

1 Digital Imaging

E. Herrmann elizabethherrmann@gmail.com

ART 2602 601 Fall 2018 [Graphic Design Majors Only]

Mon / Wed 11:00-1:45 PM [Office: HBR 117 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 developing an activist passion project, as this course is intended to both help you figure out your call as a designer, while also affording you the time to start generating pieces that can be used in your portfolio. 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 a compelling campaign.

process work

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

projects

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

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policy	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.
*	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. 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. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.
structure	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.
grading	5 Projects: 80%, 4 Processes: 20%. Basis: ideas, finesse, timeliness, experimentation, craft, inventiveness, skill, comprehension, accuracy, attitude, activism, attendance.
documentation	Final Class: Students must hand in ALL relevant digital files [collected via USB]. In addition, photograph all physical work and bring in all physical work on the last day. Documentation REQUIRED to receive a final grade.
materials	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.

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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
project) 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 20] M intro course : Activist Art & Design lecture : ASSIGN Pecha Kucha Pitch : ASSIGN Blog : ASSIGN Artist 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 22] W **DUE Pecha Kucha** : HW Pick one idea and COMMIT
- ** [AUG 24] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [AUG 27] M **DUE Artist Statement** : ASSIGN The Word : Repurposed Character-ization lecture : ASSIGN Puppet Persona : OPEN STUDIO : BRING puppet-making materials : HW: Find 2 Activists related to your Artist Statement 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 29] W **DUE The Word** : DISCUSS Activists : DISCUSS Mr. Punch : OPEN STUDIO : BRING puppet-making materials : watch Coraline / Edward Scissorhands / Where the Wild Things Are / Beetlejuice / Brazil / Daredevil
- ** [SEP 03] M NO CLASS : LABOR DAY [M/W CLASSES]
- 05 [SEP 05] 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 10] 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 12] W DISCUSS Activist Writing Slam : Design Writers lecture :
OPEN STUDIO : BRING animation-making materials : watch
Alice / Fantastic Mr. Fox / Paranorman / Corpse Bride
- 08 [SEP 17] M CRIT Stop Animation (10 seconds + sound) : HW: Collect 2
moving activist-related film/documentary/animation clips
- 09 [SEP 19] W DISCUSS Activist Reel : OPEN STUDIO : watch ParaNorman /
Corpse Bride
- 10 [SEP 24] M CRIT Stop Animation (30 seconds + sound) : HW Find 5
inspiring Activist-related Icons/Symbols/Logos
- 11 [SEP 26] W DISCUSS Activist Symbology : ASSIGN Brand : OPEN STUDIO :
watch V For Vendetta : HW Find 3 activist-related posters
- 12 [OCT 01] M DUE Stop Animation : DISCUSS Activist Posters : OPEN
STUDIO : watch Exit Through the Gift Shop / Wasteland /
JR / Good Night & Good Luck / The Wall
- 13 [OCT 03] W CRIT Brand : I'm Trying to Read Here lecture : watch Art
of the Title : DEMO After Effects : ASSIGN Trailer
- 14 [OCT 08] 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 10] W CRIT Brand : DISCUSS 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 15] M DUE Brand : OPEN STUDIO : watch Michel Gondry (The
Science of Sleep / Be Kind Rewind)
- 17 [OCT 17] W CRIT Trailer 1:1 : Quick Release Workshop (Trade Files)
- 18 [OCT 22] M CRIT Trailer : Info Architecture + Time in Space lectures
: ASSIGN Infographic
- ** [OCT 23] T MIDTERM GRADES DUE

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- 19 [OCT 24] W CRIT Infographic Ideas (at least 3) : watch The Medium is the Message Interview : DISCUSS McLuhan
- ** [OCT 27] S WITHDRAWAL DEADLINE (If things aren't going well...)
- 20 [OCT 29] M DUE Trailer : OPEN STUDIO : watch Adam Curtis (Hypernormalisation / Century of the Self)
- 21 [OCT 31] W DISCUSS Blogs (20+ more posts) : OPEN STUDIO : watch Roger and Me / Yes Men / House of Cards
- 22 [NOV 05] M CRIT Infographic : OPEN STUDIO : watch TLR
- 23 [NOV 07] W DISCUSS 79 Short Essays (report on 1 assigned essay) : watch TED / Colbert Report / Daily Show / Last Week Tonight / Adam Curtis / Michael Moore
- ** [NOV 12] M NO CLASS : VETERANS DAY
- 24 [NOV 14] W CRIT Infographic : OPEN STUDIO : watch TLR
- 25 [NOV 19] M CRIT Didactic : OPEN STUDIO : watch This is Spinal Tap / Dr. Strangelove
- ** [NOV 21] W NO CLASS : THANKSGIVING
- 26 [NOV 26] M DUE Infographic : OPEN STUDIO : Plotter Printer Prints Final Didactics
- 27 [NOV 28] W DUE Didactic (pinup)

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)
- 4) Puppet (photograph + bring)
- 5) The Word (MOV)
- 6) Stop Animation (MOV) + Storyboard (scan in + print)
- 7) Brand (PDF + 11" x 17" print) + Didactic Poster (PDF + 24"x36" print + photograph)
- 8) Trailer Kinetic Type (MOV)
- 9) Infographic (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 The Word: Entire Suite, Didactic + Passionate Explanation of Your Solution or Response via Informed Rant
- 02 Stop Animation: Premiere + Audition; Defining Your Problem via Storytelling, Personification, and Suspense, 720 clips
- 03 Brand + Didactic: Illustrator + Maya; Memorable and Motivational Mark of Action + Corresponding Mantra Poster
- 04 Trailer: After Effects + Audition; Kinetic Typography, Thesis Promo, Motion Graphic
- 05 Infographic: Entire Suite, Making Problem-Data Meaningful

process

- 01 Pitch: Pecha Kucha, 20X20 presentation of thesis ideas
- 02 Research: Blog, To Keep track of your findings
- 03 Write: Artists 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 Semester Project

theme	Design Activism (Artivism)
description	The content (Topic + Problem) of your project 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">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").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.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.
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 ± 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 22] W

Process 2 Digital Imaging

Research: Blog

description Manage a usable, post-able, online presence that documents the progression of your project. You will use this as a record-keeping resource, as well as a means to share and promote your ideas. 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 research resource as you chart through the 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 05] W
CRIT: 20+ More Posts : Class 21 [OCT 31] W
FINAL: 50+ Posts : Class 28 [NOV 28] W

Process 3 Digital Imaging

Write: Artist Statement

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

due DUE: Class 03 [AUG 27] M
FINAL: Revised : Class 28 [NOV 28] 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 PROJECT 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 & Judy, Bread & 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">1) Repurposes materials to generate a new identity2) Implements both 2D and 3D means3) Is capable of controlled movements4) Utilizes minimal additional binding + painted elements for structural and gestural purposes (within reason)5) Must be recognizable from it's origins6) Is fun to play with
due	<p>DUE: Class 05 [SEP 05] W FINAL: Revised : Class 28 [NOV 28] W</p>

Project 1 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). Use passion (personal dedication), emotion (feel something!), confidence, and salesmanship to persuade your audience that your problem and response are informed, legit, have substance, and are feasible in the amount of time that you have.

specs -Performative Video Monologue of The Artist
-Has to be you, not a poser
-3 minutes exactly
-Text and graphics may be overlaid on the footage
-Additional sounds and audio alteration may be used
-Tone of voice and word choice enhance the content

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 DUE: Class 04 [AUG 29] M
FINAL: Revised : Class 28 [NOV 28] W

Project 2 Digital Imaging

Stop Animation: Part 1 The Storyboard

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

Your storyboard needs to clearly explain:

1. The 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 2 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 10] M

Project 2 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 : Class 08 [SEP 17] M
CRIT: 30 Seconds : Class 10 [SEP 24] M
DUE: Final : Class 12 [OCT 01] M
FINAL: Revised : Class 28 [NOV 28] W

Project 3 Digital Imaging

Brand + Didactic

- description Create a visual identity for your 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:
- A) Single logo/logotype, or
 - B) Kit of Parts System of Marks
- specs Whichever makes the most sense, the symbology must
- 1) Clearly indicate your topic or content and your attitude/response towards it.
 - 2) Be memorable.
 - 3) Be motivational.
 - 4) Indicate activism.
 - 5) Consider iconography, color, typography.
 - 6) And name your brand.
- components A) Brand
Explain the entire brand scheme on an 11" x 17"
- 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.
- inspiration 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)
- due CRIT: Brand : Class 13 [OCT 03] W
CRIT: Brand : Class 15 [OCT 10] W
DUE: Brand : Class 16 [OCT 15] M
CRIT: Didactic : Class 26 [NOV 19] M
DUE: Didactic : Class 28 [NOV 28] W
FINALS: Revised : Class 28 [NOV 28] W

Project 4 Digital Imaging

Trailer: Kinetic Typography

description Promote your project 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 project 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 4 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 08] M
CRIT: Full 30 seconds : Class 17 [OCT 17] W
CRIT: Full 30 seconds : Class 18 [OCT 22] M
DUE: Class 20 [OCT 29] M
FINAL: Revised : Class 28 [NOV 28] W

Project 5 Digital Imaging

Infographic: Data Visualization

- description Take a narrative embedded in data regarding the Main Problem that your project 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), 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 5 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 24] W
CRIT: Infographic : Class 22 [NOV 05] M
CRIT: Infographic : Class 24 [NOV 14] M
DUE: Class 27 [NOV 26] W
FINAL: Revised : Class 28 [NOV 28] 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

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