

FALL 2019 MEDP/FILMP 150: Media and Film in a Digital Age, Part 1

Lecture: Wednesdays 7:10 PM – 9 PM Room: HW714 (and lab sections listed below) •
Lab Sections: Room Hunter North (HN) 432

Instructor:

Andrew Demirjian — Rm. 520G Hunter North; email: ademirji@hunter.cuny.edu;
Office hours: Wednesday 3:30 – 5:30 pm and by appointment

Lab Instructors:

Amanda Madden – amandacmadden@gmail.com 1L01-LAB (3317) – TH 1:10-3:00 PM; 1L02 (3319) TH 3:10-5:00 PM

Nahee Kim – nahbee10@gmail.com 1L03-LAB(3321) - TH 5:10-7:00 PM; 1L04-LAB (3322) - TH 7:10 PM-9 PM

Gearoid Dolan – gearoid.dolan@hunter.cuny.edu 1L05-LAB(3323) FR 9:10 AM – 11:00AM; 1L06-LAB (3324) - FRI 11:10AM – 1PM

Allison Shyer - allisonshyer@gmail.com 1L07-LAB (3325) FR 1:10PM-3 PM; 1L08-LAB (3327) - FRI 3:10-5 PM

Course Description: Over the last three decades, dramatic changes in media technology have resulted in a fundamental reconsideration of the once strict borders between print, design, architecture, computational and other media arts. In today's world, being a media- literate citizen requires understanding and being able to communicate using computer graphics and digital media. MEDP/FILMP 150, one part of a 2-semester sequence, introduces students to the practical fundamentals of visual communication, design, digital graphics and illustration, web design, networks, digital photography, and new media art in a lecture/lab format. It is a foundations course in 2D design and computer media presented in the integrated fashion that today's media practitioners work in.

Learning Outcomes:

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

- Analyze and distinguish movements in the history of design, computer graphics, illustration, photography and new media
- Explain and discuss contemporary issues in visual studies
- Create raster graphic designs applying composition, framing and layout concepts
- Compose vector illustrations applying design principles to typography and text/image relationships
- Create digital images with a DSLR camera and apply technical knowledge of the cameras operation to enhance photographic compositions
- Plan and apply a comprehensive understanding of HTML and CSS to web design

All students will create a basic website where they will showcase the work they produce in the course. On their web site, students will write about their class experiences and post their assignments. Entries are due on the date indicated in the homework handouts; please include 250-word text reflection with visual assignments.

Course textbooks: We will be using the video tutorial site Lynda.com as our textbook for the semester. Subscription to Lynda.com is available through the New York City Library system. Go to <https://www.lynda.com/> > Sign In (upper right corner) > “Sign in with you organization portal” (under Continue button) > Enter your organization’s URL to log in through their portal: for example “bklynlibrary.org” (for a Brooklyn Library member) > Enter Library Card Number and Library Card Pin and you will have access to the assigned video tutorials. A Lynda.com Kiosk is also available on a first come first serve basis at the Technology Resource Center located in Thomas Hunter, Room 402. You may also choose to pay for a Lynda.com subscription; the cost is \$25 a month for the subscription.

Recommended textbook: The Language of Graphic Design by Richard Poulin; ISBN-10: 159253676X, this book is not necessary for the course but can provide additional context and examples on subjects covered throughout the semester. It is available in the library.

***Students must also bring a USB thumb drive to their lab sessions and ALL WORK MUST BE BACKED UP ON AN EXTERNAL DRIVE.**

Lab Instructor website and Blackboard Site: The course will be using a website created by your Lab Instructor and Blackboard as an integral part of the class. You will be required to download readings and lectures from the Lab Instructor’s website or Blackboard and to check Blackboard for general course announcements. If you need help accessing Blackboard please contact Sent help desk at 212-650-3624 or email studenthelpdesk@hunter.cuny.edu.

Weekly open lab hours, staffed by department technical staff, will allow students to get extra assistance if needed. Open lab hours for HN432 will be listed on the lab doors. Computer labs with the same software are also available in HN1001 for Public Computing Lab info: <http://www.hunter.cuny.edu/it/services/computer-labs-alias>

Lateness and Absences: Attendance to both lecture and lab sections is mandatory. Medical emergencies must be documented to be excused. After two combined absences (lecture and lab) each additional absence will result in 5 points taken off your final grade. Over seven combined absences is an automatic failing grade. Being late to class negatively impacts your attendance record and will damage your grade, two late arrivals equals one absence. Late assignments can be accepted up to one week late but at a 50% grade reduction.

Please note that you must notify your Lab Instructor **ahead of time** if you cannot attend class on the day of an exam to arrange an alternate time for you to take it. This will only be done in cases where there is a well-documented reason for missing the exam date.

NO PERSONAL ELECTRONIC NETWORKING DURING CLASS (incl. cell phones, web surfing, email, tweeting, txtng, FB, Snapchat or any new networking technology yet to be discovered).

*You will **not** be permitted to take an exam if you arrive more than 15 minutes late to class on the scheduled exam dates. In other words, on these days, come to school early in case of an unforeseen event.

Method of Evaluation:

Weekly Homework Assignments: 30%

Exam 1: 20%

Exam 2: 20%

Final Website: 15%

In-class exercises and participation: 15%

Students will be graded based on the scoring rubric published by the Hunter College Catalog.

Labs: Contact your Lab Instructor first with any questions related to the lab (rather than the lecturer). *** It is your responsibility to know when and where your lab section is meeting.*** The production assignments for this course account for a significant portion of your grade. You should expect to spend time outside of class working on these assignments. With this in mind the department keeps labs open outside of class time. In addition there will be some times where trained help is available from the Film & Media Dept. Support Team. Hours will be announced. There are also labs on the 10th floor of Hunter North maintained by ICIT that have comparable software – 1001 North.

Academic Integrity: Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.

Office of AccessABILITY Statement: In compliance with the ADA and with Section 504 of the Rehabilitation Act, Hunter College is committed to ensuring educational access and accommodations for all its registered students. Hunter College's students with disabilities and medical conditions are encouraged to register with the Office of AccessABILITY for assistance and accommodation. For information and appointment contact the Office of AccessABILITY located in Room E1214 or call (212) 772-4857 /or VRS (646) 755-3129. If you have a disability that will affect your coursework, please notify the instructors within the first two weeks of class to ensure suitable arrangements and a comfortable working environment. It is recommended that all students with documented disabilities (Emotional, Medical, Physical, and/or Learning) consult the Office of AccessABILITY to secure necessary academic accommodations.
<http://www.hunter.cuny.edu/studentservices/access/>

Emergency/Crisis Info: This is a list of Hunter College phone numbers, which you can use if there is an emergency or personal crisis situation or if you need assistance at other times. Security - B-1 Level West Building - 212-772-4444; Counseling & Wellness Services (CWS) – 1123 East Building – 212-772-4931; HunterBRT – Behavioral Response Team – 212-396-6648 - <http://www.hunter.cuny.edu/brt>

Reading/Writing Center: 416 Thomas Hunter Building. Hunter's Reading/Writing center is where students receive tutoring in reading and writing skills, critical reading, and the writing process. Students can apply for a weekly appointment with a tutor and/or use drop-in services during scheduled hours. Students may also attend workshops offered at the Center throughout the academic year. <http://www.hunter.cuny.edu/rwc>

Hunter College Policy on Sexual Misconduct: In compliance with the CUNY Policy on Sexual Misconduct, Hunter College reaffirms the prohibition of any sexual misconduct, which includes sexual violence, sexual harassment, and gender-based harassment retaliation against students, employees, or visitors, as well as certain intimate relationships. Students who have experienced any form of sexual violence on or off campus (including CUNY-sponsored trips and events) are entitled to the rights outlined in the Bill of Rights for Hunter College.

a. Sexual Violence: Students are strongly encouraged to immediately report the incident by calling 911, contacting NYPD Special Victims Division Hotline (646-610-7272) or their local police precinct, or contacting the College's Public Safety Office (212-772-4444).

b. All Other Forms of Sexual Misconduct: Students are also encouraged to contact the College's Title IX Campus Coordinator, Dean John Rose (jtrose@hunter.cuny.edu or 212-650-3262) or Colleen Barry (colleen.barry@hunter.cuny.edu or 212-772-4534) and seek complimentary services through the Counseling and Wellness Services Office, Hunter East 1123.

CUNY Policy on Sexual Misconduct Link:

<http://www.cuny.edu/about/administration/offices/la/Policy-on-Sexual-Misconduct-12-1-14-with-links.pdf>

Course Schedule

The schedule and course outline is subject to change. Homework assignments are packaged with the syllabus but are as well subject to change. A detailed description of each homework assignment is listed below.

Week 1: Introduction and Image Resolution

Lecture: 8/28 - Course Overview

Lab: 8/29, 8/30 - Students are introduced to web development basics and complete their creative statement exercise.

Homework #1: Getting Started with Web Development due Sept. 6 (for Friday labs) and Sept. 12 (for Thursday labs)

Week 2:

Lecture: 9/4 – Photography

Lab: 9/5 no lab, 9/6 - Students learn how to shoot with the DSLR camera and import their footage into Adobe Photoshop with Adobe Bridge.

Homework #2: Resizing Images due Sept. 19 – 20

Week 3: Design Basics

Lecture: 9/11 - Design Basics

Lab: 9/12, 9/13 - Students use the DSLR cameras on campus to make images for their “Depth of Field: in-camera and digital assignment”. Students upload the images to their computers via Adobe Bridge. Using the terms from the lecture, analyze the elements and principles of design in contemporary media print advertisement, billboards, graffiti, etc...

Homework #3: Depth of Field due Sept. 26 - 27

Week 4: Type, Layouts and Grids

Lecture: 9/18 – Type, Layouts and Grids

Lab: 9/19, 9/20 – Photoshop effects, smart objects, adjustment layers, work flow. Basic Illustrator Tools: layers, shapes, fill & stroke, pen tool, transform tools... Continue to work on the Design Concepts homework.

Homework #4: Design concepts due October 3 - 4

Week 5: Color and Pattern

Lecture: 9/25 – Color and Pattern

Lab: 9/26, 9/27 – Use pattern tools in Adobe Illustrator

Homework #5: Color and Pattern due October 17 – 18

Week 6: The Internet: History, Aesthetics & Current Issues

Lecture: 10/2 - The Internet: History, Aesthetics & Current Issues

Lab: 10/3, 10/4 - Working with CSS to enhance your visual design

Week 7: No lecture

Lecture: 10/9 No lecture (College closed)

Lab: 10/10, 10/11 – Illustrator and Photoshop tools and techniques

Week 8: No lecture

Lecture: 10/16 No lecture (Classes follow Monday schedule)

Lab: 10/17, 10/18 – Exam overview

Week 9: Exam 1

Lecture: 10/23 Exam 1

Lab: 10/24, 10/25 Create a series of animated gifs using Adobe Illustrator and Photoshop, employing multiple ways to create animations.

Week 10: Animation

Lecture: 10/30 Animation

Lab: 10/31, 11/1 – Refine animations and data accumulation

Homework #6: Animation homework due November 7 – 8. Create a series of animated gifs using Adobe Illustrator and Photoshop, employing multiple ways to create animations.

Week 11: Information Graphics and Data Visualization

Lecture: 11/6 - Information Graphics and Data Visualization

Lab: 11/7, 11/8 Information graphics and Data Visualization with Adobe Illustrator

Homework #7: Data Visualization due November 14 – 15

Week 12: Photomontage and Compositing

Lecture: 11/13 Collage, Photomontage and Compositing

Lab: 11/14, 11/15 – Photomontage and Compositing

Homework #8: Photomontage due November 21 – 22

Week 13: Gaming

Lecture: 11/20 Gaming

Lab: 11/21, 11/22 – Begin working on interactive story

Homework #9 Interactive Story due December 18 (counts as two homework assignments)

Week 14:

Lecture: 11/27 No Lecture – Thanksgiving break

Lab: 11/28, 11/29 – No labs – Thanksgiving break

Week 15: Affordances of Digital Media

Lecture: 12/4 Affordances of Digital Media

Lab: 12/5, 12/6 - Interactive Story and exam 2 prep

Week 16: Exam 2

Lecture: 12/11 Exam 2

Lab: 12/12 lab, 12/13 No lab (reading day)

All final websites due by December 18st

Homework:

Homework must be submitted to your Lab Instructor prior to the lab class. Questions from the video tutorials will be on the midterm and final as well as lecture content. Required tutorials are listed for each assignment, if you have the technical knowledge feel free to skip tutorials, otherwise, please follow each tutorial carefully and use your own work (i.e. photographs/drawing) whenever possible. You may have to copy and paste the links below due to a MS Word error.

Homework #1: Due September due Sept. 6 (for Friday labs) and Sept. 12 (for Thursday labs)

Getting Started with Web Development

Required viewing from Lynda.com: From “[HTML Essential Training](#)” with James Williamson, watch the following tutorials: <https://bit.ly/2weMyhU>

- ch 1. Basic HTML syntax (approximately 9 minutes)
- ch 2. All sections (approximately 27 minutes)
- ch 3. Formatting content, Using headings, Formatting paragraphs, Displaying images (approximately 27 minutes)
- ch 4. The value of structure, the Div element (approximately 10 minutes)
- ch 5. Exploring the anchor element, Linking to pages within your site, Linking to external pages (approximately 15 minutes)

Apply the concepts from the tutorial chapters above to create an index page for your site making sure your link works and add a second page with heading and paragraph text. Use the index to write a personal creative statement and/or goals for the class.

Homework #2: Due September Sept. 19 – 20th Resizing Images

Required viewing from Lynda.com: From “Photoshop CC 2019 Essential Training: The Basics” with Julieanne Kost, watch the following chapters (please try following along with your own images): <https://bit.ly/2U1iHFj>

- ch 4. Digital Image Essentials all sections (approximately 35 minutes)
- ch 5. Cropping and Straightening Images all sections (approximately 18 minutes)
- ch 6. Layers all sections (approximately 25 minutes)

Take a photo with the DSLR camera in class making sure to shoot the largest resolution image in Camera Raw. Then improve the tonal range of the image using techniques from the tutorials and methods described by your Lab Instructor. Now, create multiple versions of your master image following the steps in the tutorials listed above. Use “Image Size” in Photoshop and cropping to resize an image into a 1920 px by 1080 px 300ppi image, a 5’ x 7’ 72 ppi image and a thumbnail of 160 x 160 pixels at 72ppi. Make sure to start from the highest resolution and use “Save As” to make smaller versions. Then create three new pages for your website, place an image on each one and connect them with links. Make sure that once you’ve arrived on the new page you can navigate back to the home page.

Homework #3: Due September 26 – 27th Depth of Field

Required viewing from Lynda.com: From “Adobe Camera Raw Essential Training” for the Camera Raw Essentials chapter (<https://bit.ly/2MIB2pd>) and “Photoshop CC 2019 Essential Training: The Basics” <https://bit.ly/2U1iHFj> for the Smart Objects and Filters chapters and Photoshop CC 2013 One-on-One Advanced (<https://bit.ly/2BE0ckN>) for the depth-of-field blur:

- ch. 1 Camera Raw Essentials (approximately 22 minutes)
- ch. 12 Smart Object Essentials (approximately 9 minutes)
- ch. 15 Essential Filters (approximately 15 minutes)
- ch. 30 The blur gallery: Creating a depth-of-field effect with Field Blur (approximately 5 minutes)

Shallow Depth of Field Two Ways: This homework assignment asks you to create the shallow depth of field look we discussed in class “in-camera” and also using the blur tools in Photoshop.

Part 1: Follow the steps and settings when taking the photo that we discussed in the lecture and labs to create your “in-camera” shot. Then apply the concepts from Lynda Tutorial chapter 4 Camera Raw Essentials to this image. Make sure to use the basic panel and adjust the tonal range for your “in-camera” image using the histogram as your guide. This refined image will be one of the images you will post to your website for your homework this week. In your text entry for your homework describe the difference between the clarity, vibrance, saturation sliders in Adobe Camera Raw as well as how the shadows and blacks sliders function.

Part 2: Take a different image that you have shot and create a shallow depth of field effect in Photoshop using the field blur tool. This image should feature foreground/background elements, use of the rule of thirds and have elements that create depth. Follow the steps in the Artistic Filters chapter, especially the Selective focus tutorial. Post the before and after jpg images for both your “in-camera” and “digital” shallow depth of field shots to your website.

Homework #4, Due October 3 – 4th Design Concepts

Required viewing from Lynda.com: From “[Illustrator CC 2019 Essential Training](#)” with Tony Harmer, watch the following chapters (please try following along with your own images): <https://bit.ly/2Zo3bV3>

- Ch. 1 What is Adobe Illustrator? (2 min)
- Ch. 4 Drawing Basic Shapes all sections (approximately 23 minutes)
- Ch. 5 Working with Layers all sections (approximately 10 minutes)
- Ch. 6 Working with Objects all sections (approximately 23 minutes)

Part 1: Create a new Illustrator document and use the following preferences: Profile: Art & Illustration; Number of Artboards: 1; Size: 1280pt x 800pt
Units: Points Bleed: 0 all around Advanced section of panel Color Mode: RGB Raster Effects: High (300 points per inch) Preview Mode: Default

Choose an emotion: Fear, Surprise, Sadness, Disgust, Anger
Using up to 2 shapes, up to 2 colors and up to 2 line styles create an eye. It may be life-like, cartoon-like, or fantastic, but it must convey an emotion. Make it large - use the

majority of the Artboard. Name your layer and name the shape sub-layers in a way that is easy for you to identify the various shapes or lines.

Try viewing the Grid, Rulers & Guides and Smart Guides to help you along.

Part 2: Create a new Illustrator document and use the following preferences: Profile: Art & Illustration; Number of Artboards: 1; Size: 1296pt x 1728pt.

Units: Points; Bleed: 0; Color Mode: CMYK; 300 points per inch

Use the principles of design discussed in the lectures to create a visually striking poster for the iArt showcase. Consider using an underlying grid to organize your design, you may want to take inspiration from some of the movements we have discussed in class. To see examples of previous posters visit <https://iart.shashafeng.com/>. Use the following information as text in your poster:

iART

Interactive Installation Exhibition

Wednesday, May 5th 1:30 - 3 PM

Hunter College

Black Box Gallery HN 543

Free and Open to the Public

Homework #5: Due October 17 – 18th Color and Pattern

Required viewing from Lynda.com: “[Illustrator CC 2019 Essential Training](https://bit.ly/2Zo3bV3)” <https://bit.ly/2Zo3bV3> for the color chapter and “[How to Create a Pattern in Illustrator](https://bit.ly/2sWamY9)” (<https://bit.ly/2sWamY9>), this video tutorial I made on saving patterns may also be useful (<https://youtu.be/0ZkosrCT1Ro>) for the pattern chapter:

7. Working with Fills and Strokes
8. Working with Color (approximately 22 minutes)
2. Pattern Creation (watch all three videos in the chapter, approximately 7 minutes)

Using Adobe Illustrator and the Adobe Color CC website*, create two documents that use patterns and apply the color theories from the lecture. For one color scheme use a Color Rule like analogous, monochromatic, complementary, triad, or compound. For the other color scheme, create a Color Mood from an image as demonstrated in the lecture. Consider using geometric shapes like circles, triangles, squares or rectangles as the basic building blocks for your patterns. You may have one shape on top of another shape to create visual interest. Use the “Pattern Options” window in Adobe Illustrator to designate the size grid, width/height and the brick offset of your pattern. Make sure to save your pattern as shown in the video tutorial. Create one file that uses the Size: Film (4K) setting (4096 px x 3112 px) and the other that uses size based on the Print Tabloid setting (792 pt x 1224 pt). Export both images as a PNG file and post to your website.

On your website write a 500-word description about the color design you have chosen for both files and how you arrived at your decision. Explain what you might use these patterns for (clothes, video bumper, gift wrapping, poster, etc.).

*Adobe Color CC: <https://color.adobe.com/>

Homework #6, due November 7 – 8 Animated GIFs

Required viewing from Lynda.com: From “Photoshop CC Essential Training 2015” watch the following chapters (please try following along with your own images):

Chapter 23. [Moving Images Creating animated GIF](#) (approximately 5 minutes)

Animation (<https://bit.ly/2w7kxcJ>)

Required viewing: “Photoshop CS5 new features (Content aware fill and puppet warp)” view (<https://bit.ly/2MreQkm>):

Content-Aware Fill (3m 36s)

Puppet Warp (5m 35s)

Create a series of animated gifs using Adobe Illustrator and Photoshop

Read “Animation Panel Overview” https://helpx.adobe.com/photoshop/using/video-animation-overview.html#switch_animation_modes “How to Make an Animated GIF” <https://helpx.adobe.com/photoshop/how-to/make-animated-gif.html>

Exercise 1: Blink

Open your Illustrator Eye document from homework 5. You will be adding an eyelid to the eye to import it in to Photoshop as a series of illustrations that will create an animation of your eye blinking:

In Illustrator create a new layer and in that layer draw an eyelid half way down.

Add another new layer and draw an eyelid completely covering the eye. (If you would like to slow down the blink, you may create more drawings of the eyelid at different positions.)

Hide the new eyelid layers and copy the eye fully open eye (use command-C).

Open Photoshop, create a new RGB Basic document that is 800x600.

Paste the eye into a new Photoshop document as a Smart Object (use command-V).

Go back to Illustrator, show the first eyelid drawing that is halfway down, copy the drawing (use command-C) and paste it in to the Photoshop document (use command-V) as a Smart Object.

Photoshop will generate a new layer for each copied object.

Perform the same actions again with the eye fully closed - copy from Illustrator (use command-C) and paste in to Photoshop.

Select all the smart object layers and resize them uniformly so that they fit in the 800x600 document.

In Photoshop show the Timeline panel: from the top menu use Window > Timeline.

In the Timeline panel use the button in the center to “Create Frame Animation” (you may have to use the arrow to select “Create Frame Animation” if it is showing “Create Video Animation”).

The panel will present a single frame in the timeline. From the Timeline menu – far left of the panel you can choose “Make Frames From Layers” to quickly generate an animation based on each of the smart object frames.

Or you may do it manually, by creating new frames and turning on and off the visibility of layers for each frame:

With that frame selected, in the Layers panel, hide the layers that show the eye with the eyelid.

Create a new frame by clicking the paper icon next to the garbage icon in at the left bottom of the Timeline panel.

With the second frame selected hide the open eye layer and show the eye with the eyelid halfway down.

Create a third frame and in the Layers panel show only the closed eye, hide the other layers.

In the Timeline tools menu (again bottom left), set the animation to play “Forever”. Click the play button and test your blink.

Export an animated GIF: from the top menu in Photoshop go to File > Export > Save for Web (Legacy). In the “Save for Web” dialogue window at the top of the right column choose the Preset: GIF 128 Dithered. Resize your Image Size (toward the bottom of the left column) to 400x200 or smaller. Make sure that the Looping Options is set to Forever. Check the file size - bottom left corner, below the image, keep it below 200KB
Save your file and post to your web page.

Animation Exercise 2: Cut Up Cinema

Create photographs of yourself or friend(s). Be sure to photograph against a high-contrast solid background to make it easier to pull off the figure.

In Photoshop cut the person out of the image to create a digital puppet.

Use Puppet Warp Tool to animate the cropped photography

Duplicate your person into various frames.

In each frame create variations of the person using the Puppet Warp tool.

Open the Timeline panel and create a “Frame Animation”.

By presenting each layer on different frames create an animation of you or a friend in various positions.

Try adding text(s) layers and background layers.

Feel free to add more than one person and other objects to your animation.

Homework #7 Due: November 14 - 15th Data Visualization Assignment

Required viewing from Lynda.com: “Creating Infographics with Illustrator”
(<https://bit.ly/2LlbkSS>):

Chapter 2. Illustrator Data:

An overview of the Illustrator graph functions 7m 33s

The anatomy of an Illustrator graph 4m 16s

Formatting and using data with Illustrator 8m 50s

Gather Your Data (Acquire)

Select a topic of interest, such as health or study habits or entertainment. Narrow your topic to a set of simple questions that will allow you to create a visual presentation. For example, if your topic is health, narrow this topic to a series of questions such as:

1. How many fruits do you eat each day?
2. How much junk food do you eat each day?
3. How many well balanced meals do you eat each day?
4. How much do you exercise each day?

A simpler single question may be: How many days of the week do you exercise and how long is each exercise session?

A simple entertainment question may be: What is your favorite current show on Netflix?

Ask your question to a minimum of 10 individuals.

Parse, Filter, Mine: Organize your data in to a series of numbers or information that can easily be represented in a chart. Identify the number of data sets, define the minimum and maximum numbers. Envision a clear presentation.

Create Your Visualization (Represent & Refine)

1. Using Adobe Illustrator create a new 1280x800 document.
2. Create a title for your study/visualization.
3. Using Illustrator Graph Tools, select the most appropriate graph to represent you data and graph the information that you have gathered.
4. Visually enhance your graphical presentation – add color, icons...

The simpler the data that you represent, the more visually enhanced your presentation should be. In other words, if you have tackled a complex set of data such as daily eating habits, you may want to use multiple gaps to represent different pieces of information such as eating habits versus exercise. However, if you asked 20 people what their favorite Netflix show, a single straightforward question, you should find interesting ways to enhance your presentation such as creating unique icons or adding background images. You may entirely transform your graph using your own graphics such as in the example presented in lecture.

Homework #8 Due: November 21 – 22nd Photomontage

Required viewing from Lynda.com: “[Photoshop CC 2019 Essential Training: The Basics](https://bit.ly/2U1iHFj)” (<https://bit.ly/2U1iHFj>):

- Ch. 8 Working with Layer Masks (approximately 9 minutes)
- Ch. 9 Making Selections (approximately 25 minutes)
- Ch. 11 Blend Mode Essentials (approximately 6 minutes)

As we saw in the lecture, photomontage can be used to create political commentary, cultural critique, express the subconscious or create self-portraits. For this assignment, create two photomontages, at least one should use a mask and at least one should use a blending mode. You can have both images include masking and blending modes. Each photomontage should combine at least three images, however, you may want to do many more. Make precise selections and use masking to combine different elements of your image. Like the images we saw in class, your photomontage should have a concept that drives the selection and juxtapositions of images. Review the discussion of blending modes in the lecture and see the helpful tutorials listed above to think about how you may use this technique creatively. In addition, consider the role of scale, rhythm and texture in your composition. In your pieces, try to use as many images as possible that you have shot, are in the public domain or have a Creative Commons license that is appropriate. Both of your finished images should be 5"x7" and posted on your website as jpg images. Please also include a screen shot of both of your psd working files including an expanded view of your layers panel. On your website write a two paragraph explanation of the concepts you are exploring and what techniques you employed to achieve the results. Describe which blending mode(s) you chose and why. Make sure to also discuss the source of your images, are they from the Prelinger Archive*, Flickr Creative Commons*, or is it a photo you made?

Homework #9: Interactive Story Assignment, due December 18th

This homework assignment counts as two homework assignments; we will be looking for a highly resolve work that builds on all of the technical and aesthetic material we've covered in class. Create a web-based non-linear story. For this assignment, you can use photography, illustration, montage, or simple text to create a narrative with multiple story paths that can be navigated using hyperlinks. 80% of the imagery and all of the text used must be your own original content.

1. Map out your narrative, using illustrator or simply a pen and paper.
2. Develop the imagery/text for each page.
3. In your MEDP150 folder, create a new folder named *narrative* or *story*. In this new folder, create a new images folder. Save your html file for this project, including a new index.html, directly in the new folder. If you are using external style sheets, include an external .css file in the folder as well. Make sure your images are optimized to open quickly.
4. Post your project to the web, ensuring that all of your links work.

There must be at least three possible endings There must be multiple ways to get to each one.

Tip: If you are having trouble coming up with a story, you could make it location specific... Define one or more locations in NYC that you find interesting. Document the location(s) with several photographs. Write a brief story in relation to the location(s) and give it alternate paths. The story may document something that happened at the location

or something more fantastic. Give your user choices to move through the location(s), perhaps something different happens in the story or to your user based on the choices.

For the Interactive Narrative assignment, you can create link hotspots on images this way:

“[HTML Image Map](https://bit.ly/2Nx6JSk)” (<https://bit.ly/2Nx6JSk>)

Developing Creative Statements

A good Creative Statement supplements the visual information in a portfolio so that the reader/viewer can better understand the work.

Compose your statement with a sympathetic friend in mind, one who is genuinely interested in the work and wants to know the answers to questions which may come up when viewing it. To get started with the writing of a statement, begin by describing the type of creative work that you wish to do i.e. video - fictional narrative or social documentary, animation, video games, photography, interactive installation, illustration, graphic novel, data visualization... What do you want the reader to know about the work that you wish to engage in?

Some Do's and Don'ts

- DO write a strong, compelling statement without art and media jargon.
- DON'T imitate the writing often used in art or film magazines. Avoid artspeak and overly flowery or pretentious language. If your statement is difficult to read, it will not be read.
- DO develop a strong first sentence. Explain clearly and precisely why you wish to be a media maker, what it means to you and what materials you may use. Or give us a story about something that moved you into making specific work. Draw the reader into your world.
- DON'T try to impress the reader with your extensive knowledge of art, film or media criticism or vocabulary.
- DO keep it as short as possible – 250 words, approximately 2 paragraphs. No more than one typed page, double spaced. It is an introduction and a supplement to the visual information, not your life story.
- DO clearly express what you have or wish to accomplish.
- DO focus on topics that may not be apparent from viewing documentation of your work, such as, influences in your work: themes and issues. The techniques, materials used, or scale of the work can also be important information to include.

Your statement should stand on its own: so that the reader can imagine what your work looks like even if they haven't seen it. Make the reader want to see your work after reading the statement.

Tips to help formulate a creative statement:

- Invite a friend to discuss your work and record the conversation. You can also take notes, but often the best phrases get lost in the heat of the moment. Make a note of what kind of questions come up during these sessions. Is there a pattern? If there is, it is definitely information needed in your statement.
- Have several friends who know your work, (especially those who are not artists or media makers) read your creative statement and respond. They may have good points to add or can catch phrases that don't seem to make sense. Your non-artist friends will be best at finding the "art speak" which you may want to rewrite.
- Ask a strong writer to proofread your written materials to check for grammatical errors and those of syntax. They may also delete repetitive or extraneous phrases and may straightening out, twisted, run-on sentences.

Creative statements must be coherent and to the point to retain reader interest!

A creative statement is never finished for long. Like your resume, it will undergo revision frequently, as your work changes and as you find new ways of expressing what you are doing.

Uses:

- No longer than half a page.
- This statement contains the central idea of your work to catch the reader/listeners' attention.
- Addresses the most pertinent information about the work, a particular series or media.
- Can be incorporated into the heading of a portfolio, grant application, etc.
- Used as reference for: promoting, describing, selling writing about your work by festivals, gallerists, curators, publicists, critics, journalists, etc.
- Can be the lead-in to a longer project description.

Examples Brief Creative Statement

Kenneth Tin-Kin Hung

I employ and remix images from popular culture, political figures and imagery found in cyberspace. Most of my social conscious artworks adopt the form of advertising in a reduction of contemporary events to a cartoon like mythology. Through various media I aim to explore the nature of digital communication while touching on issues such as identity, politics, sexuality and power. My media includes Hi-Definition video animation, video game, net.art, digital graphics and mixed-media installations.

<http://www.tinkin.com/>

Dina Kelberman

My work is about how everyone and everything is special, and so while specialness is not special, it is still pretty much the most exciting thing going. Much of my work comes out

of my natural tendency to spend long hours collecting and organizing imagery from the internet, television, and other commonplace surroundings of my everyday life. I like to elevate the familiar and transform brief moments into infinite stretches of time.

I gravitate towards things that are simple, colorful, industrial, and mundane. I am interested in using materials that are easily accessible and familiar to the everyday person – anyone can and should make things that are perfectly natural to them and yet totally inexplicable to someone else. Humans are definitely a failure of an animal, but at least every single one of them is extremely weird. (Excerpt)

<http://dinakelberman.com/>

Scott Snibbe

My work explores how seemingly independent phenomena are, upon analysis, actually interdependent with their environments. I portray this interdependence by creating works that do not function unless viewers actively engage with them—by touching, breathing, moving, etc.—so that viewers are essential to the work’s existence as art. Furthermore, although the works involve significant technological infrastructure, viewers’ experiences typically occur in the realm of human-to-human interactions.

<http://www.snibbe.com/>