prejudices instilled into a cultural orientation. Once the eye of the beholder has been opened, the habit of analysis of what one sees is established. The steps in creating imagery for public consumption remain the same: (a) organization and analysis of information gathered, (b) application of skills, (c) manipulation of visual information and its emotive power over the public, and (d) evaluation of one's own role of responsibility in the uses and abuses of propaganda and persuasion through electronic media.

This course was approved by:
(Liberal learning core courses must be reviewed by BOTH academic Deans.)   *Concur*   *Do Not*
                                                                                              Concur**

			Concur	Do Not Concur
Department(s): (1)	_____	Date: _____	☐	☐
(2)	_____	Date: _____	☐	☐
College Curriculum Committee:	_____	Date: _____	☐	☐
Dean:	_____	Date: _____	☐	☐
Dean:	_____	Date: _____	☐	☐
Undergraduate Curriculum Committee:	_____	Date: _____	☐	☐

Changes to the Liberal Learning requirements must be reviewed by the Faculty Senate.

Faculty Senate President:	_____	Date: _____	☐	☐
Provost	_____	Date: _____	☐	☐

Distribution by Provost Office following approval:
Department Chair(s), UCC Chair, Deans, Registrar

*** If "Do Not Concur" is checked, please attach a statement of explanation.*

Rev. 03/20/05