

1 Digital Imaging

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ART 2602 601 Fall 2017 [Graphic Design Majors Only]

Mon / Wed 11:00-1:45 PM [Office Hours: M/W 5:00-6:00PM]

141 Harbor Hall

description

Digital: 1) Relating to the use of a computer, and 2) Relating to the use of fingers. Ergo, Digital Imaging explores the relationship between digital and physical mediums. Keeping in mind that just because something moves or interacts through the disconnected veil of a screen, it doesn't make it good: graphic designers can overcome the pretense of a simulacrum by grounding their work in the physical realm. You will combine/collide ideas that you have learned about print versus screen and time versus multiples in an effort to refine and customize your 2D, 3D, and 4D technical skills.

The content that you work with through these five projects will all relate to your senior thesis project, as this course is intended to both help you figure out what you're doing, while also affording you the time to start generating pieces that can be used in your senior show. Everything that you do will be doused with a self-aware, activist design conscience. Activism: Action of using rigorous campaigning to bring about political or social change. You will learn how characterization, storytelling, lo-fi design, data visualization, kinetic typography, motion graphics, cinematography, sound design, branding, and script writing help build your compelling thesis argument.

process work

1) Pitch: Pecha Kucha 2) Research: Blog 3) Write: Thesis Statement + Monologue 4) Embody: Puppet Persona

projects

1) Stop Animation: Defining Your Problem via Storytelling, Personification, and Suspense  
2) Brand + Didactic: Memorable and Motivational Identity, Mark of Action, Displayed with Mantra on Poster  
3) Trailer: Kinetic Typography, Thesis Promo  
4) Infographic: Making Problem-Data Meaningful  
5) The Word: Didactic and Passionate Explanation of Your Response via Informed Rant

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policy	<p>All assignments, critiques, and classes* are mandatory and participation is expected. Readings are required. All work is due pinned-up/digitally-posted for crit at the START of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. Revisions are NOT accepted. All work is presented on the final class during Individual Final Crits.</p>
*	<p>You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.</p> <p>Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer/dog/roommate problems: DO NOT lose/destroy your work.</p> <p>No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.</p>
structure	<p>Process: Exercises to help develop thesis+project ideas. Projects: Long-term assignments, roughly span 2-4 weeks. Bring all materials to work in class, including the text.</p>
grading	<p>5 Projects: 80%, 4 Processes: 20%. Basis: ideas, finesse, timeliness, experimentation, craft, inventiveness, skill, comprehension, accuracy, attitude, activism, attendance.</p>
documentation	<p>Final Class: Students must hand in ALL relevant digital files [collected via USB]. In addition, photograph all physical work prior to Individual Final Crit and bring in all physical work to Individual Final Crit. Documentation REQUIRED to receive a final grade.</p>
materials	<p>Self-healing cutting mat 24" X 36", 18" cork-backed metal ruler, X-Acto knife #11, replacement blades #11, PVA Glue, India ink, 4B pencil, Staedtler white eraser, artist tape, PrismaColor acid-free black assorted markers, brushes, 9" X 12" tracing paper, sketchbook. Helpful To Invest In: digital camera, tripod, digital storage, scanner, soft-box lighting (DIY), projector. More supplies TBA.</p>

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required text    Mr. Punch, by Neil Gaiman and Dave McKean  
79 Short Essays on Design, by Michael Bierut  
The Medium is the Message or War and Peace in the Global  
Village, by Marshall McLuhan

suggested text:    Art In the Age of Mechanical Reproduction, by W. Benjamin  
Motion Graphics, by Steve Curran  
(pick 1 that        MoMA Catalogs: Quay Brothers, Tim Burton  
relates to your    Fotografiks, by David Carson  
thesis)            Charlie White: American Minor, by Christoph Doswald  
Signal to Noise, by Neil Gaiman and Dave McKean  
Dance Twice, by Abbott Miller  
99 Ways to Tell a Story, by Matt Madden  
Touching & Imagining: Intro to Tactile Art, by Svankmajer  
The Making of the Wall, by Gerald Scarfe  
The Melancholy Death of Oyster Boy, by Tim Burton  
Ray Harryhausen's Fantasy Scrapbook, by Ray Harryhausen  
Dark Knights and Holy Fools, by Bob McCabe  
The Amazing Screw On Head, by Mike Mignola  
We Lost The War But Not The Battle, by Michel Gondry  
Independently Animated, by Bill Plympton  
Saul Bass: A Life in Film and Design, by J. Bass  
Guillermo del Toro Cabinet of Curiosities, by del Toro  
Hybrid Imagery, by April Grieman  
Robert Brownjohn: Sex and Typography, by Emily King  
The Hive + X'Ed Out, by Charles Burns  
Vertigo, by Lynd Ward  
Portraits, by Steve McCurry  
ScarfeLand: A Lost World of Fabulous Beasts & Monsters  
Unearthing, by Alan Moore  
Asterious Polyp, by David Mazzucchelli  
Ed Fella: Letters on America, by Ed Fella  
Casanova, by Matt Fraction and Gabriel Ba  
Vertigo: A Novel in Woodcuts, by Lynd Ward  
Curious Case of Benjamin Button by Fincher, Roth, Swicord  
Sanctuary, by Gregory Crewdson  
The Design of Dissent, by Mirko Ilic + Milton Glaser  
Talk Back: The Bubble Project, by Ji Lee  
Wall and Piece, by Banksy  
Colors, by Tibor Kalman  
Swindle and Obey, by Shepard Fairey  
The Best of Punk Magazine, by John Holmstrom

Meme Wars and Culture Jam, by Kalle Lasn  
Looking Closer 5 Critical Writings of GD, by Bierut  
How to Be A Graphic Designer Without Losing Your Soul,  
by Adrian Shaughnessy  
The Making of Fantastic Mr. Fox, by Wes Anderson  
Emigre No. 64: Rant, by David Barringer  
Emigre No. 68: American Mutt, by David Barringer  
Said the Shotgun to the Head, by Saul Williams  
Unearthing and V for Vendetta, by Alan Moore  
Transmetropolitan, by Warren Ellis  
Channel Zero, by Brian Wood  
100%, by Paul Pope  
Bound by Law, by Aoki, Boyle, and Jenkins  
Black Hole, by Charles Burns  
Diary, by Chuck Palahniuk  
Down & Out in the Magic Kingdom, by Cory Doctorow  
Hackers & Painters, by Paul Graham  
IV and Sex, Drugs, & Cocoa Puffs, by Chuck Klosterman  
Company, Syrup, and Jennifer Government, by Max Barry  
Brave New World, by Aldous Huxley  
Do Androids Dream of Electric Sheep, by Philip K. Dick  
Man in the High Castle, by Philip K. Dick  
Animal Farm, by George Orwell  
Welcome to the Monkey House, by Vonnegut  
I, Robot, by Isaac Asimov  
Fahrenheit 451, by Ray Bradbury  
The Filth, by Grant Morrison  
Freakonomics, by Levitt & Dubner  
Technopoly, by Neil Postman  
The Most Beautiful Woman in Town, by Charles Bukowski  
Designing for Social Change, by Andrew Shea  
The Island of Dr. Moreau, by H.G. Wells  
A Clockwork Orange, by Anthony Burgess  
Stupid White Men, by Michael Moore  
A People's History of the United States, by Howard Zinn  
Catch 22, by Joseph Heller  
Zombie, Spaceship, Wasteland, by Patton Oswalt  
Design Anarchy, by Adbusters  
The Art of D-Face, by D-Face and Fairey  
The Animators Survival Kit, by Richard Williams  
The Yes Men, by The Yes Men  
Probes, by Marshall McLuhan and David Carson

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Preacher, by Garth Ennis  
Studs Terkel's Working, by Harvey Pekar  
Rock Posters of the 90s, by Spencer Drate  
Pop Heart School, by Ray Johnson  
Leaster Beall, Trailblazer of American Graphic Design, by  
Roger Remington  
End of Print, by David Carson & Lewis Blackwell  
Graphic Agitation, by Liz McQuiston  
Empire, by Nicholas Blechman  
Pentagram Papers, by Pentagram  
Type in Motion, by Bellantoni and Woolman  
Scar Strangled Banger, by Ralph Steadman  
Obsessive Consumption, by Kate Bingaman-Burt  
Radical Graphics, by Kathy McCoy  
Dot Dot Dot, by Stuart Bailey  
Congratulations You've Been Selected to Win Another Day  
on Planet Earth, by Shell Turner  
Punk 45, by Jon Savage  
Modern Dog, by Strassburger  
Stencil Nation, by Russell Howze  
Kick Ass, by Mike Millar  
The Art of War, by Kelly Roman  
Beautiful Trouble, by Andrew Boyd

collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.

disability Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations.

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- 01 [AUG 21] M intro course : Activist Art & Design lecture : ASSIGN Pecha Kucha Pitch : ASSIGN Blog : ASSIGN Thesis Statement : Set up USFGD Dropbox Folder : HW: Get in the Angsty Problem-Defining Mood and watch Standup (Doug Stanhope, John Mulaney, Chris D'Elia, Bill Burr, Anthony Jeselnik, Louis C.K., Kevin Hart, Jen Kirkman, Ali Wong, Dave Attel, Kathleen Madigan, Louis Black, Paul Mooney, Richard Pryor, George Carlin, John Oliver, Jon Stewart)
- 02 [AUG 23] W DUE Pecha Kucha : DELIVER presentation to entire GD Program Faculty : HW Pick one and commit
- \*\* [AUG 25] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [AUG 28] M DUE Thesis Statement + Monologue: Repurposed Characterization lecture : ASSIGN Puppet Persona : OPEN STUDIO : BRING puppet-making materials : HW: Find 2 Activists related to your Thesis and be able to discuss : HW: watch more Standup (Katt Williams, Joe Rogan, Dana Carvey, Joan Rivers Margaret Cho, Ralphie May, Phyllis Diller, Tig Notaro, Patton Oswalt, Sarah Silverman, Rodney Dangerfield, Chris Rock, Mitch Hedberg, Jerry Seinfeld, Dave Chapelle)
- 04 [AUG 30] W CRIT Activists : DISCUSS Mr. Punch : OPEN STUDIO : BRING puppet-making materials : watch Coraline / Edward Scissorhands / Where the Wild Things Are / Beetlejuice / Brazil / Daredevil
- \*\* [SEP 04] M NO CLASS : LABOR DAY [M/W CLASSES]
- 05 [SEP 06] W DUE Puppet+ Blog (20+ posts) : Sequential Art + Series Killer + In/Animate lectures : DEMO Premiere : ASSIGN Stop Animation : HW: Collect 4 moving activist-related songs (Upload to Dropbox Folder: No Overlapping)
- 06 [SEP 11] M CRIT Storyboard (30 panels = 1 panel per second of video) CRIT Activist Mixed Tape : Listen Up lecture : DEMO Audition : Remixing Workshop : HW: Find 1 written activist-related passage (literature, journalism, speech/lecture, script/performative) Hint: See Reading List

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- 07 [SEP 13] W CRIT Activist Writing Slam : Design Writers lecture :  
OPEN STUDIO : BRING animation-making materials : watch  
Alice / Fantastic Mr. Fox / Paranorman / Corpse Bride
- 08 [SEP 18] M CRIT Stop Animation (10 seconds + sound) : HW: Collect 2  
moving activist-related film/documentary/animation clips
- 09 [SEP 20] W CRIT Activist Reel : OPEN STUDIO : watch ParaNorman /  
Corpse Bride
- 10 [SEP 25] M CRIT Stop Animation (30 seconds + sound) : HW Find 5  
inspiring Activist-related Icons/Symbols/Logos
- 11 [SEP 27] W CRIT Activist Symbology : ASSIGN Brand : OPEN STUDIO :  
watch V For Vendetta : HW Find 3 activist-related posters
- 12 [OCT 02] M DUE Stop Animation : CRIT Activist Posters : OPEN STUDIO  
: watch Exit Through the Gift Shop / Wasteland / JR /  
Good Night & Good Luck / The Wall
- 13 [OCT 04] W CRIT Brand : I'm Trying to Read Here lecture : watch Art  
of the Title : DEMO After Effects : ASSIGN Trailer
- 14 [OCT 09] M CRIT Trailer Storyboard : HW: Find 1 bogus activist  
engaged in pro-bono charity work in order to boost  
reputation (hint: it's usually disaster-related)
- 15 [OCT 11] W CRIT Brand : CRIT Bogus Activism : OPEN STUDIO : watch  
Archer / Sin City / Happy Tree Friends / Pinky and the  
Brain / Ren and Stimpy / Family Guy / Rick and Morty /  
BoJack Horseman
- 16 [OCT 16] M DUE Brand : OPEN STUDIO : watch Michel Gondry (The  
Science of Sleep / Be Kind Rewind)
- 17 [OCT 18] W CRIT Trailer : Quick Release Workshop (Trade Files)
- 18 [OCT 23] M CRIT Trailer : Info Architecture + Time in Space lectures  
: ASSIGN Infographic
- \*\* [OCT 24] T MIDTERM GRADES DUE

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- 19 [OCT 25] W CRIT Infographic Ideas (at least 3) : watch The Medium is the Message Interview : DISCUSS McLuhan
- \*\* [OCT 28] S WITHDRAWAL DEADLINE (If things aren't going well...)
- 20 [OCT 30] M DUE Trailer : OPEN STUDIO : watch Adam Curtis (Hypernormalisation / Century of the Self)
- 21 [NOV 01] W CRIT Blog (20+ more posts) : OPEN STUDIO : watch Roger and Me / Yes Men / House of Cards
- 22 [NOV 06] M CRIT Infographic : OPEN STUDIO : watch TLR
- 23 [NOV 08] W ASSIGN The Word : DISCUSS 79 Short Essays (report on 1 assigned essay) : watch TED / Colbert Report / Daily Show / Last Week Tonight / Adam Curtis / Michael Moore
- 24 [NOV 13] M CRIT Infographic + Word Ideas : OPEN STUDIO : watch TLR
- 25 [NOV 15] W DUE Infographic : OPEN STUDIO : watch This is Spinal Tap / Dr. Strangelove
- 26 [NOV 20] M CRIT The Word : OPEN STUDIO : watch TLR : Plotter Printer Prints Final Didactics
- \*\* [NOV 22] W NO CLASS : READING DAY
- \*\* [NOV 23-4] NO CLASS : THANKSGIVING [T/R CLASSES]
- 27 [NOV 27] M DUE The Word : DUE Didactic (pinup) : DELIVER 5-minute presentation to entire GD Program Faculty (start with The Word, then curate from there), followed by 5-minute Q&A
- 28 [NOV 29] W FINAL CRITS. DUE: REVISED FINALS OF EVERYTHING:  
1) Pecha Kucha (PDF, don't have to revise)  
2) Blog (link in RTF, also document with screenshots)  
3) Thesis Statement (typeset PDF + 4"x8.5" print) + Monologue (MP3)  
4) Puppet (photograph + bring)  
5) Stop Animation (MOV) + Storyboard (scan in + print)  
6) Brand (PDF + 11" x 17" print) + Didactic Poster (PDF + 24"x36" print + photograph)  
7) Trailer Kinetic Type (MOV)  
8) Infographic (MOV)  
9) The Word (MOV)

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DELIVERY RULES: Physical + Digital Forms.

1. PHYSICAL craftsmanship is immaculate.
2. DIGITAL-FILES for every revised project (PDFs and .mov with NO crops, NO bleeds, pages in correct order)
3. DIGITAL PHOTOGRAPHY (Hi-Res JPGs professionally documenting physical manifestations of your work)
4. DELIVER DIGITALS via USB only: 1. Thumb Drive, or 2. Portable External Hard Drive

Failure to follow any of the aforementioned Delivery Rules is grounds for failure.

Cheat Sheet    Digital Imaging

projects

- 01 Stop Animation: Premiere + Audition; Defining Your Problem via Storytelling, Personification, and Suspense, 720 clips
- 02 Brand + Didactic: Illustrator + Maya; Memorable and Motivational Mark of Action + Corresponding Mantra Poster
- 03 Trailer: After Effects + Audition; Kinetic Typography, Thesis Promo, Motion Graphic
- 04 Infographic: Entire Suite, Making Problem-Data Meaningful
- 05 The Word: Entire Suite, Didactic + Passionate Explanation of Your Solution or Response via Informed Rant

process

- 01 Pitch: Pecha Kucha, 20X20 presentation of thesis ideas
- 02 Research: Blog, To Keep track of your findings
- 03 Write: Thesis Statement + Monologue, 250 words
- 04 Embody: Puppet Persona, Used to narrate your problem

workshops

- 01 Remixing: playing with a sampling of sounds
- 02 Quick Release: reinvigorating the designer's impetus

lectures & demos

- 01 Intro to Time-Based: sampling of video, motion, animation
- 02 Re:Purposed Characterization: given a new life
- 03 Sequential Art + Series Killer: pacing and plot
- 04 In/Animate (Stop Motion): 24fps, shooting frame by frame
- 05 Premiere Demo: video/photo/graphics compiling software
- 06 Listen Up: inventing/remixing sounds
- 07 Audition Demo: when you can't afford Pro Tools
- 08 I'm Trying to Read Here: title/credit sequences
- 09 After Effects Demo: motion graphics, keyframes, filters
- 10 23D + Time in Space: time-based installations
- 11 Info Architecture: data viz, knowledge vs. noise
- 12 Design Writers: purpose, apply critical theory

pot luck

- 01 Activists: 2 People
- 02 Activist Mixed Tape: 4 Songs
- 03 Activist Word Slam: 1 Sample of Writing
- 04 Activist Reel: 2 Films/Documentaries/Animations
- 05 Activist Brand: 5 Symbols/Icons/Logos
- 06 Activist Posters: 3 Ephemera
- 07 Bogus Activism: 1 Charity Boosting Reputation

ALCs Digital Imaging

Academic Learning Compacts

- 01 Practice proficient 2D 3D and 4D digital imaging media and skills through the entire Adobe Suite.
- 02 Attain a holistic understanding of time-based media through sequential art, storytelling/narrative, video, motion design, kinetic typography, and animation techniques.
- 03 Demonstrate an understanding of the "simulacrum" as it applies to the future of digital design and learn to use digital technology as a tool, not a gimmick.
- 04 Develop an ability to combine digital/physical processes.
- 05 Acquire a nuanced appreciation for imaging, pacing, narration, movement, and sound.
- 06 Apply typographic sensibility for screen-based mediums and applications.
- 07 Gain a self-aware understanding of Graphic Design as a cross-disciplinary umbrella for 2D, 3D, and 4D media.
- 08 Critically investigate and evaluate the field of design as it relates to each student's specific area of interest.
- 09 Implement idea-first design and solve visual communication problems through a shrewd understanding of semiotics and concept/form relationships.
- 10 Acquire software-savvy in Adobe Photoshop, Illustrator, Premiere, After Effects, Audition, and Maya.
- 11 Practice physical production skills that concern prepress/print-ready, video codec, and immaculate craft.
- 12 Write clear, effective, entertaining, meaningful, and informed commentary.

## Digital Imaging

### Senior Thesis Project

theme	Design Activism (Artivism)
description	The content (Topic + Problem) of your Senior Thesis can be anything (For example Revising Honking Etiquette by Equipping Pretty Girls with Confidence and Administrable Citations, Typography that Increases Twinkie Shelf Life by Five Years, Kool-Aid's Psychological Effect on Global Warming, How to Successfully Educate Trump on Twitter).
components	<p>The only requirements are that:</p> <ol style="list-style-type: none"><li>1. Your response to the Topic+ Problem has to relate to the Graphic Design profession (considering the big applied arts "umbrella" sense of the term "design").</li><li>2. Your response has to employ design activism, defined by Wikipedia, as the action of using vigorous campaigning to bring about political or social change. And defined by your professor, as the PUBLIC IMPLEMENTATION of visual communication, with an altruistic (selfless, not personal) agenda to change some aspect of society (cultural, political, environmental, social, etc.). Meaning, you do this for reasons other than career, money, love, fame.</li><li>3. Your response doesn't have to be expected, optimistic, helpful, empathetic (to the content or client), ideal, practical, or acceptable. It can, but doesn't have to, attempt to fix the problem. For example, some problems have to get worse before they can be acknowledged and fixed. Please note my word choice: You are required to Use Graphic Design to publicly Effect Change.</li></ol>
specs	<p>TOPIC: Your Subject, or Thesis Title</p> <p>PROBLEM: What's wrong? What specifically about this topic is an opportunity for you as a designer to do something?</p> <p>RESPONSE: What are you gonna do about it? How are you addressing, testing, changing, improving, aggravating it?</p> <p>DELIVERABLES: Everything you create considers different activist design methods of responding to your problem.</p>

Process 1 Digital Imaging

Pitch: Pecha Kucha Presentation

format Pecha Kucha = 20 slides X 20 seconds each

A) 4 VERY DIFFERENT TOPICS.

-For each, broadly address the problems that you see, and some ideas about how you are interested in responding to that problem or what you would like to do with it.

-Please Note: Response  $\neq$  Solution.

-Please do not waste our time explaining why you're interested in the topic. If you're choosing to talk about it, clearly you're interested in it and your personal motivations aren't a concern to us at this point. The point of this presentation is to help you figure out which topic has the most substance, legitimacy, feasibility.

-Randomize the order. Do not rank in order of preference.

B) 5 SLIDES FOR EACH TOPIC.

components For Each Topic, Define:

1. The Topic:

2. The Problem:

3. Your Response:

(On your slides, write the words verbatim: "Topic: \_\_\_\_"  
"Problem: \_\_\_\_" "Response:\_\_\_\_" ...and fill in the blank)

specs -Timed: PDF format. View in Acrobat. To set time, go to Preferences  $\rightarrow$  Full Screen  $\rightarrow$  20 seconds

-Lots of Visuals: Each slide is not allowed to have more than  $\pm 12$  words. You want people to focus on listening to you, not distracted and reading the screen.

-No Dead Time: Be prepared with plenty of content to discuss for each slide.

due DUE: Class 02 [AUG 23] W

DELIVER Presentation to Entire Graphic Design Program  
Faculty + Junior Class

Process 2 Digital Imaging

Research: Blog

description	Manage a usable, post-able, online presence that documents the progression of your thesis work. You will use this as a record-keeping resource, as well as a means to share and promote your thesis work. Post all research and process work, written and visual, even if it feels incomplete, tangential, or irrelevant. Your blog is intended to function as a thesis research resource as you chart through Fall and Spring semester. Here you can revert back to previous ideas. Save everything. In this instance, censoring and editing is bad.
components	Use Wordpress.com, pick a shwanky template, and move on
specs	At least 50 posts total 10+ must be user-generated content (text or image) 10+ must be reputable articles You cannot post them all at once. No cheating.
due	CRIT: 20+ Posts : Class 05 [SEP 06] W CRIT: 20+ More Posts : Class 21 [NOV 01] W FINAL: 50+ Posts : Class 28 [NOV 29] W

Process 3 Digital Imaging

Write: Thesis Statement + Monologue

description A thesis statement defines your theme or subject, the problem you are researching and testing, and your hypothesis or what you think will happen with your intended response to that problem.

For example:

THEME: Gentrification

PROBLEM: Paupers can't afford to live in Dogshit, Nebraska anymore.

RESPONSE: Make affordable housing out of cardboard.

THESIS: Cardboard apartments left in vacant lots provides shelter for displaced squatters and annoys middle and upper-class Doghitters to the point that will involve the Mayor to consider this matter more responsibly.

specs -Be direct and clear: Do not use words that obfuscate.  
-Be concise: ±100 Words  
-Be informed: Do your research first.  
-Active voice: Don't be boring. No passive words (am is are was were be being been has have had do does did may might must can could shall should will would).

components A) Thesis Statement

-Typography in-keeping with your content  
-4" x 8.5"  
-Paper choice is considered  
-Any print method  
-Only text, no imagery

B) Monologue

-Record yourself reciting your thesis statement  
-May take word-choice liberties, in service of enhancing the transition of writing into speech  
-Video or Audio  
-Vocal tone + performative actions emphasize your meaning  
-Has to be you, not a poser  
-Can alter sound in Adobe Audition and video in Premiere

due DUE: Class 03 [AUG 28] M  
FINAL: Revised Final : Class 28 [NOV 29] W

Process 4 Digital Imaging

Embodiment: Puppet

description	<p>Puppetry has a rich history in pretty much every human society and can take different forms based on the needs of entertainment, relaying ideas/information, or ceremonial rituals. All puppets require the animation of inanimate objects in the service of storytelling.</p> <p>Your puppet will be used to NARRATE YOUR THESIS PROBLEM and ELICIT YOUR DESIRED EMOTIONAL REACTION FROM VIEWERS in response to this problem. Superhero? Antihero? Victim? Villian? Spokesperson/Figurehead? Regular civilian?</p> <p>Make your puppet by deconstructing something that already exists. The only requirement here is that the object you chose to deconstruct has a specific, defined purpose somehow related to your topic and the puppet that you make with this object acquires a very different, new purpose and identity.</p>
inspiration	<p>Punch &amp; Judy, Bread &amp; Puppet, Chinese (dragons, stick, and shadow) puppets, Puppet Bike, Snuff Puppets, Pee Wee's toys, kachina dolls, Muppets, Waldo C. Graphic and Elmo's World (digital puppetry), paper dolls, Coraline, Frankenweenie, eXistenZ, Svankmajer (Dimensions of Dialogue, Darkness Light Darkness, Meat Joy, Virile Games, Et Cetera, Last Trick), Father Gaetano's Puppet Catechism and The Amazing Screw On Head by Mike Mignola, Joaquin Phoenix on Letterman, Where the Wild Things Are, Metamorphosis by Kafka, Edward Scissorhands, Hannah Hoch, Chermayeff's collages, Duchamp, Nam June Paik, griffins</p>
components	<p>Playfulable puppet</p>
specs	<p>Your puppet:</p> <ol style="list-style-type: none"><li>1) Repurposes materials to generate a new identity</li><li>2) Implements both 2D and 3D means</li><li>3) Is capable of controlled movements</li><li>4) Utilizes minimal additional binding + painted elements for structural and gestural purposes (within reason)</li><li>5) Must be recognizable from it's origins</li><li>6) Is fun to play with</li></ol>
due	<p>DUE: Class 05 [SEP 06] W FINAL : Class 28 [NOV 29] W</p>



## Project 1 Digital Imaging

### Stop Animation: Part 1 The Storyboard

description Use your puppet to explain your thesis problem through narrative/storytelling, personification, emotion, and climax/suspense (problem is not resolved).

Your storyboard needs to clearly explain:

1. Thesis Problem
2. Main Character: The Narrator
3. Setting
4. Plot
5. Intended Viewer Reaction

specs -30-second animation  
Ergo, map out your story in 30 panels ("keyframes")  
-1 panel is indicative of 1 second of video  
-Demonstrate logical visual reveals (transitions)  
-Each pannel is 4" x 3"  
-Ordered L to R  
-Render using any medium of your choice

Keep in mind that your "artistic" drawing skills are not being evaluated here. This assignment is not about perfection, although it can be if you want it to: we are not illustrators. But we are graphic designers, and smart, distilled graphic form is an imperative. Use contour lines and gestural motions. Concentrate on single important elements (as opposed to complex portraits and landscapes), emotions, and short bursts of action.

inspiration (drawing) Chris Ware (Building Stories), Adam Reed (Archer), Chermayeff (portraits), Dave McKean (Mr. Punch, Cages, Signal to Noise), Lichtenstein, Brian Wood (Channel Zero), Charles Burns (Black Hole, From Hell, Xed Out, One Eye), Matt Fraction (Casanova), Jeff Smith (Bone), Vischer & Nawrocki (Veggie Tales), Genndy Tartakovsky (Samurai Jack), Scott McCloud, Punk Mag, Gerald Scarfe (The Wall), Mike Mignola (Hell Boy, The Amazing Screw On Head), David Mazzucchelli (Asterious Polyp), Frank Miller (Sin City), Fairey (Obey, Supply & Demand, Swindle), David Lloyd (V for Vendetta), Bill Plympton, Christoph Niemann, Mirko Ilic, McSweeney's No. 13.

Project 1 Digital Imaging

inspiration (plot) Joss Whedon (Firefly), Tarantino (Inglorious Bastards), Kurt Vonnegut (Slaughterhouse Five), Watchmen (Alan Moore), Cory Doctorow (Down & Out in the Magic Kingdom), Maurice Sendak (Where the Wild Things Are), Wheezer (Raditude), Beck (Song Reader). Look at Charles Burns (X'ed Out and Black Hole), McKean (Arkham Asylum), Moore (Unearthing), Ba + Fraction (Casanova), Frank Miller (Sin City), and Understanding Comics (McCloud) for sequencing mastery.

due CRIT: Storyboard : Class 06 [SEP 11] M  
FINAL : Class 28 [NOV 29] W

Project 1 Digital Imaging

Stop Animation: Part 2 The Film

description Guided by your storyboard, armed with your puppet, and on a mission to narrate your thesis problem, create a video via photo. Anything Svankmajer can do, you can do too.

inspiration Jan Svankmajer (Dimensions of Dialogue, Darkness Light Darkness, Alice, Meat Love), Quay Brothers (Street of Crocodiles, Cabinet of Jan Svankmajer), claymation (Pee-wee's toys, Chicken Run, Corpse Bride, Frankenweenie, Nightmare Before Christmas), dynamation and Ray Harryhausen (skeleton scene from Jason and the Argonauts), 3D printed models (Coraline, ParaNorman), Ok Go (End Love), NZ Book Council-Going West, Parkour's Motion Reel, Don Hertzfeldt (Rejected), David Firth (Salad Fingers: Spoons), and Fluid (The End of The World), Don Hertzfeldt (Rejected), PES (Submarine Sandwich)

specs -30 seconds total  
-24 fps, 720 photos (1 photo = 1 frame, in other words, 24 fps X 30 sec = 720 frames)  
-Credits: Opening + Closing (not included in time)  
-First and last frame are required to be solid black  
-Sound: Original soundtrack, no voice-over songs allowed, only remixed sound  
-Transitions: Demonstrate logical visual reveals  
-Smooth: No flickering in light or unsteady camera  
  
-Edit photos in Adobe Photoshop  
-Compile and alter footage in Adobe Premiere  
-Remix sound in Adobe Audition

Adobe Premiere

-Sequence Presets: DV-NTSC Standard 48kHz, Square Pixel  
-Settings: Quicktime DV 24p, 4:3 aspect ratio, 720x480px  
-Preferences: General —> Still Image Default Duration: 1  
-Export: Quicktime .MOV File

due CRIT: 10 seconds + sound : Class 08 [SEP 18] M  
CRIT: 30 seconds + sound : Class 10 [SEP 25] M  
DUE: Class 12 [OCT 02] M  
FINAL : Class 28 [NOV 29] W

Project 2 Digital Imaging

Brand + Didactic

description	<p>Create a visual identity for your thesis project. In doing so, this will help you pin down what you are doing and commit to it. This can be in the form of a:</p> <p>A) Single logo/logotype, or B) Kit of Parts System of Marks</p>
specs	<p>Whichever makes the most sense, the symbology must</p> <ol style="list-style-type: none"><li>1) Clearly indicate your topic or content and your attitude/response towards it.</li><li>2) Be memorable.</li><li>3) Be motivational.</li><li>4) Indicate activism.</li><li>5) Consider iconography, color, typography.</li><li>6) And name your brand.</li></ol>
components	<p>A) Brand Explain the entire brand scheme on an 11" x 17"</p> <p>B) Didactic Create a 24" x 36" poster using your brand scheme along with your creed or mantra (voice-heavy text) to inform/educate people about what is your thesis project.</p>
inspiration	<p>V for Vendetta / Guy Fawkes, Black Power, CMD-Z, Anonymous, Hope, Che Guevara, LGBTQIA, American Red Cross, Humane Society, World Wildlife Fund, Spider Jerusalem, Batman, Superman, Yes Men, Banksy, Adbusters, Colors Mag, Peace, Uncle Sam, recycle, Merry Pranksters, Culture Jamming and Brandalism (Coke gun, Nike stab, Adidas cannabis), Triple Butt (local)</p>
due	<p>CRIT: Class 13 [OCT 04] W CRIT: Class 15 [OCT 11] W DUE: Class 16 [OCT 16] M FINAL: Class 28 [NOV 29] W</p>

Project 3 Digital Imaging

Trailer: Kinetic Typography

description Promote your thesis as if it were a feature film "Coming May 2018." To quote Portia de Rossi on the Jabberwocky episode of Better of Ted, "Products are for people who don't have presentations." Not that you don't or won't have a solid thesis, but design a trailer in this mindset that treats your project like "This is the greatest project on God's green earth. You don't want to miss it!" Go big or go home.

components STORYBOARD  
30-second animation  
Ergo, map out your trailer in 30 panels ("keyframes")  
1 panel is indicative of 1 second of video  
Demonstrate logical visual reveals (transitions)  
Each pannel is 6" x 3.5"  
Ordered L to R  
Render using any medium of your choice

MOTION GRAPHIC  
-30 seconds  
-Kinetic type + footage + animated logo + motion graphics  
-Original sound + dramatic voice over  
-Includes thesis name + brand  
-2 starring actors/actresses  
-2 adjectives (stunning! terrifying!)  
-1 review (Sundance says it's the most thrilling film in 2018...)  
-Include something along the lines of "Coming to theaters May 2018"  
-Must have teasers, about what's to come in your thesis  
-Must be typoGRAPHIC  
-Kinetic type + animated logo: Must animate KEYFRAMES + must manipulate both TRANSFORM options and PATH vector points (merely moving/transform affecting the whole thing will not cut it)  
-Must utilize MASKS for smart Reveals or Transitions  
-Make type and vectors in Adobe Illustrator  
-Compile vectors, footage, sound in Adobe After Effects  
-Remix sound in Adobe Audition  
-First and last frame are required to be solid black

Project 3 Digital Imaging

specs Adobe After Effects  
-Composition Settings: NTSC D1 Widescreen Square Pixel  
872x486px, 30fps, full resolution  
-Export: Composition—>Add to Render Queue—>  
Output Module, Format: Quicktime .MOV File  
Format Options, Video Codec: MPEG-4 Video  
Audio Output: Checked  
-Import Vectors from Illustrator: Import —> As Footage  
—> Drag into composition —> Right Click —> Create  
Shapes From Vector Layer  
- Masks: Drawing a shape on a non-shape layer auto-  
matically masks it. On a shape layer, have the Shape Tool  
selected while you click the Tools Creates Masks button.  
-Camera: Layers must be turned on to 3D (cube checkbox)

inspiration Art of the Title, Saul Bass and contemporary examples  
like Casino Royale and Catch Me If You Can (Kuntzel &  
Deygas). See also, V on Words Retaining Power, The Girl  
Effect, Stephan Frankfurt (To Kill A Mockingbird), Pablo  
Ferro (Dr. Strangelove), Richard 'Dr.' Baily (The Game),  
Richard Greenberg (Alien), Kevin Tod Haug (Fight Club),  
Kyle Cooper (Seven), Ben Radatz (Quantum of Solace,  
Stranger Than Fiction), Danny Yount (Iron Man), Ben  
Conrad (Zombieland), Jim Helton (Blue Valentine), Tim  
Miller (The Girl with the Dragon Tatoo), and Steve Viola  
(Captain America: The First Avenger, The Avengers),  
Dexter (Digital Kitchen), Juno (Smith & Lee Design),  
Cirque du Freak: The Vampire's Assistant (yU+co), Red  
Lights (Jorge Calvo). In addition, look at work by  
Maurice Binder, Robert Brownjohn

due CRIT: Storyboard : Class 14 [OCT 09] M  
CRIT: Full 30 seconds : Class 17 [OCT 18] W  
CRIT: Full 30 seconds : Class 18 [OCT 23] M  
DUE: Class 20 [OCT 30] M  
FINAL: Class 28 [NOV 29] W

## Project 4 Digital Imaging

### Infographic: Data Visualization

- description Take a narrative embedded in data regarding the Main Problem that your thesis responds to. Then, combine it with the elements of Physicality, Meaningfulness, Storytelling, and Time. Your task is to visualize this information using any time-based mediums and that presents the situation as Impactful and Imperative: Message: Received. In a world where consumers are constantly bombarded with information, how do you move people past their desensitized relationship to data and get to the truth behind the numbers? The data visualization is required to involve physical elements. Find a way to make data accessible, that The New York Times (Jer Thorpe) or GRL have not already tried.
- specs -1-2 minutes  
-Any size, horizontal format  
-Data must be from a reputable source since 2012  
-All data must be cited somewhere (list source in vid)  
-Any time-based medium (video, motion graphic, both)  
-Must involve digital and physical elements  
-Must make the data more meaningful and impactful  
-Original sound  
-Credits: Opening + Closing (not included in time)  
Utilize your brand/logo in the closing credit  
-First and last frame are required to be solid black
- inspiration Michael Moore (Roger and Me, Sicko, Fahrenheit 9/11, Bowling For Columbine), Al Gore (An Inconvenient Truth), Morgan Spurlock (Super Size Me), Jon Stewart & field reporters, Stephen Colbert (The Word), The NYC Readiness Challenge ([www.nycreadinesschallenge.org](http://www.nycreadinesschallenge.org)), Jason Reitman (Thank You For Smoking), David Fincher (Social Network, The Girl with the Dragon Tattoo, Zodiac), Stanley Kubrick (Dr. Strangelove, A Clockwork Orange, 2001: A Space Odyssey), David Cronenberg (eXistenZ), George Clooney (Good Luck & Good Night, Syriana), Kathryn Bigelow (The Hurt Locker), Eyebeam (Visualizing Marathons), Chuck Klosterman (Sex, Drugs, and Cocoa Puffs, IV, Killing Yourself to Live, Eating the Dinosaur), Hunter S. Thompson (Fear & Loathing) William S. Burroughs (Naked

Project 4 Digital Imaging

Lunch, Soft Machine), Cory Doctorow (Bound By Law, Down and Out in the Magic Kingdom), Perverse Optimism (Tibor Kalman), Empire: Nozone IX, Bob Reiner (This Is Spinal Tap), Jamie Hyneman and Adam Savage (MythBusters), Marc Forster (Stranger Than Fiction), Banksy and Mr. Brainwash (Exit Through the Gift Shop), Green Day (American Idiot), David Grohl (Sound City), Alastair Fothergill (Planet Earth), Lutz Dammbeck (The Net: The Unabomber, LSD and the Internet), Eugene Jarecki (The House I Live In), Jer Thorpe (Blprnt), Edward Tufte (The Visual Display of Quantitative Information), David McCandless (Visual Miscellaneum), and Gilles Berton (Data Flow)

due CRIT: Infographic Ideas : Class 19 [OCT 25] W  
CRIT: Infographic : Class 22 [NOV 06] M  
CRIT: Infographic : Class 24 [NOV 13] M  
DUE: Class 25 [NOV 15] W  
FINAL: Class 28 [NOV 29] W



Project 5 Digital Imaging

The Word

- description Switching gears from thoroughly defining your problem and understanding what exactly your thesis is responding to, construct a stand-alone piece that passionately explains and builds a case for your informed response to and/or hypothesis to this problem (please note: you will still have to define the problem in order for your response to make sense). The tone should be both didactic (educational) and voice-heavy (anger, anxiousness, fear, versus passivity and objectivity). You will be delivering this piece to the entire Graphic Design Program and faculty for review and acceptance of your project into your Spring semester. Use passion (personal dedication), emotion (feel something!), confidence, and salesmanship to persuade your audience that your thesis problem and response are informed, legit, have substance, and are feasible in the amount of time that you have.
- specs -3 minutes exactly  
-Text and graphics are overlaid on the footage  
-Voice over or monologue
- inspiration Pick from one of these formats to model Your Word after (or if you have something else in mind, run it by me):
- 1) Colbert Report: The Word
  - 2) John Oliver: Last Week Tonight Special Topic Rants  
Lewis Black: Stand-up Rant
  - 3) Jon Stewart: Daily Show Correspondent Interviews
  - 4) Kickstarter: Infomercial for Crowdsourcing
  - 5) TedTalk: Lecture with Visual Aids
  - 6) Adam Curtis: Sensational Documentary
  - 7) Demetri Martin: Stand-up with Visual Aids
  - 8) Spalding Gray: Swimming to Cambodia Run-On Performance
- due CRIT: Word Ideas : Class 24 [NOV 13] M  
DELIVER: Class 27 [NOV 27] M  
FINAL: Class 28 [NOV 29] W

Workshop 1 Digital Imaging

Remixing

description Playing with sounds

Using either Adobe Audition or Audacity, learn to create original sound art with digital sampling

components 30 second remixed sound specimen

inspiration Beck, Girl Talk, Muse, Elbow, Wheezer (Raditude), jazz

specs -Combines parts from: 1 song, 1 sound bite, and the audio track from a video clip (hijack using keepvid.com)  
-Make and interesting Frankenstein

due CRIT: End of Class 06 [SEP 11] M

## Workshop 2 Digital Imaging

### Quick Release

- description STOP what you're working on. Dear Designer, you've been working on this project for three weeks. Crits are helpful but the task is still yours to solve. Chances are, you're bored, sick of working on the same thing, and wish the project would just work itself out.
- components With regards to the Trailer,
- 1) File -> Save As -> quick\_release
  - 2) Swap file with your peer sitting to the right.
  - 3) You have 2 hours to work on your peer's work.
  - 4) Airdrop to me: A single .MOV of Before + After Documentation
- specs You may choose to completely start from scratch and redesign it or work from where your peer left off. You may re-evaluate a specific aspect of the project to develop or work epically. The only requirement is, your peer's project must be considerably DIFFERENT from where it started when you initially sat down in front of it. Remember, the point is to dust off old design and think fresh. This is not your project, so respond quickly, make new unanticipated decisions, and go nuts. The more you switch it up for your peer, the more inclined they are to help you. It's tough, but beneficial to learn to release your brainchildren into the sacrificial hands of others. Furthermore, taking your design savvy out for a quick jog reinvigorates enthusiasm.
- due CRIT: End of Class 17 [OCT 18]