Add Course Request

Submitted on: 2012-12-03 15:38:48

1. **COURSE SUBJECT**	DMD
2. **COURSE NUMBER** (OR PROPOSED NUMBER)	1000
3. **COURSE TITLE**	Digital Foundation
4. **INITIATING DEPARTMENT or UNIT**	Digital Media & Design
5. **NAME OF SUBMITTER**	Eva Gorbants
6. **PHONE of SUBMITTER**	Phone: +1 860 486 3016
7. **EMAIL of SUBMITTER**	Email: eva.gorbants@uconn.edu
8. **CONTACT PERSON**	Tim Hunter
9.**UNIT NUMBER of CONTACT PERSON** (U-BOX)	1041
10. **PHONE of contact person**	Phone: 6-2281
11. **EMAIL of of contact person**	Email: tim.hunter@uconn.edu
12. Departmental Approval Date	11/05/2012
13. School/College Approval Date	12/03/2012
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall, Year: 2013
16.Offered before next printed catalog is distributed?	No
17. **General Education Content Area**	
18. **General Education Skill Code (W/Q).** Any non-W section?	None
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1-2
21. Student Number	Students/Sections: 20/sec.
22. Clarification: 1-2 sections per semester, with a CAP of 20 per section	
23. **Number of Credits**	03 if VAR Min: Max: credits each term
24. **INSTRUCTIONAL PATTERN** two 3 hour studio periods per week	
25. Will this course be taught in a language other than	No

English?	If yes, then name the language:

26. Please list any prerequisites, recommended preparation or suggested preparation: None

27. Is Instructor, Dept. Head or Unit **Consent Required**?	Instructor

28. Permissions and Exclusions: Other, specify: interview and/or portfolio review required

29. Is this course **repeatable for credit**?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. **Grading Basis**	Graded

31. If satisfactory/unsatisfactory grading is proposed, please provide **rationale**:

32. Will the course or any sections of the course be taught as Honors? AsHonors

33. Additional Details:

34. Special Attributes:

35. **REGIONAL CAMPUS AVAILABILITY**: The Storrs Campus currently has the digital media faculty and studio/lab facilities available to offer this course. Expansion to Stamford is possible.

36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: 1000. DIGITAL FOUNDATION Three credits. Two 3-hour studio periods. Interview AND/OR Portfolio review and Instructor consent required. Exploring concepts, media and strategies for making creative digital work.

37. **RATIONALE** FOR ACTION REQUESTED reason for adding/dropping or revising the course This is a new course that was developed for first year students and transfers into the digital media & design department. The digital foundation presents the fundamental methodologies for making creative digital work using contemporary tools and processes. This course is also central to the curriculum of the new department of digital media and design and essential to creating the major and minor in this field why the course is appropriate for the 1000 or 2000 level The course is an introductory level course required for further study in digital media and design. All other courses in the sequence build upon its foundation of tools, concepts and experiences. justification for enrollment restrictions The enrollment CAP of 20 is based on available studio/lab space.

effect on other departments
This course will be additive to the body of school of fine arts curriculum expanding the school's digital media studies program and attracting yet more students to enroll in the school of fine arts. All of these new digitally focused dmd students will as a matter of course be taking studio art classes expanding enrollment in those classes while broadening the student's horizons in studio and fine arts. The additional benefit of this class is the potential for cross-class collaborations between art/art history and DMD faculty.

amount of overlap with existing courses
Dmd1000 digital foundation shares the spirit and structure of the digital arts minor required course, fina3510 foundation: exploring digital arts. Naturally, the expectations and coursework have been adjusted to account for substantive difference between a 1000 and a 3000 level course.

effects on the regional campuses
Currently not offered at the regional campuses. Expansion to the Stamford Campus is planned for the near future.

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38. **SYLLABUS:**

Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1354309217-Syllabus DMD 1000_DIG-FOUND.docx)

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39. **Course Information: ALL General Education courses, including W and Q courses, MUST answer this question**

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40. **Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question**

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41. **Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.:** Specific Criteria

   a. **Arts and Humanities:**
   b. **Social Sciences:**
   c. **Science and Technology:**
      i. **Laboratory:**
   d. **Diversity and Multiculturalism:**
      43. **International:**
   e. **Q course:**
   f. **W course:**

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42. **RESOURCES:**

Does the department/school/program currently have resources to offer the course as proposed
YES
If NO, please explain why and what resources are required to offer the course.

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43. **SUPPLEMENTARY INFORMATION**:

DMD1000 DIGITAL FOUNDATION

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OVERVIEW

DMD1000 Digital Foundation is an intensive studio experience in designing for the digital arts. Students engage a wide range of real-world projects through an empirical understanding of the media and methodologies that form their foundation. Creating digital work is not so much about learning software, as it is about crafting powerful and engaging messages. As creative communicators students need to understand the effective uses of communication media and the ways in which a message is altered and inflected by the means of communication itself. The objective of this course is to stimulate students to critically explore and comment upon digital world they are immersed in, and to empower them to develop their own facility and perspective.

DMD1000 Digital Foundation is comprised of a series of individual, small group and large group projects from the simple to the complex. The course explores the following aspects of creative digital media design:

- **Ideation** – establishing effective strategies for communicating innovative concepts. This includes thumbnails sketching, brainstorming, group collaboration, and prototyping.

- **Storytelling** – a great presentation is a essentially the story of your idea, but cultivating narrative proficiencies have myriad application from storyboarding videos, animation, game plots and conveying all manner of messages requiring linear and non-linear organization.

- **Presentation** – manifesting a vision involves persuading people that your idea is worth dedicating resources to: includes rhetoric, visual organization, typography, sequence, narrative and more.

- **Images** – cultivate a broad awareness of images as a material representation of ideas including: photography, drawings, typography, interfaces and other methodologies resulting in

the composition and effective production of engaging and persuasive visual experiences.

- **Sound** – the exploration of auditory phenomena as a communication experience including: sound effects, voice, recording, editing and production for digital media artifacts.

- **Video** – a survey of the moving picture: its attributes, techniques and function within an increasingly video-oriented culture. Students explore narrative development, shooting, editing and posting short clips to communicate complex ideas in 4D spaces.

- **Animation** – using experimental techniques to communicate stories through stop-motion, basic compositing, and other creative approaches to constructing compelling animated experiences.

- **Interaction** – discussing the topics of human/machine interaction in the development of responsive environments and user-driven ambient animations.

- **Studio Culture** – inviting students to engage digital media studio practices through community and confidence building strategies.

PROCESS

The trajectory of creative development is an important aspect of the creative process. Students will be required to record and preserve the artifacts of their process including: thumbnails, digital sketches, versions, emails, prototype and other aspects of the creative process.

TEXTS AND READINGS

The following required text contains a wealth of historical readings on the development of digital media:

The New Media Reader, Edited by Noah Wardrip-Fruin and Nick Montfort
ISBN: 9780262232272

The following texts will be excerpted as necessary:

Understanding Comics, 1993 by Scott McCloud
Ways of Seeing by John Berger

There will be periodic readings on digital arts issues for students to respond to and discuss in class. The readings are required and important to each project so please read them carefully and respond to them thoughtfully.

PARTICIPATION

Class participation is mandatory. Students must notify the professor before class if they anticipate missing a class or afterward if the circumstances dictate. The final grade will drop one-half letter grade for failure to participation in class discussions and presentations.

EVALUATION

Your grade will be based on your performance on your Quizzes, Exercises & Projects. Your grade will be based on the following:

20%   Participation and Professional Behavior
20%   Exercises & Small Projects
50%   Large Projects
10%   Final Exam

COURSE SCHEDULE

Week 1-2: CHARRETTE – students take on a professional project brief. For example: creating a large scale projection installation. Students work in teams to create rough concepts they present in class.
READING: *The Medium is the Massage: an Inventory of Effects*, Marshall McLuhan / Quentin Fiore
READING: *Principles of New Media*, Lev Manovich
Other selected texts as needed

Week 3: PRESENTATION – Students respond to class discussion and refine large-scale project concepts and develop a presentation and rough prototype of the ideas to be 'pitched' to an open audience of peers.
READING: *The Cognitive Style of PowerPoint: Pitching Out Corrupts Within*, Edward R. Tufte
Other selected texts as needed

Week 4: STORY BOARDING
Reinterpret a moral tale. Introduce the 5 parts of a dramatic plot (character, place, incidence, crisis and resolution). Students develop a storyboard of their new narrative to present in class.
READING: "Time Frames" (from *Understanding Comics*), Scott McCloud, 1993
READING: Selected *Grimm's Fairy Tales*

Week 5-6: IMAGES
This unit deals with the image and the underlying assumptions of the picture plane. Students must re-crop images from history (Ancient wall paintings, the Sistine Ceiling, Vangogh, Ansel Adams and more) to tell a different story or shift the focus of the action. A companion project focuses on students taking their own images of a specific subject in a variety of manifestations. The Rule of Thirds is featured to help students understand composition.
READING: *Notes on Pictures*, Richard Benson
WATCH: *Ways of Seeing* Documentary: http://www.youtube.com/watch?v=LnfB-pUm3eI

Week 7-8: THE MOVING IMAGE

Animation: Students create stop motion animations of ordinary objects.

Video: Working with smartphones, point and shoot cameras and digital SLRs students create one-minute video sequences on topics of culture and identity.

READING: Animation History excerpts

Week 9: SOUND

Students create sounds using their bodies, found objects and recording the world around them. Students create a one minute 'soundscape' that tells a story only through audible information.

WATCH: Film shorts with sound off. Listen to film shorts without visuals.

Week 10-11: INTERACTIVE

A critical exploration of the interactive structures around us including: visibility, mappings, affordances and constraints in a given system. Students build simple interactive prototypes on-screen and off.

READING: *The Psychopathology of Everyday Things,* Don Norman

READING: *The World Wide Web,* Tim Berners-Lee, Robert Cailliau, Ari Loutonen, Henrik Frystyk Nielsen, and Arthur Secret, 1994

Week 12-13: VIDEO GAMES

Students use industry game engines to create Machinima narratives in and exploration of digital games as a cultural window. Students discuss game experiences through a critical lens.

READ: *What Video Games Have to Teach Us About Learning and Literacy*, James Paul Gee, 2003

PLAY & DISCUSS: Video games from past and present.

Week 14-16: FINAL PROJECT

Students work collaboratively in response to a shared imperative. An example project might be a large-scale video installation, a promotional campaign, or other comprehensive project.

READING: *Responsive Environments,* Myron Krueger, 1977

FINAL EXAM: Exam covers concepts and vocabulary from projects and readings.