



## COURSE OUTLINE

CGR 275

Digital Fine Art

**Course Number**

**Course Title**

3

1 lecture/4 studio hours

**Credits**

**Hours: lecture/laboratory/other (specify)**

### **Catalog description:**

Through course projects, students will explore the possibilities and implications of combining digital and traditional tools and techniques in the service of personal expression as fine art. The class will focus on exploring an individual's aesthetic expression and the development of individual style. A variety of techniques, software, and theoretical issues will be presented. Computers, scanners, printers, current professional software, and traditional fine art materials will be used. The students will be expected to create a series of pieces for exhibition, with an emphasis on the printed output.

**Prerequisites:** ART 102 and CGR 105 with a minimum C grade  
or divisional permission

**Co-requisites:** N/A

### **Required texts/other materials:**

- Texts: Rudolf Arnheim, Art and Visual Perception, University of California Press, 1983
- Removable storage media.

**Last revised:** Spring 2005

### **Course coordinator:**

Yevgeniy Fiks, e-mail: fiksy@mccc.edu, tel. x 3543

### **Information resources:**

Digital files from the instructor's files

David Lauer and Stephen Pentak, Design Basics, Wadsworth Thomson Learning, 2002

Roland Barthes, The Responsibility of Forms, University of California Press, 1991

Christopher Butler, Postmodernism: A Very Short Introduction, Oxford Press, 2003

Christopher James, The Book of Alternative Photographic Processes, Delmar, 2002

William Mitchell, The Reconfigured Eye, MIT Press, 2001

## **Other learning resources:**

Open Lab Hours

## **Course goals.**

At the conclusion of the course, the student will be able to:

- A. List and discuss the strengths and shortcomings of traditional and digital media when planning and producing art works.
- B. Develop advanced artistic imaging strategies.
- C. Design effectively by incorporating principles of two-dimensional art and design.
- D. Make efficient use of traditional fine art medium as well as the current hardware and software.
- E. Articulate ideas in an informative way and theoretically position practice within contemporary art practice.

## **Course-specific General Education goals and objectives.**

N/A

## **Units of study in detail.**

### **Unit 1**

The student will be able to:

- demonstrate ability to conceptualize and articulate visually the ideas of order and chaos in a two-dimensional composition using digital and traditional techniques
- design using the following principles of two-dimensional design: balance, unity, and emphasis
- distinguish between different types of balance and different ways to achieve unity and emphasis
- analyze employment of the principles of two-dimensional design in works of modern in addition, contemporary art and design

### **Unit 2**

The student will be able to:

- demonstrate ability to conceptualize and articulate visually the ideas of space and time in a two-dimensional composition using digital and traditional techniques
- design using principles of two-dimensional design
- solve a design problem of achieving an illusion of movement, rhythm, and tension
- discover and experiment with devices to show depth and visualize time

### **Unit 3**

The student will be able to:

- demonstrate ability to conceptualize and articulate visually the human body in a two-dimensional composition using digital and traditional techniques
- design using principles of two-dimensional design
- analyze the politics of body and its representation in works of art

#### **Unit 4**

The student will be able to:

- demonstrate ability to conceptualize and articulate visually the idea of identity in a two-dimensional composition using digital and traditional techniques
- design using principles of two-dimensional design
- analyze the cultural construction of notions of identity, belonging, and home in works of contemporary art
- compare and contrast such art forms as collage, montage, and composite

#### **Unit 5**

The student will be able to:

- demonstrate ability to conceptualize and articulate visually the ideas of the truth and constructed reality in a two-dimensional composition using digital and traditional techniques
- design using principles of two-dimensional design
- analyze the cultural construction of notions of reality, truth, and authenticity in contemporary art and culture
- examine the issues of quotation and borrowing in contemporary art and culture

#### **Unit 6**

The student will be able to:

- develop an individual visual style/portfolio of creative works
- design using principles of two-dimensional design
- analyze the ideas of historical influence, eclecticism, content driven style, and personal style in the works of modern and contemporary art
- critically evaluate and justify his or her own artistic and vocational practice

#### **Evaluation of student learning:**

Instructional modes to be used are: Integrated lecture and laboratory, studio assignments with specifications and limitations set by the instructor, demonstrations by the instructor, and discussions and critiques of student work.

The student is responsible for his or her regular attendance, participation in classroom discussions and critiques of student work, and for including his or her work to be discussed and evaluated. Diligent work on assignments is essential.

Evaluation of progress and grades are determined by the instructor, based upon the following considerations: attendance, participation, and estimate of quality of class work and homework assignments (by instructor).

Values of quality, aesthetics, etc., are based upon the instructor's judgement of the work produced, the effort employed, and the total result achieved. To receive full credit, all assignments are due on time. A late assignment will be accepted one class period after due date with a reduced letter grade.

The grade of "A" will be earned by students who demonstrate mastery of the essential elements of the material presented, as well as demonstrating excellence in aesthetics and originality in completing course objectives with at least 90% accuracy.

The grade of “B” will be earned by students who demonstrate more than adequate mastery of the essential elements of the material presented and acceptable knowledge of the course content. Achievement will be demonstrated when all of the specific course objectives are fulfilled with at least 80% accuracy.

The grade of “C” will be earned by students who demonstrate adequate mastery of the essential elements of the material presented. Achievement will be demonstrated when all of the specific course objectives are fulfilled with at least 70% accuracy.

The grade of “D” is undesirable, but indicates a minimum passing of the course requirements. All of the course objectives must be fulfilled with at least 60% accuracy.

The grade of “F” will be earned by students who do not demonstrate achievement.

<b>Grade Breakdown</b>	<b>Percent Overall Grade</b>
Class Attendance and Participation	10%
Project 1: ORDER AND CHAOS	15%
Project 2: ARTICULATION OF SPACE AND TIME	15%
Project 3: ARTICULATION OF THE BODY	15%
Project 4: COLLAGE AND IDENTITY	15%
Project 5: TRUTH, CONSTRUCTED REALITY, AND POSTMODERNISM	15%
Project 6: PORTFOLIO	15%

**Academic Integrity Statement:**

Students are expected to comply with the college-wide requirements for academic integrity. Mercer County Community College is committed to Academic Integrity -- the honest, fair and continuing pursuit of knowledge, free from fraud or deception. This implies that students are expected to be responsible for their own work. Presenting another individual's work as one's own and receiving excessive help from another individual will qualify as a violation of Academic Integrity.