ART 2663C: Honors Multimedia Narrative Expressions in the Arts, 3 credits
Dorotha Lemeh, Associate Professor of Art
HA 104 & HC 111
M & W: TBD
Prerequisite: None.

"Imagination will often carry us to worlds that never were. But without it, we go nowhere."—Carl Sagan

Instructor: Dorotha Lemeh,
Associate Professor of Art
Email: dlemeh@fau.edu
Phone: 6- 8019
Office: HA 106; Hours: M & W: TBD

Description
Images in the arts (paintings, photographs, sculptures, installation art, projections, films, music, graphic novels, animations, performance) when viewed as the visual form of narrative text posses an ability to simplify a subject, which contains complex themes and ideas that are a part of a broader story. Honors Multimedia Narrative Expressions in the Arts serves as an introductory course using technology and traditional art materials to create, animate, alter, and then transform visual narratives. In the visual arts lab and computer arts lab students will experiment with traditional and non-traditional art media and creative processes to produce stories that stand as witness to the lives of others. Students are introduced to such artists as Bill Viola, Toney Ousler, Krzysztof Wodicko, Shirin Neshat, and others who have used multimedia arts and art installation as a way to discuss self-reflection, illness, poverty, tragedy, and other aspects of the human condition. Working in a variety of media (photography, computers, iPads, video, etc.) students learn to communicate what they see, observe, and know into visual stories. In examining the pivotal role visual media (art, film, photography, video) plays in society students are better able to engage in and be aware of the various ways in which visual narratives are constructed and consequently impact society. It is not enough to create, discuss the value or production of images it is important to critically write about these relationships as a way to understand social, political and historical implications.

In the creating these multimedia visual narratives we will continually explore such questions as: How has the art form changed in the digital age? How do visual artists interpret such themes like, illness, poverty, suffering, and the human condition? Is there a relationship between art and other ways of interpreting the world? If so, then how are we able to integrate these other narrative forms?

Note of Honors Distinction: This course differs substantially from the non-Honors version.   First, the writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for work on the **Honors Thesis**. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works, and will give in-class presentations about critical history and about the living scholars in the field as it now stands. Students will also engage with the theoretical tools used by today's reading community to study literature. Most importantly, this course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.

Additional Requirements of this course:
Students may be asked to attend art exhibitions at various on or off campus venues such as art galleries, museums or art fairs. Lectures and or film screenings may also apply.

Required Text
Some readings will be posted on the myfau website under files, and others made available on the worldwide web. In addition, the following books will be available at the campus bookstore:

Bourne, Jennie and Dave Burstein (2009) Web Video. CA: PeachPit Press

Sontag, Susan (2003) Regarding the Pain of Others. New York: FSG Books

Learning Goals:
By the end of this course students should be able to:
1. Recognize, write about, and critique various artistic narrative themes within fine artworks in both contemporary artistic expressions as well as in other art historical genres.
2. Evaluate and respond to the technical function of digital new media technology within the art created.
3. Understand and use technology in the creation of a variety of expressive narrative art forms.
4. Make use of the ability to make meaningful connections between a range of subject matter in the Arts and other disciplines that inform narrative art.

Grade Assessment: *Attendance, Class Participation, Papers, Performance, and Visual Images*

Written Component: 20%
- Student assessments
- Discussion papers

Student Assessments
Students are required to write a one page visual assessment of each final art project submitted. This assessment will include describing and critiquing the following: formal qualities of the visual project (design, composition, placement, composition), use of traditional and/or non-traditional materials (digital imagery, ink, paint, graphite), selection of the theme for the visual project, as well as other relevant information that helped to develop the final work. This assessment is to include an analysis of what not only works for the final piece, but also what (if given the opportunity) would be done differently.

Discussion Papers
The discussion papers are more of a conversation about the text read from and understood about each chapter provided rather than a general summing up of the readings. As an introduction to each assignment the discussion papers may contain a brief analysis of the chapter, however, the bulk of the conversation should concentrate on what the author wrote and how this information will assist each student towards applying what was learned to the visual assignments.

When reading assignments are given students are expected to write between a 200 to 400-word count discussion/response paper including 3 questions on the subject discussed. Please do not write questions that can be simply answered by reading the text, but formulate questions, which are more layered or complex that move beyond the simple reading of the information and begin to ask questions that lead you towards other areas of discovery. In other words, ask questions that you as the reader would actually be interested in discovering about the information read. The length required for the paper will be listed in the syllabus or provided by the instructor during the class period. The paper that is turned in should include the following:
- the student's name
- the title of the course
- the title of the reading
- the name of the author
- the date
- the instructor's name

If these items are left off of the paper the paper will be returned to the student as an incomplete. A grade of "I" will be assigned until the paper is resubmitted for grading. This discussion paper is graded and worth 10 points. By the end of the semester <u>students will turn in the papers on a CD-R disk</u> that is labeled with the students name, course assignment, date, and course heading.

Visual Component & PAJ/Blog (Fine Art & Mixed Media, Installation & Projections, Digital Art Image, Video, Photography, Powerpoint & Poster Presentations): 20%
The Process Art Journal is used as a visual recorder of graphic illustrations, preliminary ideas, creative thoughts, and recorded experimentations. Used as an extension of observational learning the PAJ

contains an outline of the step-by-step processes of the work involved in creating the final art piece. In each stage the viewer gains an understanding of the ways in which the creative process was developed from inception to completion. Dates are recorded. Illustrations, digital images, sketches or other ways of image making are included in this journal. Print outs that relate to technical aspects of the creation of the artwork are included in the PAJ. Students are encouraged to take copious notes on principles of design, the nature of mark making and theoretical notations on color. This information will later be used as a handy reference guide for students drawing on location. Imagery drawn, painted or photographed must be scientifically identified by name. Any other additional information associated with the subject should also be included in your PAJ. This recorded information can be included on a created website, placed in a Blog, or used in a powerpoint presentation that the class will view at the end of the semester. By the end of the course students will have amassed an impressive portfolio of detailed illustrations. Includes but not limited to the following:

- Process Art Journal – Blog journal entries made of the work created for the final visual project
- General knowledge of technical tools and illustrative techniques
- Overall improvement of submitted work over the course of the semester
- Visual assignments including blog entries handed in on time

Digital and Electronics in and outside of the Classroom

Students are encouraged to bring digital cameras, laptops, ipads, wacom or bamboo tablets, digital video cameras and other electronic devices to class for the sole purpose of creating art images. This is a time for working towards completing class assignments and not viewing your email, texting, watching on-line videos, checking facebook or any other form of non-academic activity. Abuse of such a privilege may lead to banning these items from the class.

Computer and Art Labs

Using the art and computer labs outside of assigned class time is an integral part and necessary component of this course. Computer labs that have photoshop are located in HC 111 & SR 109. A list of students who are to be allowed to enter the Art Lab after hours will be submitted to the proper authorities for approval. If your name is not included on the list be sure to notify the instructors, otherwise entry into these spaces will be prohibited.

Attendance and Class Participation are 20%

- **Regular attendance is not only expected, it is graded.** All students are expected to come to class, be on time, and have assignments completed. Every absence after 3 will result in the lowering of the overall grade by10%. Six absences will result in a grade of "D" after 8 absences a grade of "F" is earned.

- Class participation means coming to class having completed the assigned visual project, the student art assessment, and assigned readings. It also means being prepared to ask and answer questions on artworks, artists, and art theories viewed, read or discussed. It also may mean working in small groups during these discussions and participating in student centered group critiques. *Class participation is looked on as a vital part of student learning and engagement and therefore is graded.* Lack of class participation in class discussions will result in the lowering of your grade by 10%.

Letter Grade	Number Grade
A	95-100
A-	90-94
B+	87-89
B	82-86
B-	79-81
C+	76-78
C	65-75

C-	60-64
D	50-59
F	0-49

Policy on makeup exams/quizzes, papers and handing in late work

Visual assignments not completed due to missed classes:
Work not completed due to missed classes, tardiness, or ineffective use of time _has to be made up outside of class_. Tuesday, Thursday and Friday open lab is a good time to make up work. Weekend entry into the Art or Computer labs is possible when you contact the on campus University Police. Remember that only students in the class are allowed in the space. Be sure to bring your Owl card.

Turning in Late Visual Assignments:
At times a student may have unforeseen events impact on the handing in of her or his artwork by the assigned due date. A student can request an extension, however, the extension (depending on the reason) may or may not be granted. Such an extension will be decided on a case-by-case basis and is subject to the instructor's approval of such an action. Though there are numerous reasons for an assignment's incompletion **20% will be subtracted** from the final grade for a work that has not been granted an extension and submitted a day after it is due. After one week 30% will be subtracted from the final grade.

Redoing/Resubmitting Visual Assignments:
At times a student may want to redo a project assignment based on new insights, experimentation, clarification of the project after a critique, or other valid reasons. The student is encouraged to redo the work or enhance the art piece at any time during the semester. This must take place outside of the class period during open art or computer lab time! If resubmitting the project for grade reconsideration the resubmission can only be done once per assignment. A designated time for the redo will be provided & after that time period has lapsed no work will be considered.

The Honors College Academic Honor Code
Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty 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.

Students with Disabilities
The rights of students with disabilities are protected under Section 504 of the Rehabilitation Act of 1973 (Section 504) and the Americans with Disabilities Act of 1990 (ADA). Please consult the University website for additional information concerning Disability Services: < http://www.osd.fau.edu> _In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures._
http://www.osd.fau.edu/Rights.htm

Class Room Etiquette
University policy on the use of electronic devices states: "In order to enhance and maintain a productive atmosphere for education, personal communication devices, such as cellular telephones and pagers, are to be disabled in class sessions."

Course Schedule At-A-Glance

The allotted time for each session is 2 hours and 50 minutes. Come prepared each session with the equipment needed to closely observe, render/illustrate, digitally capture, photoshop, and write about the visual project assigned. Also come prepared to discuss any outside reading assignments provided.

Potential Project Themes for the semester:
- Nostalgia and Melancholy
- Faith, Hope & Charity: The Human Condition
- Social Consciousness: Beyond the Looking Glass
- Mirror-Mirror: Identity & Self Reflection
- My Body is in Rebellion: In Sickness & In Health
- Let's Break Down the Door: SILENCE

"The source of genius is imagination alone, the refinement of the senses that sees what others do not see, or sees them differently." —Eugene Delacroix

Week 1
Day 1: Review of the course syllabus. Presentation: Multimedia Storytelling
Some artworks discussed:
- Thomas Eakins' *The Agnew Clinic*
- James Ensor's *Portrait of the Artist Surrounded by Masks*
- Bill Viola *The Quintet of Remembrance*

Read the Introduction "Reinterpret, Reinvention, and Redefine" & Chapter 1 "Transcending Boundaries" in Lisa Cyr's Art Revolution, pgs. 7 – 17.

Day 2: The Story Begins…Workshop/Technique Demo.
Project 1 – Multimedia Narrative- Collage
Scanning Photographs & flat images:
1. Clean your scanner bed with a non-abrasive wipe & appropriate cleaner.
2. Make sure glass is dry before placing picture or image down.
3. Photos need to rest against one side of the scanner bed so that it remains straight.
4. Scan all photos using the Color option even if they are B&W.
5. Photos 2x3 or smaller - Scan at 600 dpi.
6. Photos 5x7 - Scan at 300 dpi.
7. Photos larger than 5x7 - Scan at 300 dpi.
8. Always save as a jpeg or .JPG file without any compression.
9. When working with the image be sure to create a duplicate first. You will work using the duplicate image rather than the original when altering the image.

Homework: Read Chapter 3 "Reinterpreting the Visual Landscape" in Lisa Cyr's Art Revolution, pgs. 26 – 39, plus "Building the Surface" & pgs 40 -79.

Week 2
Day 1: Project 1 – Multimedia Narrative- Collage continued
Homework: Read chapters 1 & 2 in Susan Sontage's *Regarding the Pain of Others*

Day 2: Multimedia Narrative - Collage due.

Weeks 3 & 4: **Project 2: Multimedia Narrative- 3D**
As a suffering creature, I cannot do without something greater than I --something that is my life – the power to create." — Vincent Van Gogh

Day 1: Presentation: Multimedia Narrative in 3D mixed media. Some artists discussed:
- Toni Dove
- Andy Huang
Workshop. Begin artwork
Day 2: Work in class on Multimedia Narrative in 3D mixed media. Read Chapter 5 "Projecting Forward" in Lisa Cyr's Art Revolution, pgs. 80 -115.
Day 3: Continue project. Read chapters 3 & 4 in Susan Sontage's *Regarding the Pain of Others*

Day 4: Complete project.
Homework: Using a digital device (camera, phone, or toy camera) capture 40 or more images of people places and things.

Weeks 5 & 6:
   "Just as our eyes need light in order to see, our minds need ideas in order to create."— Nicole Malebranche

Day 1: Critique: Multimedia Narrative – Exploring the 3D Surface. Student Presentations
Homework: Read Chapter 6 "The Digital Realm" in Lisa Cyr's Art Revolution.
Day 2: Introduction – **Project 3: Multimedia Narrative- in Digital Form**
Meet in room HC 111. Presentation on: "The Digital Realm".
Handout provided. Begin brainstorming about the direction of your project. Work with images gathered from the weekend and place in photoshop.
Days 3 & 4: Project 3: Multimedia Narrative- in Digital Form continued

Weeks 7 - 9:
   "Art is not what you see, but what you make others see."—Edgar Degas

Day 1: Critique - Multimedia Narrative- in Digital Form. Student Presentations. Discuss Project 4. Research and then write proposal.
Day 2: Presentation/Lecture: The Art of Allison and Betye Saar
Project 4: Multimedia Narrative- – Sculpture
Days 3 - 5: Project 4: Multimedia Narrative- – Sculpture continued. Handouts provided.
Day 6: Final critique.

On-Line Photoshop Tutorials & Resources (music, videos, etc.)

Adobe
http://www.adobe.com
Photoshop
http://www.photoshop.com
Lynda
http://www.lynda.com
Creative Pro
http://www.creativepro.com
Layers Magazine
http://www.layersmagazine.com/category/tutorials/
Masks & Layers
http://photoshopforfun.com/tomato_img_01.htm
Making Use of Clip Art/video tutorial:
http://www.myplanetwide.com/tutorials/7.html
Additional Video Tutorials (images, Text/Action text,
Word Balloons, Your Own Photos etc…):
http://www.myplanetwide.com/tutorials.html
Photoshop world
http://www.photoshopworld.com
Photoshop TV
http://www.photoshopusertv.com
http://www.archive.org/
http://ccmixter.org/ --
 music remixes under creative commons licenses
http://browse.deviantart.com/resources/?order=24 -
-free to use as long
as the author is credited, see specific pages for details
http://creativecommons.org/--
learn more about creative commons license

Video Production Resources for these project options

For newer PCs preinstalled Windows Movie Maker is on your laptops. For information & tutorial guidance:
http://www.microsoft.com/windowsxp/using/moviemaker/default.mspx
YouTube video tutorials: http://www.youtube.com/watch?v=JZXK68NS7gU
For new MAC computers iMovie is installed with tutorial information located in the computer or online:
http://www.apple.com/search/?q=Tutorials+for+iMOvie
Youtube iMovie Tutorials: http://www.youtube.com/results?search_query=apple+imovie+tutorials&aq=2m
Free editing software can be found through Audacity: http://audacity.sourceforge.net/
About Audacity: http://audacity.sourceforge.net/about/
Free imaging editing software can be found through GIMP (Be certain that the version you select is BUG free!) :
http://www.gimp.org/
Additional Video Production Resources can be found at these websites:
Video production resources: http://www.videoproductionresource.com
Videography: http://www.videography.com
Digital Video Information network: http://www.dvinfo.net
Avid: http://www.avid.com
How to videos (UWTV Production): http://www.washington.edu/uwtv/production/resources/provideos.html

Weeks 9 – 12
Project 5: Multimedia Narrative – Installation (Group)
"In the face of problematic or promising situations, the formula is the same. Look long. Look wide. Look at what's behind and what's in front of you. Look to the left. Look to the right. Examine the situation. Determine the problems and see through them. Extract opportunities. Be relentless in searching every angle. The more you see, the more you have to work with." —Kathryn Cramer

Day 1: Introduction to group project. Lecture/Presentation: The Art of Tony Ousler, Krzysztof Wodiczko, and Bill Viola. View the following:
- Tony Ousler, *"Hello*"
- Krzysztof Wodiczko *"The Tijuana & Hiroshima Projects"*
- Bill Viola *Ocean Without a Shore*

Research and then write proposal.
Days 2- 5: **Multimedia Narrative – Installation (Group)**
Day 6: Final Critique

Week 13 – 14
Day 1: Independent Project
- Independently research and develop project of your choosing
- Independently scheduled meetings to discuss final project. Write a proposal detailing the media you will use in order to create your final visual narrative.

Days 2 – 4
Work on projects independently. Prepare final presentations. Place PowerPoint presentations, PAJ/Blog & discussion papers on a CD and turn it in during the final critique.

Week 15: Conclusion. Independent Project - Final Critique

Materials List

Digital camera
Laptop (with Photoshop) or iPad or iPad2 w/ iMovie & Photoshop App, & Digital flip video camera
8G Memory Stick/flash drive or CD/DVD discs
Drawing Pencils: 4B, 2B, HB, 2H, 4H, & 6H; Verithin or Prismacolor pencil packet, Watercolor Pencils packet of 12, & White vinyl eraser
Ink pens, Scissors & X-Acto, Glue
Journal Blank book of 50 to 100 pages

Bibliography

Airey, Theresa. (2005) *Digital Photo Art: Transform Your Images with Traditional and Contemporary Art Techniques*. New York: Lark Books

Andrews, Philip and Galer, Mark (2008) *Photoshop CS3*. Focal Press

Arnheim, Rudolf. (1969) *Visual Thinking*. Berkley, CA: University of California Press

Battersby, Marton (1974) *Trompe-l'Oeil: The Eye Deceived*. New York: St. Martin's Press

Bloomer, Carolyn M (1989) *Principles of Visual Perception*, 2nd ed. New York: Van Nostrand Reinhold

Collier, Graham. (1985) *Form, Space and Vision: An Introduction to Drawing and Design*, 4th ed. Englewood Cliffs, NJ: Prentice -Hall

Cyr, Lisa. (2009) Art Revolution. Ohio: Northlight Publishers.

Eldredge, Charles C., William U. Eiland, Charles Thomas Butler, and Reed Anderson (2004) Tales from the Easel: American Narrative Paintings from Southeastern Museums, circa 1800-1950. GA: University of Georgia Press

Eodice, Lynne (2008) *Photos that Inspire: Photo Workshop*. New Jersey: Wiley Publishing, Inc.

Freeman, Michael. (2007) The Photographer's Eye: Composition and Design for Better Digital Photographs. St. Louis, MO: Focal Press.

Fluer, Blue. (2007) Composition Photo Workshop. Hoboken, NJ: Wiley Press.

Giordan, Daniel. (2005) The Art of Photoshop for Digital Photographers. Indianapolis, Indiana: Sams Press.

Grau, Oliver. (2007) Media Art Histories. Cambridge, MA: MIT Press.

Green, Eileen. (2001) *Virtual Gender: Technology, Consumption and Identity Matters*, New York: Routledge.

Gombrich, E. H. (1961) *Art and Illusion: A Study in the Psychology of Pictorial Representation.* Princeton, NJ: Princeton University Press

Hulburt, Allen. (1981) *The Design Concept.* New York: Van Nostrand Reinhold

Hulburt, Allen. (1982) *The Grid.* New York: Van Nostrand Reinhold

Itten, Johannes. (1984) *The Art of Color*, rev. ed. New York: Van Nostrand Reinhold

Montague, John (1987) *Basic Perspective Drawing*, 2nd ed. New York: Van Nostrand Reinhold

O'Connor,Charles A. Jr. (1985) *Perspective Drawing and Applications*. Englewood Cliffs, NJ:
        Prentice -Hall

Popper, Frank. (2007) From Technology to Virtual Art. Cambridge, MA: MIT Press.

Preble, Duane, and Sarah Preble. (1993) *Artforms: An Introduction to the Visual Arts*, 5th ed. New
        York: HarperCollins

Priebe, Ken A. (2006) The Art of Stop-Motion Animation. Boston, MA: Course
        Technology PTR.

Rodarmor, William. (2005) Creating Photomontages with Photoshop: A Designer's
        Notebook. Cambridge, MA: Oreilly Media, Inc. Press.

Schminke, Karin, Krause, Dorothy Simpson, Lhotka, Bonny Pierce. (2004) Digital Art
        Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials.
        New York, NY: Watson-Guptill Publication

Standen, Amy. (2005) Adobe Photoshop Master Class: Maggie Taylor's Landscape of
        Dreams. Berkley, CA: Adobe Press.

_____, Tribe, Mark, Reena Jana, Uta Grosenick, eds. (2006) New Media
        Art. Los Angeles, CA: Taschen Press

Tufte, Edward R. (1996*) Visual Explanations: Images and Qualities, Evidence and Narrative*. New
        Haven, CT: Graphic Press

Wands, Bruce (2007) Art of the Digital Age. New York, NY: Thames & Hudson.

Weintraub, Linda, Arthur Danto, and Thomas McEvilley (1996) *Art on the Edge and Over:
        Searching for Art's Meaning in Contemporary Society 1970s -1990s*. NY: Distributed Art
        Publishers

Wellins, Mike. (2005) Storytelling through Animation. Boston, MA: Charles River Media.

White, Michele. (2006) The Body and the Screen: Theories of Internet Spectatorship.
        Cambridge, MA: MIT Press

White, J. (1987) *The Birth and Rebirth of Pictorial Space*, 3rd ed. Cambridge, MA: Harvard
        University Press

Zakia, Richard. D. (2007) Perception and Imaging, Third Edition: Photography-A Way
        of Seeing. St. Louis: MO: Focal Press

Zelinksy, Paul, and Mary Pat Fisher. (2010) *Art of Seeing*, 8th ed. Englewood Cliffs, NJ: Prentice-Hall.