UNIVERSITY OF THE FRASER VALLEY

OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	May 2006
COURSE REVISED IMPLEMENTATION DATE:	January 2012
COURSE TO BE REVIEWED:	October 2017
(six years after UEC approval)	*(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

VA 272	Faculty of Arts - Visual Arts	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

New Media II – Computational Media Art

COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course introduces students to the basics of scripting and interactivity for audio-visual media art production. Students will learn the basics of scripting using a simple language designed for artists and visual designers. Topics covered will include process orientation, interactivity and game structures. Contemporary artists creating works in computational media will be studied for examples and strategies of current practices that can inform students' own computational art projects. Typical projects can include generative and interactive audiovisual installation or screen-based work.

Note: Students with credit for VA 172 cannot take this course for further credit.

PREREQUISITES: None. VA 271 is strongly recommended, and will be required as of September 2013.
COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces: **VA 172**
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**12**	Hrs
Seminar:	**12**	Hrs
Laboratory:	**18**	Hrs
Field experience:		Hrs
Student directed learning:	**18**	Hrs
Other (specify): Demos		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **17**
Expected frequency of course offerings: Annually
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☒ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☐ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

Course designer(s): **Toni Latour (Course reviewed by Kenneth Newby)**

Department Head:	**Tetsuomi Anzai**	Date approved:	**May 20, 2011**
Supporting area consultation (Pre-UEC)		Date of meeting:	**September 23, 2011**
Curriculum Committee chair:	**Susan Fisher**	Date approved:	**September 16, 2011**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**September 16, 2011**
Undergraduate Education Committee (UEC) approval		Date of meeting:	**October 28, 2011**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

1. Execute a scripting language to compose computational works of generative and interactive art.
2. Apply the basic strategies for designing and implementing a variety of sensing techniques for interactive art.
3. Contextualize their practice in computational art within the contemporary discourse of new media art.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Course content is explored through student presentations, reading assignments, visual presentations of computational art works, technical demonstrations, individual projects, the mounting of an exhibition, class critiques and discussions

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples for this course might be:]*

Getting Started With Processing Casey Reas, Ben Fry. Make 2010
Course packages assembled by the instructor.

SUPPLIES / MATERIALS:

Basic materials include a Flash Drive, professional video tapes, CD's and DVD's – these are suggested basic supplies, it is recommended that students purchase supplies as they need them, some will be determined by them.

STUDENT EVALUATION: *[An example of student evaluation for this course might be:]*

70% Portfolio of Computational Drawing Sketches
20% Final Collaborative Project in New Media
10% Attendance/Participation

COURSE CONTENT: *[Course content varies by instructor. An example of course content might be:]*

Class 1: Introductions, course outline review,
Code as Artistic Material – Software Art
Introduction to the Processing language
Assignment: Computational Sketch #1
Class 2: Draw: Process: Algorithm and Art
Perception in Art and Design: Perceptual Theory
Assignment: Computational Sketch #2
Class 3: Variable – Repetition
Assignment: Computational Sketch #3
Class 4: Respond: Events, Games
Computational Expressionism
Assignment: Computational Sketch #4
Class 5: Media: Images, Fonts, Shapes, Sounds
Assignment: Computational Sketch #5
Class 6: Motion: Time, Animation
Coding Novelty: randomness, complexity and constraint
Assignment: Computational Sketch #6
Class 7: Functions & Objects
Assignment: Computational Sketch #7
Class 8: Database – List
Assignment: Computational Sketch #8
Class 9: Look, Listen, Record
Assignment: Computational Sketch #9
Class 10: Final Project Development 1
Class 11: Final Project Development 2
Class 12: Final Project Development 3
Class 13: Exhibition of Collaborative New Media Projects