Pratt DDA Syllabus

Catalog Code	DDA201	
Course Title	Digital Arts Technical Workshop	
Course Credits	2	
Year & Term	Fall 2006	
Section	01	02
Location & Time	ARC E-16, Thu. 2-3:50 PM	ARC E-16, Tue. 10-11:50 AM
Instructor	Prof. Rick Barry	Prof. Carla Gannis
Required	Required	
Prerequisites	FDN 180, 181	
Department	Department of Digital Arts	
Chairperson	Peter Patchen	
School	School of Art and Design	
Instructor's eMail	rick@pratt.edu	carlagannis@gmail.com
Web Site	http://web.mac.com/rbarry/iWeb	www.carlagannis.com
Instructor's Office Phone	7i8-399-4272	718-636-3411
Instructor's Alternative Phone	Please contact via email	Please contact via email
Best times to call	During office hours	
Office Hours	Thu, 4-5 PM by appointment	Tue, 1-2 PM by appointment
Office Location	ARC E-5	ARC F-11
Syllabus Version Date	Aug 26, 2006	

Bulletin Description of Course

This course will introduce the fundamental concepts and techniques in computer-based graphics. In addition to an overview of digital arts concepts and terminology, the course will include hands-on exercises demonstrating digital arts procedures and techniques.

Detailed Description

In this introductory level course, students will learn how to use the computer as a creative tool for 2-dimensional imaging. A variety of electronic imaging tools and techniques will be demonstrated and taught. Utilizing this knowledge and skill, students will explore, develop, and refine their own visual style, or "voice." In addition to hands-on procedures and techniques, students will learn digital graphics concepts.

This course will entail (1) introduction to and analysis of contemporary digital and transmedia art (2) exploration of the basic components of 2D digital art and design– text; vector and raster graphics; web and page layout, (3) in class and outside of class assignments that involve digital techniques (as well as traditional methods as appropriate). Students will be encouraged to explore new aesthetic vocabularies using the tools of Photoshop, Illustrator, and InDesign.

Course Goals

A key objective of this course is to help students develop and refine their own visual style, or "voice" while learning the concepts and skills of digital imaging. Ultimately any digital tool, like an analog one, should be used as a means to an end in creative production – to convey a vital emotion, idea, or concept. The emphasis in this class will be to demonstrate how artists incorporate digital processes and content into their art. In the process, students will learn to apply thoughtful and intelligent counterpoint to purely commercial uses of these technologies. Students will build on their existing aesthetic and conceptual foundations and will learn to implement their ideas with digital tools and techniques.

Student Learning Objectives

The following course outcomes indicate competencies and measurable skills that students develop as a result of completing this course: Creation of raster and vector imagery, text, and page-layouts. The ability to discuss and articulate concepts and options related to digital art creation.

Course Schedule
WEEK 1 (8/29)
Introductions
    Procedures in the Lab, etc.
    Hardware and software in the Lab
    Overview of the course

Flashback|Scanfoward Conversation http://www.carlagannis.com/Artists/pages/MemlingLux.html
    Comparing and contrasting art historical works with digitally produced contemporary art.

Understanding desktop graphic formats
    Raster and vector graphics.
    Graphic file formats. Raster imaging introduced.

Assignment #1:
    A. Purchase required materials. **See** Textbooks, Readings, & Materials **p6** of this syllabus.
    B. Research one contemporary artist from **Artist Research Sources** (handout). Write a one-page evaluation and/or critique of one of these artists' works (you can select any artist you find in the Digital Art Representation section of this handout. Why is his/her work topical? What ideas, both through form and content, are they exploring? How does their work relate to traditional art forms or the works of earlier artists? How does it define, critique, or embrace the future? Do you respond (or NOT respond) to its content, its construction, its aesthetics, or its storyline?
    C. Arrive to second class with a piece of art you've produced that best represents your style and aesthetic. Note that this piece of art can be any media or form including drawing, painting, sculpture, music, or digital.

Reading #1: Course Reference Booket - *The Computer in the Visual Arts,* Chapter 1 "Computers and Computer Art: A Brief History" (pp 2-34)

WEEK 2 (9/05)
Assignment #1, parts B and C due at the beginning of class.

Digitizing and Image Manipulation
    Digitizing methods; scanners, video capture, etc.
Image Processing
    Resampling, resizing, translating, transferring
Image Enhancement
    Retouching, enhancing, refining, gamma scale adjustment
Image Transformation
    Special effects, filters, image mapping, hand rendering

Open workshop: Using a scanner w/ digitizing & imaging software

Assignment #2: Scan sketches and capture photographic images for use in future assignments

Reading #2: Course Reference Booket - "*The Computer in the Visual Arts,*" Chapter 2 "Digital Painting & Photoediting- 2D raster Graphics" (pp 71-83)

WEEK 3 (9/12)
Instructor comments given to students for Assignment #1.

The Photographic Image in Digital Art and Design
    Using photography as a basis for visual expression
The photographic image in digital form
    Scanned photos vs. digital photos, pros and cons

Taking photos to create imagery: considerations and techniques

Assignment #3 **Digital Collage**: Begin planning a digital collage that is inspired by a favorite film, song, or literary work (fiction or non-fiction). Use images and graphics that you feel are pertinent to conveying your connection with this work. Bring digital photos and sketches for this assignment to class next week. Also bring a written explanation of what you're thinking. It may be brief, but must be thoughtful, (explanation should be typed and include your name and a preliminary title for your idea). In addition to *what* you want to create based on your chosen "inspiration," explain *why* you have chosen this particular "inspiration." Are you interested in making a visual transcription or are you trying to more abstractly capture the essence, tone, mood or pathos of this film, song or book?

Reading #3:
1) "Charlie White, 6 Questions"
http://www.coolhunting.com/archives/2005/08/charlie_white_6_1.php
2) "Tom Swift's New Camera, Ready for Spaces and Spies, An Artist Turns Innovator," Clifford Ross and His Gigapixel Photography, http://www.cliffordross.com/R1/gigapixel.html
3) "The vision thing" By art critic Robert L. Pincus
http://www.signonsandiego.com/uniontrib/20060423/news_lz1a23digital.html
4) "Tipping the Point: Digital Art Becomes Art Made Digitally" by JD Jarvis
http://www.dpandi.com/essays/jarvis3.html

WEEK 4 (9/19)
Collage and image manipulation on the digital canvas

Open Workshop: using photos and sketches from Assignment #3 **Digital Collage** in art creation. Student and instructor discussions of ideas and materials.

Assignment #4: Throughout this week bring to a conclusion your collage (Assignment #3 **Digital Collage**). Think about how color and light set the mood and tone for your piece, how blur and sharpening effects can lead one through the composition. Are you trying to create an allover composition or something with a central focus? You're dealing with just one "frame" so how can you convey a vital experience in this static moment? Bring to the next class your final piece output as a digital inkjet (RGB mode) print. Scale of piece; paper texture and finish [matte, glossy, enhanced matte, etc]); as well as any other final presentation aspects for your work are left to your discretion. **Notable changes from your in class working file(s) must be visible. Quote for the day by Jasper Johns: "Take something. Do something to it. Do something else to it."

Reading #4: Handout: AES&F, essay on their "Action Half Life" series

WEEK 5 (9/26)
Student Presentations of **Digital Collage** (Assignment #s 3 & 4). Group discussion of work.

Automation
    Actions
    Batch processing
Image slicing a design layout for the web
     Optimization, file types

Assignment #5: Create a portfolio intro page or topical web page for yourself using Image Ready. Links do not need to be active, but in designing, think clear navigation style, content/layout integration, "lean" graphics (optimize!) > file types (gif, jpg, png)
*Inspiration: See Artists Websites and online projects handout, (from *Digital Art,* pp 217-218)
See: http://smithmag.us/shootingwar/chapters/chapter-1/ - a web-based "graphic novel"

Reading #5:
1) Course Reference Booket - "*The Computer in the Visual Arts,* Chapter 11 "Multimedia and Interactivity" (pp 369-412) & Chapter 12 "The World Wide Web (pp 413-438)
2) Interview with Joshua Davis:
http://www.designmuseum.org/design/joshua-davis

WEEK 6 (10/03)
Object-Oriented Imagery
    Draw/draft and other 2D vector programs
Illustrator
    Understanding object-oriented drawing
    Drawing with Bezier curves
    Understanding strokes and fills, using color
    Rendering techniques
    Working with type

Flashback Conversation: "Form and Content throughout 20th century art." We find in high Modernism, some Post-Modernism, and much political art produced in the last century a graphic and geometric sensibility – flat planes of color, reduction or banishing of modeled forms, 2 dimensional spatial dynamics. A look at Constructivism, Op Art, Minimalism, NeoGeo (Malevich, Bridget Riley, Ellsworth Kelly, Peter Halley) –and– Agitprop Poster Art (Soviet, 1920's and 30's), 80's Political Art (Barbara Kruger, Jenny Holzer, Guerilla Girls).

Open workshop: Adobe Illustrator

Assignment #6 **Midterm Project**: Begin researching a topic for a poster design – a recent scientific discovery (ex*. NYTimes/ Science Times)*, political event, new software or hardware innovation, or any other current or historical event that piques your interest. Form an opinion about your topic. Collect images and articles that pertain to your topic and begin producing analog sketches and written notes that describe, illustrate, or embody a response to the subject matter you have chosen. Bring all research material to class next week.

Reading #6**:** Course Reference Booket - "*The Computer in the Visual Arts* – Chapter 4 "Digital Design and Layout – 2D Geometric Graphics" (pp 117-151) and Chapter 5 "Electronic Color" (pp 160-178)

WEEK 7 (10/10)
Instructor Comments given to students for Assignment #5.
Student/Instructor Discussion of research topics for Assignment #6 **Midterm Project**. Review of preliminary sketches and source materials.

REVIEW FOR MIDTERM EXAM

Assignment #7: Study for midterm exam

WEEK 8 (10/17)
MIDTERM EXAM

Assignment #8: Bring to class next week all materials from Assignment #6 **Midterm Project**.

WEEK 9 (10/24)
Open workshop: From the sketches and research materials you accumulated in Assignment #6 **Midterm Project** begin work on a poster design that conveys your attitudes and emotions for your chosen topic.
Your design should include:
Typography

Both headline and body text
One or more original raster images
Painting and/or scan and/or photo
One or more original vector objects
2D or 3D
Shapes, colors, patterns, textures, typography, and characters should work together in a compelling way that expresses your content not only literally, but also visually.

Assignment #9: A print and file version of your **Midterm Project** (Assignment # 6) is to be prepared for the next class.

WEEK 10 (10/31)
Student Presentations of **Midterm Project** (Assignment #s 6,8 & 9). Group discussion of work.

Illustrator and Photoshop review. Questions – technical, theoretical, artistic?

Flashback Conversation: Artists' Books
• Dada and Surrealists works (Duchamp, Max Ernst)
• 60's Conceptual Artist publications (Sol Lewitt, Lawrence Weiner, Fluxus – Yoko Ono, George Maciunas)
• Post-conceptual & Pop works (Martin Kippenberger, Warhol)
• The beginning of Printed Matter in New York in 1976.
• The Center for Book Arts

Page Layout as a design and production environment
Introduction to Adobe InDesign

Assignment #10: Visit Printed Matter @ 535 West 22nd Street, Ground Floor, between 10th and 11th Avenues New York, NY 10011. Select one artists' book that inspires you and explain in 1 page or less what it is about the content, design, or craft that makes it outstanding.

WEEK 11(11/07)
Assignment #10 due at the beginning of class.

Desktop Typography
Golden Rules of Text Preparation
Formatting, paragraphs, tabs, etc.
Type manipulation
Kerning, leading, text wrapping, tracking
Distortion, effects

Scanforward Conversation:The importance of print presentation and packaging for your multimedia works. Creative control – Be able to produce your own DVD covers, labels, cards, show invitations, and small catalogs of your work.

Open workshop: Begin Assignment #11 **FINAL PROJECT**: Begin concept work on a narrative flipbook, accordion-fold (leporello) artists' book, cd/dvd booklet, or single page tri-fold portfolio book that portrays (atleast) one of the following:
A specific state of being
A specific mood or setting
A specific natural or supernatural force
A specific personality or attitude
A specific thing
A specific time
A specific place
A specific place in time

Description: You may create your book project based on only one item from this list. Or, you may choose to create your book based on a different item. The objective is to create distinct pages of images and text that are clearly related aesthetically, conceptually, and personally. In other words, there will be distinct pages, but with a single, common "voice." This is a print project but consider that it's viewing will be time-based. How do you compel your viewer to turn (or flip) the page? Your book must be prepared for exhibition in a professional manner suitable to the work. You are expected to consult with the instructor before presenting your completed work.

Reading #7: Course Reference Booket - "*The Computer in the Visual Arts,* Chapter 6 "Printing" (pp 185-208)

WEEK 12 (11/14)
Service bureaus, imaging and output issues
File prep. Fonts, linked files, file formats, image dimensions, printing time. Responsibilities of service bureau and customer.

Open workshop: Work on **FINAL PROJECT** (Assignment #11)

Assignment #12: Continue Work on **FINAL PROJECT** (Assignment #11)

WEEK 13 (11/28)
GUEST ARTIST or FIELD TRIP (TBA)

Assignment #13: Continue work on **FINAL PROJECT** (Assignment #11).

WEEK 14 (12/05)
Student presentation of **FINAL PROJECT**. Group discussion, critique and forum.

REVIEW FOR FINAL EXAM
Assignment #14: Study for final exam

WEEK 15 (12/12)
FINAL EXAM / FINAL CRITIQUE

Textbooks, Readings, & Materials
Textbooks:
Required
The Computer in the Visual Arts, Anne Morgan Spalter
Recommended
Digital Art, Christiane Paul
New Media in Art, Michael Rush
Adobe Photoshop CS2 Classroom in a Book
Adobe Illustrator CS2 Classroom in a Book
Adobe In Design CS2 Classroom in a Book
Real-world Adobe Photoshop
Photoshop Wow! Book
Photoshop Artistry
Adobe Photoshop for Photographers
Professional Photoshop: The Classic Guide to Color Correction
Photoshop Studio with Bert Monroy
The Art of Photoshop
The Illustrator 10 Wow! Book
Real World Adobe(R) Illustrator(R) 10
Illustrator 10: Mastering Artistic Design
Adobe Illustrator 10 - Design Professional
PhotoShop 7 and Illustrator 10: Create Great Advanced Graphics

The Adobe InDesign Guide: from Concept to Production
Real World Adobe(R) InDesign(R) 2
Digital Graphic Design

Materials:
Pen/Pencil
Sketchpad
Mass storage device or 25-40 pack of CD-Rs
*Students should be prepared to incur some expenses. Actual costs will differ widely among students. Computer output service expenses for assignment production are estimated between $25-$60.

Assignment #1 (8/29) DUE 9/05
    A. Purchase required materials. **See** Textbooks, Readings, & Materials **p6** of this syllabus.
    B. Research one contemporary artist from **Artist Research Sources** (handout). Write a one-page evaluation and/or critique of one of these artists' works. Why is his/her work topical? What ideas, both through form and content, are they exploring? How does their work relate to traditional art forms or the works of earlier artists? How does it define, critique, or embrace the future? Do you respond (or NOT respond) to its content, its construction, its aesthetics, or its storyline?
    C. Arrive to second class with a piece of art you've produced that best represents your style and aesthetic. Note that this piece of art can be any media or form including drawing, painting, sculpture, music, or digital.

Assignment #2 (9/05) DUE 9/12
Scan sketches and capture photographic images for use in future assignments

Assignment #3 (9/12) Assignment #4: (9/19) = Digital Collage Project DUE 9/26
(9/12) Begin planning a digital collage that is inspired by a favorite film, song, or literary work (fiction or non-fiction). Use images and graphics that you feel are pertinent to conveying your connection with this work. Bring digital photos and sketches for this assignment to class next week. Also bring a written explanation of what you're thinking. It may be brief, but must be thoughtful, (explanation should be typed and include your name and a preliminary title for your idea). In addition to *what* you want to create based on your chosen "inspiration," explain *why* you have chosen this particular "inspiration." Are you interested in making a visual transcription or are you trying to more abstractly capture the essence, tone, mood or pathos of this film, song or book?
(9/19) Throughout this week bring to a conclusion your collage (Assignment #3 **Digital Collage**). Think about how color and light set the mood and tone for your piece, how blur and sharpening effects can lead one through the composition. Are you trying to create an allover composition or something with a central focus? You're dealing with just one "frame" so how can you convey a vital experience in this static moment? Bring to the next class your final piece output as a digital inkjet (RGB mode) print. Scale of piece; paper texture and finish [matte, glossy, enhanced matte, etc]); as well as any other final presentation aspects for your work are left to your discretion.
**Notable changes from your in class working file(s) must be visible. Quote for the day by Jasper Johns: "Take something. Do something to it. Do something <u>else</u> to it.

Assignment #5 (9/26) DUE 10/03
Create a portfolio intro page or topical web page for yourself using Image Ready. Links do not need to be active, but in designing, think clear navigation style, content/layout integration, "lean" graphics (optimize!) > file types (gif, jpg, png)
*Inspiration: See Artists Websites and online projects handout, (from *Digital Art,* pp 217-218)
See: http://smithmag.us/shootingwar/chapters/chapter-1/ - a web-based "graphic novel"

Assignment #6 (10/03) #8 (10/17) and #9 (10/24) = Midterm Project DUE 10/31
Begin researching a topic for a poster design – a recent scientific discovery (ex. *NYTimes/ Science Times)*, political event, new software or hardware innovation, or any other current or historical event that piques your interest. Form an opinion about your topic. Collect images and articles that pertain to your topic and begin producing analog sketches and written notes that describe, illustrate, or embody a response to the subject matter you have chosen. Bring all research material to class next week.
This poster design should convey your attitudes and emotions for your chosen topic.
Your design should include:
Typography
    Both headline and body text
One or more original raster images
    Painting and/or scan and/or photo

One or more original vector objects
    2D or 3D

Shapes, colors, patterns, textures, typography, and characters should work together in a compelling way that expresses your content not only literally, but also visually.

Assignment #8 (10/17) Bring to class next week all materials from Assignment #6 Midterm Project.

Assignment #9 (10/24) A print and file version of your Midterm Project (Assignment #s 6, #8) are to be prepared for the next class.

Assignment #7 (10/10) MIDTERM EXAM 10/17
Study for midterm exam

Assignment #10 (10/31) DUE 11/07
Visit Printed Matter @ 535 West 22nd Street, Ground Floor, between 10th and 11th Avenues New York, NY 10011. Select one artists' book that inspires you and explain in 1 page or less what it is about the content, design, or craft that makes it outstanding.

Assignment #11 (11/07) #12 (11/14) and #13 (11/28) = Final Project DUE 12/05
Begin concept work on a narrative flipbook, accordion-fold (leporello) artists' book, cd/dvd booklet, or single page tri-fold portfolio book that portrays (atleast) one of the following:
    A specific state of being
    A specific mood or setting
    A specific natural or supernatural force
    A specific personality or attitude
    A specific thing
    A specific time
    A specific place
    A specific place in time

Description: You may create your book project based on only one item from this list. Or, you may choose to create your book based on a different item. The objective is to create distinct pages of images and text that are clearly related aesthetically, conceptually, and personally. In other words, there will be distinct pages, but with a single, common "voice." This is a print project but consider that it's viewing will be time-based. How do you compel your viewer to turn (or flip) the page? Your book must be prepared for exhibition in a professional manner suitable to the work. You are expected to consult with the instructor before presenting your completed work.

Assignment #12 (11/14) Continue Work on **FINAL PROJECT** (Assignment #11)

Assignment #13 (11/28) Continue Work on **FINAL PROJECT** (Assignment #11)

Assignment #14 (12/05) FINAL EXAM 12/12
Study for final exam

Assessment & Grading
Attendance: 15%
Participation: 15%
Weekly Assignments (including Midterm Project & Final Project): 60%
Midterm Exam: 5%
Final Exam: 5%

Definitions of Grades
A Excellent work, demonstrating outstanding ability, comprehension and interpretation.
B   Good work, demonstrating comprehensive knowledge of the content of the course.
C Acceptable work, demonstrating satisfactory knowledge of the content of the course.
D Less than acceptable work, demonstrating a lack of satisfactory knowledge of course content.
F Failure, fails to meet the minimum requirements of the course.

Attendance
Two late arrivals (15 min. or more) will be counted as an absence. Three absences will result in course failure. If you are experiencing difficulties or feel you are falling behind, see your instructor immediately.

Asignments Policy
All assignments are due at scheduled deadline. Late assignments will not be accepted unless there are valid extenuating circumstances. All projects should be archived.

> Archiving
> It is recommended that students purchase a portable firewire drive or make frequent CD/DVD backups. Please note that excuses for missing assignments because of lost files will not be accepted.

Course Policies
Professionalism
Students should be mindful that this course employs the computer as a professional graphics tool. Student projects will therefore be viewed by professional standards, in every respect. These factors include concept, planning, research, design development, execution, visual communication and presentation. It is suggested that students request assignments most appropriate to their abilities, whether "computer graphic," "traditional," or otherwise. Once approved, student projects will be considered professional "real-world" assignments, and viewed accordingly.

Presentation of Work
The presentation of finished projects should be made in a professional manner and form most appropriate to the assignment. In addition to pictorial and typographic considerations, text should be properly spelled and grammatically correct. Students are responsible for obtaining any proofreading assistance they may require. Where corrections may arise, they should not be readily apparent. Assignments must be delivered on time and meet the assigned objectives and requirements.

Student Planning and Progress
Students will be responsible for scheduling sufficient lab access time to properly develop and complete their work. Assignments should progress in reasonable accord with class sessions and with assigned schedules. Class participation will be extended to students who demonstrate steady progress. Students may expect to receive consideration commensurate with their own efforts. The available imaging options, their costs, preparation and turn-around requirements all play an important role in the planning, scheduling and budgeting of project assignments. Students will need to gather this information within the first 2 weeks of development in order to make timely, informed decisions.

Technical Problems
Technical delays are not acceptable reasons for a late project. Final projects may require the goods and services of external suppliers. In addition to traditional resources such as art supplies and photographic services, these may include computer service bureaus offering image input and output, etc. Because of technical issues, problems frequently occur. You must therefore expect delays, and build them into your project schedule. Unless you do, you cannot reasonably expect to properly complete your project in time.

Backup
Students will be expected to properly maintain their assignments on removable media, as well as one complete duplicate set of backup files. Assignment elements must be available on disk for evaluation at all times. The tragic loss of work due to a failure to backup will not be an acceptable cause for extension.

Plagiarism
PLAGIARISM is the presentation of someone else's work as one's own. This includes imagery, video, animation, music, code, writing, and all other forms of original material and creative expression. Absolutely no form of plagiarism is permitted in the completion of class assignments. Students who practice plagiarism may be removed from the class, will receive a failing grade, and will be reported to the office of the Dean of the School of Art & Design. For the complete text of the CGIM policy on plagiarism, please see Institute Policies below.

Institute Policies
Digital Copyright and Intellectual Property Protection
 It is the policy of DDA and Pratt to emphasize respect for the creative works of others. Infringement takes place when -- without permission -- a substantial part of a work is copied, made available to others, or adapted into a new form. Images, text, logos, software, sounds, film/video clips, email, postings to newsgroups, and other works distributed electronically are protected by copyright, just as they are in traditional media. Appropriate use of the internet and digital storage media implies responsibilities and is encouraged. Protection technologies such as watermarking and encryption are supported and must be respected. DDA does not condone copyright infringement and disciplinary action will be taken if this policy is violated.