



ART-131: INTRODUCTION TO DIGITAL ART + DESIGN

Effective Term

Fall 2025

BOT Approval Date

12/17/2024

Discipline

ART - Art

Course Number

131

Course Title

Introduction to Digital Art + Design

Short Title

Digital Art + Design

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Activity Units

3.00

Total Units

3.00

Hours

Activity Contact Hours

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

C-ID (Admin Only)

C-ID ARTS 250

Catalog Description

This course is an introduction to fundamental concepts, practices, and theories of digital art + design production. Topics include integration of traditional design, color, motion and compositional principles with contemporary digital tools. This course gives students a firm understanding of the digital art medium and how design theories and concepts relate to creative digital works.

Codes

TOP Code (CB 03)

1030.00* - *Graphic Art and Design

CIP Code

50.0102 - Digital Arts.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

GE Information

Check GE Types Requested

AA/AS C - Humanities

Learning Objectives

Learning Objectives

Learning Objective

1. Examine and describe contemporary approaches, language, aesthetics and emerging media in digital art.
2. Develop aesthetic judgment in creating digital art images as it applies to techniques, concept, composition, color, and motion.
3. Construct digital images using industry standard technology for fine artists and graphic designers.
4. Distinguish between appropriate uses for vector vs. bitmapped images.

5. Analyze and demonstrate knowledge of proper usage of output specifications for printing and screen viewing of digital images.
6. Critique visual effectiveness in their own and other students' work through the application of digital art and design skills.
7. Assemble images using a variety of software applications (i.e. raster based, motion graphic, digital video, etc.).
8. Demonstrate proper and efficient use of digital imaging hardware.
9. Examine the principles of diversity, equity, and inclusion in digital art, demonstrating their understanding through exploring the work of diverse designers and creating digital artwork that reflects diverse perspectives and cultural narratives.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will analyze their own and other students' work for visual effectiveness and the use of digital art skills.
2. Students will create and manipulate digital images using industry standard technology for fine artists and graphic designers.
3. Students will demonstrate aesthetic judgement in creating digital imagery as it applies to techniques, concept, composition, color, type, and motion.
4. Students will discuss a diverse array of history through technology, influential people, and movements in the field of digital art + design.

Program Learning Outcomes

Learning Outcome

- Students can create a progression of works that demonstrate their personal approach, technical skill, and creative style.
- Students can gain an awareness of different artistic styles and cultures.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Information and Technology Literacy: The student will access, interpret, evaluate, and apply relevant information sources and digital media effectively, and in an ethical and legal manner.

Content

Course Activity Content

1. Elements and principles of design as they relate to digital media.
 - a. Additive vs. Subtractive Color
 - i. RGB
 - ii. CMYK
 - iii. Color Modes
 1. Lab
 2. Duatone
 3. Grayscale
 - b. Layering
 - i. Blending Layers
 - ii. Masking
 - c. Transitioning between Bitmap, Vector, and motion-based software.
 - d. Compositing traditional media within digital media
 - i. scanning
 - ii. image capture
 - iii. video capture
2. Concept development as it relates to digital and time-based art.
 - a. Flowchart
 - b. Keyframe

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- c. Inspiration
 - d. Observation
 3. The use of technology to create art through various digital media input and output methods.
 - a. Motion graphics
 - b. Print graphics
 - c. Image capture
 - d. Artificial intelligence (AI)
 4. Principles and uses of vector and raster-based software in the creation of digital art.
 - a. Pen Tool
 - b. Typography
 - c. Cloning and Healing Tools
 - d. Paint Tools
 - e. Shape Tools
 5. History, contemporary trends, language, aesthetics, and emerging media as they relate to digital art. (Names of artists are suggestions other famous artists may be used.)
 - a. Print-based art
 - i. Rick Griffith
 - ii. Steve Burke
 - iii. Jonathan Barnbrook
 - iv. Christopher Haines/NeonDreams
 - v. David Hockney (LGBTQ+)
 - vi. Kehinde Wiley (Diversity)
 - b. Interactive and web-based art
 - i. Perry Hoberman
 - ii. John Maeda (Diversity)
 - iii. Jeffery Shaw (International)
 - iv. Interactive Film Ideas
 - v. Experimental Video Games
 - c. Video art
 - i. Bill Viola
 - ii. Bruce Nauman
 - iii. Nam June Paik (Diversity)
 - iv. Barbara Kruger (Gender)
 - d. Motion graphics
 - i. Saul Bass
 - ii. Terry Gilliam (Monty Python)
 - iii. Imaginary Forces (and other firms)
 - iv. Movie Titles
 - v. Technologies for live editing
 6. Issues in Diversity
 - a. Display works that represent diverse cultural, racial, gender, and socioeconomic backgrounds. (Can use from list above.)
 - b. Showcase art that explores cultural heritage, traditions, and contemporary issues from diverse regions.
 7. Group and individual critiques of digital images utilizing relevant terminology and concepts.
 8. Create art through various digital media input and output methods using vector-raster, and time-based software.
 - a. Setting modes and resolution of images
 - b. Drawing curves including multiple curves
 - c. Selecting and using basic drawing tools
 - d. Anchoring, modifying and moving paths
 - e. Selecting and applying type to images
 - f. Using generative imagery through AI
 - g. Use of fonts and font families
 - i. Display text
 - ii. body copy layout
 - h. Importing and rasterizing artwork
 - i. Creating and employing gradient fills

- j. Selecting color options for output
- k. Timeline generation and layered images in motion
- l. Layering, Blending Layers, Effect Layers
- m. Alpha Channels
- n. Gradient and Gradient Mesh
- 9. Exporting Images
 - a. Transferring files from a variety of software types: Bitmapped images, motion graphics, digital video, etc.
 - b. Modifying vector based images using bitmapped image software tools and vice-versa.
 - c. Image Output
 - i. Controlling print output options
 - ii. Printing separations
 - iii. Understanding trapping, bleeding and crop marks
 - iv. Generation of File Types for best scenario (tif, PDF, jpg, png, gif, eps, tga, and native file types)
 - v. Motion Based output (mp4, avi, mov, etc.)
- 10. Equity
 - a. Provide Learning resource center options that offers equitable access to digital tools, software, and training for all artists, regardless of their background.

Methods of Instruction

Method

In-class Exercises

Integration

Use instructional demonstrations followed by workshop/guided practice format on principles and uses of vector and raster-based software in the creation of digital art so the student can learn to use the tools necessary to create creative work in a digital environment.

DE Adaptations for MOI

There will be accessible videos of guided demos on principles and uses of vector and raster-based software in the creation of digital art within the CMS.

Method

Critique

Integration

Students will analyze and discuss other students' work for visual effectiveness and the use of digital art skills specifically detailing contemporary approaches, language, aesthetics and emerging media in digital art.

Students will develop the ability to critique digital art through a DEI lens, assessing how well artworks represent diverse voices and address issues of social justice, equity, and cultural representation.

DE Adaptations for MOI

Students' projects will be compiled into accessible images and placed in the discussion board of the CMS where students can critique each other's work.

Method

Lecture

Integration

Demonstrate and discuss the use of technology to create art through various digital media input and output methods through embedding elements and principles of design as they relate to digital media and art/design in general.

DE Adaptations for MOI

Lectures on digital art process, styles, and components made in accessible video format and posted to the CMS in a page or in the discussion board assignment area.

Method

Projects

Integration

This instructor will provide a written project brief (guidelines for the project) and also written or live demonstrations of the tools needed to complete the project. The students will then breakout to group or individual settings in the studio where the instructor (and possibly other students) will assist them in practice.

DE Adaptations for MOI

The written part of the project will be submitted into the online pages of the CMS. The live demonstrations will be done by making accessible videos.

For guided practice, the instructor may opt to use live teleconferencing software, using screen share abilities. They can also respond in email to student concerns or questions about their project. Another effective method is for the student to share their current file with their question(s), and the instructor can do an accessible (if needed) video recording in response to the student.

Methods of Evaluation**Method**

Class Participation

Integration

The observation of class participation in group and individual critiques in oral and written formats and meaningful contribution towards group and individual critiques of digital images utilizing relevant terminology and concepts. Students will be evaluated for their consistency, frequency, and quality of feedback towards other students in discussion and critique. The students will engage in peer reviews that emphasize constructive feedback, encouraging their classmates to reflect on the impact of their work within broader societal contexts, aligning with DEI integration into the content of the course. Grading will likely be done as a component of a project or assignment.

DE Adaptations for MOE

In the online environment, work will be placed in the discussion board where students will need to respond to each other in a timely manner. For projects, students will take part in a final peer review that follows the same rubric that the instructor follows.

Method

Class Work

Integration

Evaluating class work in a digital art class requires a comprehensive approach that considers various aspects of students' creativity, technical skills, and engagement with the course material. Here's a detailed framework for instructors to effectively evaluate class work:

Adherence to Project Guidelines - Review how well students follow the project guidelines and requirements. This includes understanding the assignment's goals, deadlines, and any specific criteria outlined by the instructor.

Assess Technical Skills - Evaluate students' proficiency with digital tools and techniques (e.g., software mastery, application of design principles, and execution of techniques). Consider their ability to manipulate digital media effectively to achieve the desired outcomes in their projects.

Evaluate Creativity and Originality - Assess the originality and creativity of students' work. Are they experimenting with new ideas, techniques, and styles? Consider how well they push boundaries and develop their unique artistic voice within their projects.

Conceptual Understanding - Evaluate how well students demonstrate an understanding of the concepts covered in class (e.g., use of color, selection of images, composition).

Students should turn in work in a format appropriate with the project (e.g. print, web, motion).

DE Adaptations for MOE

Works will be submitted directly to the assignment area of the CMS where feedback can be given using commentary in a rubric. This rubric will address the finished products formal, conceptual, and technical development within the scope of the assignment.

Method

Projects

Integration

Students will submit printed or digital projects when prompted. Instructors will evaluate projects based on the following criteria: 1. Adhering to deadline 2. Following directions. 3. Integrating demonstrated techniques 4. creation of visual style 5. Meaningful self-analysis. Instructors will give clear feedback either orally during class or written (if projects are just submitted and not critiqued live).

DE Adaptations for MOE

Students use the CMS to submit their projects for evaluation of skills based on the rubrics created above. Instructors assign points and will fill out written comments in each area of the rubric if necessary. Generic feedback can be given in the comment area of the CMS.

Method

Quizzes

Integration

Quizzes will be given to evaluate students' mastery of terminologies in Digital Art. Quizzes could be direct questions, like "What file is optimal for a web-based application?" "Or which digital artists was the first African American to create a presidential portrait?" They could also be essay responses in critiquing an image, like "Name two weaknesses of this image in regard to software use?" Instructors are likely to give these within the CMS or via paper if they are not using a CMS.

DE Adaptations for MOE

The quizzes will be developed for the CMS and distributed there. Grading should be instantaneous with premade feedback, unless there are essay responses which should be graded within one week.

Assignments

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

In this project, there are two main steps.

Here are the files for the project: Project 2 Stamps.zip (link to project files)

FIRST STEP

You will be creating three images using the pen tool.

The Controller (using Text with Envelope Distort, is fine for letters)

The Shoe

Darth Vader or Dr. Spock (Only choose one as your third)

Please make sure:

You are **STACKING** shapes, not drawing them side by side.
You are drawing your shapes with **AS LITTLE POINTS** as possible.
You are using curves and not just clicking points down.
Smooth out any rough points on curves with the smooth tool in Illustrator.

SECOND STEP.

Using the stamp template (final template. ai) which is located in the above zip file, you'll complete the project. Watch the color scheme videos and assign color schemes to each of your images. Make sure to **LOOK UP** that they are correct, don't assume the initial wheel that Illustrator gives you is correct.

Please check the following:

The color schemes are correct using **GOOGLE** or my accessible videos.
Make sure the backgrounds of the stamps also conform to these color scheme, do not use the generic green that is in there now.
Make sure you are using the HSB slider to create a range of colors and neutrals, not just the extreme bright, saturated colors.

Print as a 300 DPI 11x17 file and bring to the class after the due date. Grading will take one week.

Grading:

20% Turned in on time

20% Directions Followed

30% well crafted shapes (smooth curves, completed/joined shapes, stacked and layered correctly)

30% correct color schemes with various tints, tones, and shades present.

How assignment will be adapted in online format

All of the videos (instructional) will be in accessible format.

The instructor will also keep regular effective contact with the students who need assistance with technical concerns though teleconferencing or email.

The assignment will be turned in to the CMS as a PDF instead of printed for online.

In class, there would be a software demo.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

In this writing assignment you will be exploring the evolution of digital art, its techniques, and its impact on contemporary culture and the art world. You will also reflect on the role of digital art in your personal creative process and vision.

Assignment Details:

Research the History of Digital Art (500 words): For this part of the assignment you will simply regurgitate your findings. Watch the linked accessible videos in the CMS and take notes about the following.

Investigate the origins of digital art, tracing its development from early computer graphics in the 1960s to the sophisticated digital tools of today.

Highlight key milestones, such as the introduction of digital painting software, 3D modeling programs, and the rise of digital installations.

Identify major digital artists who have contributed to the medium's evolution.

The Techniques of Digital Art (400 words): Here I have provided eight different web links with various descriptions to address the following ideas. Make sure you explore both digital painting styles AND analog styles.

Describe at least two different techniques or processes used in digital art, such as digital painting, 3D rendering, generative art, or digital photography.

Discuss how these techniques differ from traditional art methods and the advantages or limitations of working digitally.

Reflect on any digital art tools you have personally used or plan to explore in the future, specifically AI.

The Cultural Impact of Digital Art (500 words): (Watch the two linked accessible videos)

Analyze how digital art has influenced contemporary culture, particularly in fields like advertising, gaming, film, and social media.

Discuss how the accessibility of digital tools has changed the relationship between artists and audiences, including the rise of NFT (non-fungible token) art markets and the democratization of art creation.

Reflect on how the perception of digital art has shifted in galleries and museums over time.

A Vision of Digital Art from Marginalized Communities (300 words): Reflect on some of the questions and do your own research.

Is making digital art more expensive or less expensive than analog? Look up pricing for everything you'd need in both cases.

How can digital art be distributed?

How can digital art be used in activism and for social change?

How can VR be used to bring people into the experiences from marginalized groups?

Requirements:

Length: 1700-1800 words total

MLA or APA formatting (include a works cited page if referencing sources)

At least three scholarly sources (books, journal articles, or reputable websites) for the research component (Use the ones I provided.)

Optional: Include images of digital art that inspire your work or illustrate points from your analysis.

Grading Criteria:

Depth of research and analysis (30%)

Clarity and organization of writing (25%)

Personal reflection and originality (25%)

Proper use of sources and formatting (20%)

Bring in the printed paper to class unless there is an option for submission in the PDF. Grading will have a one week turnaround time.

How assignment will be adapted in online format

The online version of this assignment will have accessible videos and accessible websites to access for information. The assignment's source information will be distributed in the learning module of the CMS. Grading will be done directly to the rubric areas of the assignment and marked up as comments within the paper.

Assignment Type

Reading



In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Read the following articles for discussion in the next class. We will be spending at least 30 minutes discussing the following prompts from the reading.

Foundations of Digital Art & Technology

Readings:

"Digital Art (World of Art)" by Christiane Paul

Chapters 1 & 3: Provides an introduction to digital art and its development. Focus on how technology reshapes artistic expression and the opportunities it creates for new, diverse voices.

"Art and Feminism" by Helena Reckitt (Ed.)

Chapter: Feminist Practices in New Media Art: Explores how feminist artists use digital media to challenge traditional gender norms.

Discussion Questions:

How has digital art expanded the potential for artistic expression across different demographics, including underrepresented gender and racial identities?

In what ways does the intersection of technology and feminism allow new narratives about gender to emerge?

Write a 300 word response to the prompt to discuss in the course. Those who participate in the discussion will receive credit based on the depth of thought and insight to the articles, outside research, and integration into their own lives.

10 points for the 300 word essay

10 additional points for participation in the discussion.

How assignment will be adapted in online format

In the online class, the reading articles will be attached in accessible format. The students will have to post their responses to the discussion board of the CMS and will have two days after the due date to respond to at least two other students posts.

The instructor will also respond to posts within two days and will grade the assignment within a week.

Course Materials**Textbooks**

Schwartz Rob (2024) learn Adobe Illustrator CC for Graphic Design and Illustration: Adobe Certified Associate Exam Preparation (Adobe Certified Associate (ACA)) 2nd Edition Peachpit Press 0134878388

Schwartz, Rob (2024) Learn Adobe Photoshop CC for Visual Communication: Adobe Certified Associate Exam Preparation (Adobe Certified Associate (ACA)) 2nd Edition, Peachpit Press, 0134878256

Class Size Information**Class Size**

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Explain how diversity and inclusion (e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course relies heavily on exposing students to as many diverse perspectives in creative endeavors along lines of gender identity, sexual expression, cultural identity, racial identity, etc. We accomplish this by showing students works of art from each of these categories throughout the full spectrum of design history as well as modern cutting-edge designs. Going beyond simply showing these design solutions, students are then required to examine their own personal identity and synthesize original works of art that reflect these values. Students will then communicate to the instructor and to each other how they have responded to these varied examples and identities in their projects.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction, and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction, and supplemental instruction to ensure all strategies for learning are addressed. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation, and visual presentation will be applied.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student to Student contact will be incorporated in each class session as this course uses a great deal of collaborative instruction and group feedback. Critiques of digital works will emphasize constructive criticism and peer-to-peer learning by creating structured critique formats, such as the "Compliment, Question, Suggestion" model, where each student offers a compliment on the work, asks a question, and provides a suggestion for improvement, specifically addressing content, style, and technique.

Students might participate in partnerships with peers from different cultures or disciplines, exchanging artwork and ideas related to gender or identity in their respective digital art practices.

This promotes cross-cultural dialogue, where students must communicate across cultural lines and share unique perspectives on representation, race, and gender in digital spaces

Explain how the course will incorporate instructor-to-student interaction.

Instructor-to-student interactions will be diverse and engaging. These will include lecture presentations on historical, modern, and digital design trends, one-on-one instruction during both studio sessions and digital art projects, written feedback on completed works, and skill demonstrations in class, through digital tools, or in accessible video format. Additionally, students will explore creative digital art activities, integrating hands-on practice with emerging technologies.

Explain how the course will incorporate student-to-content interaction.

Student-to-content interactions will occur daily in this course, as the content is integrated into all activities, including digital art practices. Students will be provided with explicit instructions and digital resources to incorporate into their projects and assignments. They will interpret various assignment prompts, including those involving digital art creation, and complete projects that are then evaluated based on their connection to creative ideas, possibilities, and use of digital techniques. The integration of digital tools and software will play a key role in shaping their interpretations and creative outcomes.

Students will also explore key figures and movement where technology and art collides. This avenue is different than many of our other courses because design is about using the computer to create functional works, whereas this class is about using the computer to create expressive works. This brings in more opportunities for the students to explore cultural ideals and diverse expressions using technology as a creative tool.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students engage in self-assessment by reflecting on their creative choices, the effectiveness of their techniques, and the outcomes of their digital projects. They analyze their strengths and areas for improvement, leading to better decision-making in future projects.

Before starting a digital art project, students use metacognition to plan their approach. They consider what tools and techniques will best fit their vision, setting goals for their artwork. This includes thinking about which software features to use, how to layer their designs, and how to manage time effectively.

Digital art often involves the need to overcome both technical challenges and creative blocks. By thinking about their own thought process, students can troubleshoot and adapt strategies when something doesn't work as planned. For example, they might analyze why a design element isn't achieving the desired effect and adjust their technique accordingly, while also understanding their current limitation in work from a technical perspective.



Key: 238