VSAR 102: The Computer and the Visual Arts // Fall 2018

Tuesdays 5:00-8:50pm, University Hall 271
Instructor: Bekkah Walker, MFA
Email: rhwalker@csusm.edu
Office Hours: Tuesdays 3:50-4:50pm, ARTS 327
This course has no prerequisites.
Course Website (Cougar Courses): Login @ https://cc.csusm.edu/
alternate Website: http://www.bekkahwalker/102/

COURSE DESCRIPTION

Welcome to the Computer and the Visual Arts, a course designed to introduce artists to the computer as a tool for creative practice. Students will employ basic two-dimensional design principles using creative imaging software (Adobe Photoshop CC, Adobe Illustrator CC and Adobe Bridge CC). Students will evaluate the work of contemporary artists utilizing the computer and digital imagery in a variety of formats. Students will create work utilizing text and image in a number of art projects.

OBJECTIVES & OUTCOMES

School of Arts, Visual Arts Program Student Learning Outcomes:

PSLO 1 – Learning the language of visual arts theory, history and production: Students demonstrate understanding of the basic vocabulary of visual arts analysis such as visual elements and design principles; distinguish and describe techniques and tools used in various software applications; evaluate their own work and the work of others during group critiques that use the basic vocabulary of visual art informed by the history and theory of art; and, use analytic language in written summaries of class critiques.

PSLO 3 – Creating art work: Students demonstrate openness to new ideas and artistic processes based on ideas, issues, intuitions and inspirations addressed in class; think creatively by employing technical skills along with intelligent idea development in the design and creation of art works; practice respect and support for others in their creative process by demonstrating the ability to offer constructive, critical analysis and evaluation of the work of their peers while employing the language of visual arts; practice collaborative skills in the planning and execution of group projects and collaborative art works.

Student Learning Outcomes for this course:

Upon successful completion of this course, students will:
• Become proficient with the tools available in Adobe Photoshop CC and be introduced to other image editing applications.
• Become familiar with art movements and applications of digital technology in contemporary art.
• Create original works of art that reflect diverse social, personal, and global perspectives and critical thinking.
• Engage in critical dialogue during group critiques and provide constructive feedback for peers.

Credit Hour Policy: Students are expected to spend a minimum of 2 hours of course study outside of the classroom each week for each unit of credit. Because this is 3 units of credit, you are expected to spend 6 hours outside of class.

Recommended Text:
http://biblio.csusm.edu/
- Adobe Photoshop CC Classroom in a Book 2018
- Adobe Photoshop CC for photographers 2018 edition: a professional image editor's guide to the creative use of Photoshop for the Macintosh and PC, by Martin Evening (ISBN: 1-351-61736-2)

ADDITIONAL READINGS: (*not required, but could be applied towards research papers)
Additional readings will be provided on the Cougar Courses site, or linked, or available for download.

REQUIRED - External Storage Device or Cloud Storage:
*format all external drives (for cross-platform compatibility): ExFAT [or MS-DOS (FAT)]
- USB 3.0 Flash Drive (32GB or 64GB or 256 GB)
- Larger capacity External Hard Drive supporting USB 3.0 cable (1TB or 2TB)
  WD Passport is popular and inexpensive
- Google Drive (as a CSUSM student you have access to Google Drive when you sign in with your
  CSUSM email).

Download Adobe CC (Creative Cloud) on your home computer using your CSUSM login:
MAC user: https://www.csusm.edu/fshd/support/software/cchomemac.html
PC user: https://www.csusm.edu/fshd/support/software/cchomepc.html

*NOTE: While we work on Macintosh computers in the classroom, your work is fully supported by PC and Windows-based machines. Once you are inside the Adobe Photoshop platform, the workflow is essentially the same.

Open Labs Schedule: *available for use when classes are not in session
- ARTS 239 open Monday - Friday to 10 pm, (when classes are not in session) – check open availability at: http://www.csusm.edu/sofa/techsupport/arts_facilities/arts_239.html
  If need access to the lab during the evenings or weekends:
    o Arts Technical Support: (760) 750-8801, email: artscheckout@csusm.edu
    o University Police: (760)750–4567
- The Daniels Lab, located in SBSB 2207 is open daily M-F 8:30 am - 5:30 pm
- Other Mac labs: Arts 340, University Hall 271, 272, 273

COMPUTER LAB POLICIES

No Food or Drink – is ever allowed near the computers (in any computer lab).
For University Hall 271: Please use the table and chair area at the front of the room.
For all other computer labs, please follow rules specific for that lab.

DISABILITY STATEMENT

Disabled Student Services (DSS) http://www.csusm.edu/dss/
Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS) located in Craven Hall SuiteM4200. Contact DSS at (760) 750-4905 or (760) 750-4909 (TTY) or by email at: dss@csusm.edu. Students authorized by DSS to receive accommodations should meet me during office hours to ensure confidentiality.

ACADEMIC HONESTY

Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Standards for Student Conduct Code. All assignments must be original work, clear and error-free. All ideas/material that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated accordingly.

Academic Honesty and Integrity: Students are responsible for honest completion and representation of their work. Your course catalog details the ethical standards and penalties for infractions. There will be zero tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the instructor's attention. The instructor reserves the right to discipline any student for academic dishonesty, in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole. Academic dishonesty cases will be referred to the Dean of Students Office and may result in suspension or expulsion from CSU San Marcos and the CSU System.

FINAL EXAM

There is NO final exam. The final critique will take place during the final week of instruction. The final exam time can be used as one-on-one conference time or extended office hours.
Tuesday, 12/11/18, 6:15pm-8:15pm, University Hall 271

GRADING (out of 100pts)

4 Exercises	5pts each	20pts
4 Assignments	15pts each	60pts
2 Stand-Alone Research Papers	10pts each	20pts

Grading Scale:
A: 100-90%   B: 89-80%   C: 79%-70%   D: 69-60%   F: 59-0%

Class Structure:

One-On-One:
5:00-5:40pm
This is a component of Lab time. This specific time is set aside for answering questions that students had the previous week while working on their own. I will have a sign-up sheet where students will sign their name if they would like me to meet with them one-on-one. I will go down the list in order (first come first serve). Once time runs out, I will then move on to the next part of class. If there are students who did not have an opportunity for a one-on-one, they can meet with me during office hours. If there are no questions, this time can be used to finalize work that is due for that day.

Lecture / Demonstration:
5:40-6:40pm
This is time for me to introduce artists and concepts. Each week will have its own theme to be completed as an Exercise or Assignment. I will take this time to demonstrate on the computer technical skills needed for the upcoming task. Note taking is essential. You can also record lectures and demonstrations using a recording device (audio / video).

Break:
6:40-7:00pm

Lab:
7:00-8:50pm
Students will complete technical tasks and/or work on Exercises or Assignments. This will be a combination of instructor lead activities and independent work/research.

Exercises:
Are considered to be technical-based tasks. They ordinarily don't require more than 1- 2 hours to complete. For this reason, they are weighted less than the larger creative Assignments.

Assignments:
These are projects where students can explore the possibilities of their digital imaging skills and the creative, social and cultural impact these works might have.
Assignments are divided into components:
- reading / research
- writing
- technical execution
- group critique

Project Lists and Brief Descriptions

Exercises: (5pts each)
- Design Concepts (image research)
- Pixel Art (ASCII or Raster)
- Pop Culture & Art History Info Graphics (Vector)
- Animation (gif)

Assignments: (15pts each - 10pts for image, 5pts for research/response paper)
These are brief descriptions. Each assignment will have more detailed criteria when officially assigned.

Portrait Composite
In the style of Nancy Burson's Warhead I, you are asked to create your own composite portrait. This project requires that you conduct research into your specific theme and then execute a composite of a portrait inspired by the data from your research. You may use either Averaging or Data Mapping.
Research Paper: 2 pages, double-spaced. This paper is to act as a companion piece to your visual work. You will write about your topic and also how your image is the visual result of this research.

PolyScape
In the style of Sci-Fi Pop Art, you will create an image that is bold, colorful, optimistic or nihilistic.
Response Paper: 1 page, double-spaced

Text / Image
Begin with a quote or phrase that either inspires you or one that you think is interesting (inspiring, amusing, confusing, annoying, etc.) You are asked to create 2 image files with the same text. These two images will be of contrasting styles where the same text could be interpreted in drastically different ways.
To do this, you can design with contrasting styles in terms of font face, color, image. Bold vs. Muted. Literal vs. Ambiguous. Your design choices will be your own. The goal is for a contrast in the way the text is interpreted.
Response Paper: 1 page, double-spaced

Immersive Space
This is your final project. You are asked to create a visualization of a potential installation based on a series of originally digitally produced images. This would be either a 3D translation of your flat 2D work, or an immersive 4D space. Is the work sculptural, is it a projection, does it respond to the user's interactions? It is OK to think BIG and outside of your current skill sets. I'm interested in having you think beyond the flat screen and into a space that people can occupy.
Research / Response Paper: This paper will be a combination of research and response. You will describe your work and the images you created, why and how they would work in an actual "space". You will also reference 1 artist that influenced you during the process of working on this assignment. 2 pages, double-spaced, use citations as they are appropriate

Stand-Alone Research Assignments: (10pts each)
*does not require original image artwork. There will be more detailed criteria when officially assigned.

1) Copyright - Research visual artist who was involved in a Copyright infringement case or controversy (meaning it may not have gone to court). Artist examples: Richard Prince (Instagram photos, etc.), Jeff Koons, Shepard Fairey, Barbara Kruger
Describe the artist's style. The work in question. The particulars around the copyright dispute. How it was resolved. And what is your reaction to this case?

2) Faking It - We now find ourselves in the Age of "Fake News" but this concept, as it relates to Photographic Manipulation is not new. There is a long history of manipulation and distortion of photographic images for various purposes. Some are for art, some for commercial gain, others for political propaganda.
You are to research a past example (before Photoshop) and present example (in the past 5 years) of photo manipulation. Topics could include: Beauty, Race, Gender, Politics, News, General Pop Culture, Art
I will show you examples in class. You can use those or find your own.

Research / Response Papers:

Unless otherwise noted, all research papers assigned will follow the same guidelines.

<u>Research Papers:</u> Two Pages, Double-Spaced, at least Two Academic Sources, a Thesis and Conclusion, Chicago formatting style (footnotes and bibliography).

<u>Response Papers:</u> will be shorter: 1 page, double-spaced. The format of these can be loose.

*All papers require proofing prior to turning in. Please no spelling or grammatical errors.

Turning Work in for Credit:

All Exercises, Assignments and Papers must be turned in. I will announce to the class what method we will use and also the format and structure files should be turned in.

Papers can be turned in digitally.

Participation:

This category will effect you in a negative manner.

For each absence, 2pts will be deducted from your final grade. Failure to attend on a critique day will result in the deduction of 4pts. (Critique Days are when Assignments are Due).

Only medical excuses will avoid these deductions. Please supply me with a note!

Late Work and Re-Submissions:

All work is to be turned in on the day it is due (at the beginning of class). If any part of the assignment is missing, the work will be graded and points deducted. Late work will receive a deduction of 5%.

Specific for Assignments: After group critique you will have an opportunity to improve your work and resubmit.

Exercises are not critiqued and therefore must simply be turned in (no re-submissions).

No work will be accepted beyond 1 week of its original due date.

Course Schedule: (subject to change, please consult Cougar Courses for updates)

August 28 **WEEK 1**	Intro to course / syllabus review Tutorial: Introduction to Web Image Searches, Organization through MAC "finder" and through Adobe Bridge Begin Exercise #1: (Design Concepts)
September 4 **WEEK 2**	Lecture: Pixel Art / Tutorial: ASCII, Mosaic filter Introduction to the Photoshop Interface Begin Exercise #2: (Pixel Art)
September 11 **WEEK 3**	Lecture: Conceptual Composites, Averaging & Data Mapping Tutorial: Working with Layers, Transform, Mask, Adjustment Layers, Clone

	Begin Assignment #1: (Portrait Composite)
September 18 **WEEK 4**	Lecture: Copyright / Appropriation / Fair Use Critique: (Portrait Composite) Research Paper Assigned: (Copyright)
September 25 **WEEK 5**	Lecture: Info Graphics Tutorial: Vector / Illustrator Begin Exercise #3: (Pop Culture & Art History Info Graphic)
October 2 **WEEK 6**	Lecture: Surrealism Tutorial: Photoshop Vector, Smart Objects, Gradient Begin Assignment #2: (PolyScape)
October 9 **WEEK 7**	Tutorial: Advanced Compositing Lab: Continue to work on Assignment#2 (PolyScape)
October 16 **WEEK 8**	Critique: (PolyScape) Research Paper Assigned: (Faking It)
October 23 **WEEK 9**	Lecture: Artist who use a combination of Text & Image Begin Assignment #3: (Text / Image)
October 30 **WEEK 10**	Tutorial: Text Effects (Layer Styles, Filters, etc.) Lab: Work on Text / Image
November 6 **WEEK 11**	Critique: Text / Image
November 13 **WEEK 12**	Lecture: Animation Devices Tutorial: Gif Animation Begin Exercise #4: (gif Animation)
November 20 **WEEK 13**	Lecture: Review Animations Immersive Space Tutorial: Creating Visualization Diagrams / Presentations
November 27 **WEEK 14**	Lab: Work on Final Project
December 4 **WEEK 15**	Final Critique