Multimedia III – Harold Washington College

Course Identification

i.   Title: Multimedia III
ii.   Prefix and number   Art 010-0270
iii. Department Name   Art
iv.   Program   Career/occupational
    v.   Instructor   Seth Hunter - seth@perspectum.com
    va.   Instructor Website   http://www.perspectum.com
    vi.   Course Website   http://hwmultimedia.wikispaces.com

Course term   Spring 2007

Credit and Contact Hours

i.   Credit Hours: 3
ii.   Contact Hours   4 hours per week
iii. Type of activities   Presentation/Lecture/Discussion/Lab

Prerequisite

DMD 131, DMD 231, or consent of the department chairperson.

Catalogue Description

This is a studio course is that develops the students understanding of multimedia authoring and ability to work as a part of a group. Use of professional production skills will be explored. In the world today, all software development, interactive instillations, and large-scale media projects occur within the context of a development team. Our work will reflect this tradition. Each student will develop both an individual interactive piece and participate in the development of a group interactive piece. Projects incorporate the use of text, sound, animation, video, and graphics. Writing assignments appropriate to the discipline will be part of the course.
2 lecture hours and 2 lab hours per week. 3 credit hours.

Students for whom this course is intended

Required for students pursuing an A.A.S. degree in Digital Multimedia Design, recommended for students pursuing an A.A.S. degree in Commercial Art and for those with a general interest in computer art.

Course Objectives

i.   After completing this course students will be able to create an interactive Flash Application, dynamic web pages with Javascript and PHP, and have a basic understanding of how to write a java applet.
ii.   Introduction to the concepts of visual non-linear narrative

iii.   Create interactivity through object oriented programming in both Processing and
          Flash.
iv.   Control sound in both vector authoring programs
v.   Understand and use targets/ movie clips loading external assets
vi.   Import and control video
vii.   Create a group interactive piece

Major concepts:

-Working in a creative group

-Interface and navigation design

-Creating Vector based Web site and desktop applications

-Creating Bitmapped based applets using Processing. See http://www.processing.org

-Bandwidth limitations

-Appropriate delivery considerations

-Understanding and relating to the history of new media art

      -The relation of Code and Art.

      - Interactive Narrative

      - New Media Collage

      -Virtual Representation in New Media

      -Open Source & Digital Ethics

      -The Display & Documentation of Digital Art

Topical Outline:

i.   Creating a Project Plan
a.   Define the project (overview)
b.   Develop the site structure
c.   Visual design and testing
d.   Delivery
ii.   Vector authoring
a.   Animation techniques
b.   Video importing, and interactivity
c.   Timelines
d.   Scenes
e.   Timeline
iii.   Bitmap authoring
a.   Creating initial sketches in Processing
b.   The Setup and Draw Loops
c.   Using arrays
d.   What are Objects?
        e.   What are Libraries?
    iii.   Advanced interactivity, using Actionscript & Processing

Text and Materials Used

Texts referenced in this course will include the following. **You do not need to buy any of them**, but I am listing theme here to encourage you to pursue them further if you so choose:

New Media in the Late 20th Century
Michael Rush
ISBN: 0-500-20329-6
A guide to the history of new media and video installation.

Digital Art
Christine Paul
ISBN 0-500-20367-9
A guide to Digital art and it's historical roots. Inexpensive and wonderful for intro classes.

Information Arts
Stephen Wilson
ISBN: 262-73158-4
A who's who referance of new media artists.

Flash to the Core
Joshua Davis
ISBN: 0-7357-1288-3
The best guide to using flash I've found yet.

Ars Electronica - Facing the Future
Timothy Druckrey
ISBN: 0-262-54127-0
A history of Ars Electronica the oldest New Media Festival, 25+ years now.

Open Source - Digital Media Arts
ISBN- 7-5019-3403-7
Great print art and online art by MFA artists.

The New Media Reader
Noah Wardrip Fruin and Nick Montfort
ISBN: 0-262-23227-8
An intellectual collection of essays on new media. A media studies book.

Maeda & Media & Creative Code
John Maeda
ISBN: 0-7893-0525-9
Written by Maeda, this book is a personal perspective on New Media Art.

Assignments

One 2-3 page paper researching a historical or contemporary aspect of the field of new media arts. Creation of 1-3 pages of test for integration into visual projects as necessary.

Two 10-15 Minute presentations Through class presentations, students will briefly survey well-known new media artists, types of new media art, themes in digital art, and it's roots in art history. Understanding how the medium evolved will be essential to explaining your art, placing it in context, and finding a genre that fits your sense of aesthetics. Each student will present two 10-15 minute web-based introduction of a contemporary new media period or issue. I will provide a list of these periods and issues to choose from.

Each week small exercises will accompany each new topic of presentation. These are intended to be done in class to reinforce concepts. Participation is expected.

Feb 15 – Proposals due for individual parts of the collaborative project.
March 1st – Progress Presentation
April 5th – Part 1, Individual projects due
April 19th – 2-3 page paper due
May 3rd – Final Collaborative Project due

Evaluation Criteria

Grades will be based on student's work, presentations, and their participation within the class community. There are two criteria for assessment: Intention and Execution:

Intention:
Students will be required to submit a proposal. Evaluations will be based on the individual context of the student's proposal.

Execution:
Original, surprising, relevant, seducing, viable, serious work will get A's. Technologically correct but dull work, work that merely meets the requirements, work that focuses excessively on technicalities (and not on aesthetics), work that has interesting premises but sloppy execution, all these will result in B's and C's. Incomplete work will result in D's and F's. A midterm assessment will be issued to help students monitor their progress in the class.

Producing viable work will be possible by investing yourself in the process of learning the software and working with myself and other students on a consistent

basis. This class will be structured so that you can monitor your progress, and work through any technical difficulties you may have in completing your vision. If you invest your energy, you will do well in the class.

ATTENDANCE
Attendance is absolutely mandatory.
Work outside the course hours is expected and encouraged, however, since demonstrations and collaboration are essential, you should be present.
While in class I expect you to work on assignments related to the course.
You are allowed two unexcused absences. Each absence after 2 will result in lowering your final grade by one full grade.