

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT SCHOOL OF COMMUNICATION & MULTIMEDIA STUDIES COLLEGE ARTS & LETTERS

RECOMMENDED COURSE IDENTIFICATION (TO OBTAIN A COURSE NUMBER, CONTACT NMALDONADO@FAU.EDU)
 PREFIX DIG COURSE NUMBER 6575 LAB CODE (L or C) L
 COMPLETE COURSE TITLE: GRADUATE MEDIA TECHNOLOGY STUDIO

EFFECTIVE DATE
 (first term course will be offered)
 FALL 2016

CREDITS 4

TEXTBOOK INFORMATION
 Kwastek, Katja, Aesthetics of Interaction in Digital Art, MIT Press, 2013

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES:
 Students enrolled in the MFA in Media, Technology, and Entertainment do practical research in digital media and interactive techniques using the MTEN lecture-laboratory resources. With faculty guidance and supervision they will prepare creative works and submit these for consideration to an MFA exhibition. All students prepare a written synopsis of creative goals and research.

PREREQUISITES* STUDENTS MUST BE ACCEPTED AND ENROLLED INTO THE MFA IN MEDIA, TECHNOLOGY, & ENTERTAINMENT PROGRAM.	COREQUISITES*	REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)* STUDENTS MUST BE ACCEPTED AND ENROLLED INTO THE MFA IN MEDIA, TECHNOLOGY, & ENTERTAINMENT PROGRAM.
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* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MFA
 MEMBER OF THE GRADUATE FACULTY OF FAU AND HAS A TERMINAL DEGREE IN THE SUBJECT AREA (OR A CLOSELY RELATED FIELD).

Faculty contact, email and complete phone number: Francis X. McAfee mcafee@fau.edu 954-236-1373 office 954-253-6413 cell	Please consult and list departments that might be affected by the new course and attach comments. It is specifically proposed only for the students enrolled in the MFA in Media, Technology, & Entertainment. Therefore, it will not affect any other department.
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Approved by: Department Chair: <u>David Crady Williams</u> College Curriculum Chair: <u>[Signature]</u> College Dean: <u>[Signature]</u> UGPC Chair: _____ Graduate College Dean: _____ UFS President: _____ Provost: _____	Date: <u>2/1/2016</u> <u>2/5/16</u> <u>2-5-16</u>	1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf 2. Review Provost Memorandum: Definition of a Credit Hour www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf 3. Consent from affected departments (attach if necessary)
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DIG 6575 GRADUATE MEDIA TECHNOLOGY STUDIO
School of Communication & Multimedia Studies
Fall 2016 4 Credits

Prerequisite: Enrollment into the MFA in Media Technology & Entertainment

Location: Davie Campus Tuesdays 5:00 – 8:50 ES 402

Instructor: Prof. Francis X. McAfee, Davie, Campus- LA 418

Office Hours: Tuesday 12-2 pm, Wednesday 5-7 pm, Thursday 12-2 pm,

Contact information: Phone 954-236-1373, email mcafee@fau.edu.

Course Description and Prerequisites:

Students enrolled in the MFA in Media, Technology, and Entertainment do practical research in digital media and interactive techniques using the MTEN lecture-laboratory resources. With faculty guidance and supervision they will prepare creative works and submit these for consideration to an MFA exhibition. All students prepare a written synopsis of creative goals and research.

Within the historical and theoretical considerations of contemporary arts, the course is intended to provide opportunities for practice and to expand the possibilities of various media art forms - inclusive of still image, time-based, spatial, and interactive work. Students are encouraged to experiment with new media, concepts and processes as well as to engage in cross-disciplinary collaboration.

With this emphasis on aesthetic and conceptual development in the studies of media arts, students will expand their ability to present their process, their concepts, and the relevance of these ideas to world culture and human experience.

An exhibit or colloquium will capture their efforts at the end of the semester.

Course Objectives (what we will do in the class):

As a traditional component of a Masters of Fine Arts degree program, class critiques will support students in producing an ongoing body of work.

The course will involve these kinds of activities: discuss creative, technical, social, historical, and theoretical issues pertaining to digital media production; produce original creative works as part of an extended body of work or as a shorter concept study; presentations by faculty and/or guest lecturers (TBA) on their areas of expertise; field trips to events and relevant places of interest (museums, galleries, theaters, production companies, concert halls).

Course Outcomes

- Present projects-in-progress and completed work to our class, with a summary of your research and process.
- Develop good work habits, in order to build a sustainable media art practice.
- Participate actively in all group critiques and discussions. Share constructive criticism with your peers, and respect their differing perspectives and opinions.
- Students will develop a professional quality portfolio with examples of their chosen area of expertise.

- Students will develop analytical skills and vocabulary in critique.
- Students incorporate theoretical postulates in their production projects and begin articulating their thesis.
- Students will incorporate the dialectic method to interpret and defend methodologies and aesthetics of their work as well as that of their peers.
- Write regularly in a journal or sketchbook, documenting your thoughts and the development of your creative process. Also include your personal responses to readings, presentations, discussions, and group/individual critiques.
- Demonstrate a willingness to try new approaches, techniques, and unfamiliar artistic processes and strategies.
- Synthesize what you already know with new ideas and practices.
- Effectively articulate (both verbally and in writing) the significance of your creative work, and situate it within the context (aesthetic, political, historical, theoretical) of contemporary culture.

Text

Kwastek, Katja, *Aesthetics of Interaction in Digital Art*, MIT Press, 2013

Recommended Reading:

Understanding Animation, By Paul Wells

Pro Android Games, Vladimir Silva

Acting And Performance for Animation, by Derek Hayes and Chris Webster

The Illusion of Life: Disney Animation, by Frank Thomas, Ollie

Johnston *Composing Pictures*, Donald W. Graham

How To Draw Animation, Christopher Hart

The American Cinematographer Video Manual , Hollywood:ASC Press

Film Directing Shot by Shot: Visualizing from Concept to Screen

by Steven D. Katz is an introduction to film production,

Joseph V. Mascelli's , The Five C's of Cinematography : Motion Picture

Filming Techniques . A good introduction to what it takes to put together a film, the basics of composing a shot, continuity editing.

Painting With Light, by John Alton

Digital Lighting & Rendering, by Jeremy Birn

Recommended Web Sites:

References

www.google.com

conceptartworld.com

www.gameartisans.org

Tutorials

www.digitaltutors.com

www.cgtalk.com

www.cgsociety.org

www.pixologic.com

Career Reference

www.creativeheads.net

Resources (needed / to be provided):

The MTEN classroom lab will provide rendering capabilities, digital media software, and computing resources, however, you should bring the following:

Digital Media Software on your laptop which should be capable of running 3D animation.

Sketchbook, paper, and pencil/pen, or electronic equivalent (your

preference) Flash media drive or other means to BACKUP your work.

If you lose your work because you made no backup then you could fail the course.

You should have your own computer resources to work outside of lab and class.

Grading Opportunities

Weekly Participation 300 points

(20 points per week, therefore try not to

miss many classes)

Assignments 200 points

Midterm Seminar 200 points

Final Screening/Presentation 300 points

ALL PROJECTS MUST BE APPROVED BY INSTRUCTOR

Grading Scale

940-1000 pts A 4.0

730-769 pts C 2.0

900-939 pts A- 3.7

700-729 pts C- 1.7

870-899 pts B+ 3.3

670-699 pts D+ 1.3

830-869 pts B 3.0

630-669 pts D 1.0

800-829 pts B- 2.7

600-629 pts D- 0.7

770-799 pts C+ 2.3

*** below 830 pts—not passing for Graduate level

Attendance (*):

Students should be present for every class of the semester, arriving before class begins and staying until class is dismissed.

In the case of unexcused absences, students are responsible for finding out what work they have missed, or in obtaining notes from a classmate. Extensions on work due are not granted for being absent for the class that they were assigned in or due in. If an absence is unavoidable it is strongly recommended to contact the instructor before the absence and make any arrangements to turn in work early. Absenteeism can affect your grade from a participation standpoint as well as

from the negative impact that it can have on your learning and work.

*except as provided for university policy, as stated in relevant Provost's memoranda:
<http://www.fau.edu/provost/files/religious2011.pdf>
and <http://www.fau.edu/provost/files/studentabsences.pdf>

Tardiness:

Being late to class will be recorded as a tardy, and can affect a student's grade as it impacts participation. A late student is expected to join the class with a minimum of disruption to the lesson.

Late Work:

You must turn in your work on the indicated date. Each day after the due date that your work is late your project will receive a grade reduction until it is turned in. Being absent on the day the project is due does not grant you a free pass. If you are not there it is your responsibility to get your project to me. If you do not turn in your project on the day it's due I will not ask you about your project - it is your responsibility to turn it in to me.

Statement on Academic Dishonesty:

Plagiarism is the act of taking words, ideas, or artwork and the presentation of them as your own work. Plagiarism can include the assistance of another student in cheating. Plagiarism is extreme academic misconduct, which defeats your objectives in attending school. Plagiarism will not be tolerated, cheating students will fail the class and discovery may lead to immediate expulsion from the college.

Saving Work:

It is strongly suggested that you back up your work. It is solely your responsibility to save your work. In the result that you lose your work I will feel bad for you and I will sympathize with your loss but I will be forced to mark you for zero credit on any assignment that you do not turn in.

STATEMENT OF ACADEMIC INTEGRITY: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

STUDENT ACCESSIBILITY SERVICES: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Student Accessibility Services (SAS) located in Boca Raton SU 133 (561-297- 3880), in Davie - LA 240 (954-236-1657), in Jupiter - SR 110 (561-799-8585) and follow all SAS procedures. For SAS services visit <http://www.fau.edu/sas>

Changes to the Syllabus:

Changes to course content are at the discretion of the instructor. It is the student's responsibility to stay informed of these changes, every attempt will be made by the instructor to inform the class of changes in a timely manner. Topics may change depending on class dynamics.

Course Schedule Details:

The schedule may be interrupted for guest speakers, special, events, or field trips. Those will be announced when confirmed. You will be expected to bring your project to class and work on it there unless it is of some large scale format and cannot be produced in our lab. In that case you will have to document your process and provide written and oral reports.

Week 1 - Orientations, Syllabus and class requirements review.

Assignment 1: Write a brief bio and statement on your current creative work.
Write a Production Plan stating your objectives for creating new original material with a weekly schedule of deliverables.

Week 2 - Assignment 2: Project Proposals Presentations. Use scanned sketches, Powerpoint, video, web references to present your project proposal to class. The format may be powerpoint or a narrated video presentation. Be prepared to discuss your work and explain your motivations.

Get to Work on your projects during remaining class time and continue work outside of class throughout the semester. I and your peers can help you more efficiently face-to-face, so it is important to work on your projects in this community setting during class.

Week 3 - Assignment 3: Past work presentations. Bring in your portfolio for Q & A.

Week 4 - Techniques and critiques. Depending on resources available you will create either longer detailed works or rapid prototypes in class using animation, model making, digital film, electronics, digital audio, game development, or something else.

Week 5 - More Techniques and critiques. Same description as Week 4.

Week 6 - More Techniques and critiques. Same description as Week 4.

Week 7 - More Techniques and critiques. Same description as Week 4.

Midterm Project: Pick at least one artist or a new media artist that has influenced you for

your midterm seminar presentation (Powerpoint or narrated video). Following your talk lead some discussion concerning the relevance of the work in regard to cultural or historical significance as well as technique.

Week 9 -For the remainder of the semester you will refine your original creative projects that will be presented as an exhibit or screening. Bring your work to class. Lectures and tutorials will be focused on those topics relating to student works and relevant material in digital arts and industry.

Make arrangements to meet with me individually to review your progress.

Present work every week for feedback from your peers.

Week 10 - Invited speaker, screening, or field trip

Week 11 - Troubleshooting, Refining, Critiques for feedback.

Week 12 - Same as Week 11.

Week 13 - Assignment 4: Written Reports on your production process and finalized bio and creative (artist's) statement due.
Last class critique.

Week 14 - MFA Exhibition Preparation

Final revisions and completion of works-in-progress. Preparations and collective staging of an end-of-semester exhibition/screening event. Final revisions of your artist/creative practice statement, based on feedback from the instructor and your peers.
Final Day to turn in work.

Week 15 - MFA Exhibition

(Specific Time, Date, and Place TBA)