Fall 2022 MEDP 150: Media and Film in a Digital Age, Part 1

Lecture: Wednesdays 7pm-8:50pm Online via Zoom
https://bit.ly/3fGLJWM
Meeting ID: 823 4760 9489

Instructors:
Ricardo Miranda — Rm. 477A Hunter North; email: rmira@hunter.cuny.edu;
Office hours:
Tuesday 4:30-6:30pm via Zoom - https://us02web.zoom.us/j/7547243413
 Wednesday 11am-1pm HN477

Lab Instructors & Times:
      Tara Kesavan - tarakesavan@gmail.com
        1L01-LAB Th 1:30:00 PM 3:20:00 PM HN-432
        1L02-LAB Th 4:00:00 PM 5:50:00 PM HN-432
        Office Hours via Zoom: Wednesday 5-6pm

      Prisca Edwards - prisca.edwards69@myhunter.cuny.edu
        1L03-LAB Th 6:00:00 PM 7:50:00 PM HN-432
        1L04-LAB Th 8:00:00 PM 9:50:00 PM HN-432
        Office Hours via Zoom: Wednesday 10:30-11:30am

      Megan Hattie Stahl - meganhstahl@gmail.com
        1L05-LAB F 9:30:00 AM 11:20:00 AM HN-432
        1L06-LAB F 11:30:00 AM 1:20:00 PM HN-432
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      Sophia Yacca - sophiayacca@gmail.com
        1L07-LAB F 1:30:00 PM 3:20:00 PM HN-432
        1L08-LAB F 4:00:00 PM 5:50:00 PM HN-432
        Office Hours via Zoom: Thursday 2-3pm

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 person requires understanding and being able to communicate using computer graphics and digital media. MEDP 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. Students are introduced to a range of media production concepts and techniques.

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

Each student 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 LinkedIn Learning as our textbook for the semester. Subscription to LinkedIn Learning is available through the New York City Library system and you must log in from your borough's library site. For example, if your live in Brooklyn go to https://www.bklynlibrary.org/online-resources/lynda which will re-direct your browser to https://www.linkedin.com/learning-login/go/bklynlibrary where you log in using your Library Card Number and Library Card Pin and you will have access to the assigned video tutorials. A LinkedIn Learning 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 LinkedIn Learning subscription.

Adobe Access: Students must create an Adobe ID to access the software on the computer in your labs.

Recommended textbook: The Language of Graphic Design by Richard Poulin; ISBN-10: 159253676X, purchase is not required, digital copy is available: https://bit.ly/2FKxW0X

*Students must also bring an external drive to their lab sessions and ALL WORK MUST BE BACKED UP ON AN EXTERNAL DRIVE – back up your work at the end of each lab and back up your homework assignments.

Lab Instructor website and Blackboard Site: The course will be using Blackboard and Lab Instructor's site as integral parts 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 Student 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: https://hunter.cuny.edu/information-technology/services/equipment-support/public-computing/

Class Participation: By enrolling in this course and entering the classroom, each student makes the tacit commitment to participate in the class. Active class participation involves more than merely attending the online lectures and in-person labs. Students are expected to be actively involved in the class. They should take the initiative in discussion and projects, ask relevant questions, and contribute to the over-all learning environment of the class.

It is your responsibility:
1. to prepare for class by having completed all assigned work;
2. to actively participate in class discussion and activities;
3. to take notes on discussions, presentations, and activities;
4. to complete all course assignments, even if you are absent from a class meeting.

Lateness and Absences: Attendance is important in this class because it effects your participation grade, if you are not present you cannot participate, and your grade will suffer. Medical emergencies must be documented to be excused. Being late to class negatively impacts your participation grade. Late assignments can be accepted up to one week late but at a 50% grade reduction.

There will be two exams completed during lecture period via Blackboard. Please note that you must notify your Lab Instructor ahead of time if you cannot attend lecture 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, messaging, email, or the use of any social media or media consumption).

Method of Evaluation:
Weekly Homework Assignments: 35%
Exam 1: 15%
Exam 2: 15%
Final Website: 10%
In-class exercises and participation: 25%

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

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.

Recording of Remote Classes: The lectures will be recorded so that they may be used as a reference. Students who participate in this class with their camera on or use a profile image are agreeing to have their video or image recorded solely for the purpose of creating a record for students enrolled in the class to refer to, including those enrolled students who are unable to attend live. If you are unwilling to consent to have

your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature.

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 E1214B or call (212) 772-4857 or (212) 650-3230. If you have a disability that may 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. https://www.hunter.cuny.edu/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; https://hunter.cuny.edu/students/health-wellness/

Reading/Writing Center: 7th Floor of the library in the Silverstein Student Success Center 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. CUNY Policy on Sexual Misconduct Link: https://bit.ly/1lIYom2

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 1119.

Course Schedule

The schedule is subject to change. Homework assignments are packaged with the syllabus but are as well subject to change. Syllabus and Homework Assignments will be available on Blackboard or via your lab instructors' course site. All homework is due before your lab section meets unless instructed otherwise.

Week 1: Introduction

    Lecture: 8/31 - Course Overview: Visual Studies in Digital Media

    Labs: 8/25 & 8/26- Students are introduced to web development basics and complete their creative statement exercise.

    Homework 1: Getting Started with Web Development due 9/8 for Thursday Labs, 9/9 for Friday Labs

Week 2: Photography

    Lecture: 9/7 - Photography

    Labs: Thursday 9/1 & Friday 9/9 (no classes 9/2-9/5) - Students learn how to shoot with the DSLR camera and import their footage via Adobe Bridge to Adobe Photoshop.

    Homework 2: Cropping and Resizing Images & Tonal Range due 9/8 for Thursday labs & 9/16 for Friday Labs. Reading: ch.1 In Plato's Cave from On Photography by Susan Sontag, reflections due 9/8 & 9/16

Week 3: Collage, Photomontage and Compositing

    Lecture: 9/14 - Collage, Photomontage and Compositing

    Labs: 9/8 & 9/16 - Students use the DSLR cameras on campus to make images

for Homework 3 Depth of Field: in-camera and digital assignment. Students upload the images to their computers via Adobe Bridge.

Homework 3: Depth of Field due 9/22 & 9/30

Week 4: Design Basics

Lecture: 9/21 - Design Basics

Labs: 9/15 & 9/23 – Photograph or select images for Photomontage assignment and begin editing. Introduction to Masks and Blend Modes.

Homework 4: Social Campaign: this is a two-part design assignment – the first part is to create a photomontage and the second part (homework 5) is to add text and vector elements as design components to create a socially engaged advertisement – part 1 **due by end of lab** 10/6 & 10/7

Week 5: Type, Layouts and Grids

Lecture: **9/28 - Type, Layouts and Grids**

Labs: 9/22 & 9/30 – Introduction to Illustrator: Layers, Shapes, Transforming Objects, Pen Tool… Wacom tablets are available for use throughout the semester.

Homework 5: Copy, paste, re-size and place Illustrator shapes onto socially engaged photomontage. Continue working on the Social Campaign by adding vector elements (text, shape, pattern, illustration…) to the photocollage - due 10/13 & 10/14 **by end of lab**.

Week 6: Color, Pattern, and Illustration

Lecture: **10/12** (no classes Tu 10/4 - W10/5) **– Color, Pattern & Illustration**

Labs: 10/6 (Thursday 9/29 follows Monday schedule) & 10/7 **–** Illustrator: Fills & Strokes, Color, Complex Shapes

Homework 6: In lab exercise (may flow over to next lab): Using 2 shapes, 2 complimentary colors create an eye that expresses an emotion such as fear or surprise or sadness or anger. Reading assignment: Graphic Novel: Motherhood in crisis https://bit.ly/3sIwxgR , reflections due 10/20 & 10/21

Week 7: Exam 1

    Lecture: **10/19 - Exam 1**

    Lab: 10/13 & 10/14 – Review for exam & Illustrator: Using Raster Graphics, Pen Tool, Type.

    Homework 7: Illustrated Environment due 10/27 & 10/28

Week 8: Animation

    Lecture: **10/26 – A History of Animation**

    Labs: 10/20 & 10/21 Continue working on Illustrated Environment, due next week.

    Homework 7: Continue Illustrated Environment, due next week 10/27 & 10/28

Week 9: Games

    Lecture: **11/2 - A History of Games**

    Labs: 10/27 & 10/28 – Review Illustrated Environment. Creating animated gifs using Adobe Illustrator & Photoshop.

    Homework 8: Animated GIFs due 11/10 & 11/11

Week 10: Internet

    Lecture: **11/9 - The Internet: History, Aesthetics & Current Issues**

    Lab: 11/3 & 11/4 – Continue working on animated gifs using Adobe Illustrator & Photoshop.

    Homework 8: Animated GIFs due 11/10 & 11/11

Week 11: Information Graphics and Data Visualization

    Lecture: 11/16 – Information Graphics and Data Visualization

    Lab: 11/10 & 11/11 – Information Graphics & Data Visualization: Gathering Data, due next week. Introduction to CSS, re-tool your class site - CSS resource:

https://www.w3schools.com/css/default.asp ; CSS examples:
http://www.csszengarden.com/ ; CSS Intro Course CH1: https://bit.ly/2Mxt0Ab

Homework 9: Data Visualization due 12/1 & 12/2

Week 12: Digital Affordances

Lecture: **11/23 – Digital Affordances**

Lab: 11/17 & 11/18 – Continue working on Information Graphics & Data Visualization project

Reading assignment: Workers in the Global South are making a living playing the blockchain game Axie Infinity https://bit.ly/3D9fl9l, due 12/1 & 12/2

Week 13: Critical Media Making & Semester in Review

Lecture: **11/30 – Emerging Media Research**

Lab: 12/1 & 12/2 – Review Information Graphics & Data Visualization project; review for second exam; refine your class web site and begin the Interactive Story

Reading assignment: How 'Trustless' Is Bitcoin, Really? https://nyti.ms/3Qpt8yw , due 12/16

Homework 10: Interactive Story due by 6pm Friday 12/17 FOR ALL LABS

Week 14: Exam 2

Lecture: 12/7 - Exam 2

Lab: 12/8 & 12/9 – Refine your class web site and continue working on your Interactive Story

Homework 10: Interactive Story due by 6pm Friday 12/16 FOR ALL LABS

Homework:
Homework must be submitted to your Lab Instructor prior to the lab class. Questions from assigned reading/viewings will be on exams one and two. Required readings and tutorials are listed for each assignment, there may be pop quizzes in your lab sections based on any material covered, make sure to get LinkedIn Learning access asap!

Each homework requires a brief written reflection. A reflection should not be a listing of what you did. It should present the ideas and meaning in the work that you create. The rationale behind the written statements are to expand your creative language and engage with your work beyond technical skills to being a critical and creative media maker.
Similarly, there are articles assigned to read and then write a reflection. The reflection should not be a summary of the article, but rather how you connect to the content or an analysis of the material. For the article reflections, please create a separate html page titled "readings.html" and write each reflection on that page. On your course index.html page add a link to readings.html reflections page and in the reflections page add a link back to the index page.

Homework 1: Getting Started with Web Development
due Thursday Labs 9/8 & Friday Labs 9/9

Optional for anyone new to the Mac OS: https://youtu.be/67keaaWOKzE (16min)

Required reading/viewing:
https://www.htmldog.com/guides/html/beginner/ - "Getting Started" through "Images" (8 sections, "Next Page" is linked near bottom of each page) & View tutorial video "Introduction to HTML" (approximately 9 minutes): https://youtu.be/KuLYc6aT9ZU

Apply the concepts from the tutorials above to create an index page for your class site using Glitch. Create a Glitch account and use the "glitch-hello-website" to set up the course site; rename the provided index.html page as indexGlitch.html (never use spaces in naming web files) and then duplicate indexGlitch.html and give it the name index.html, this way you can start from scratch (Glitch's index will remain available as a reference). Use the index.html (home) page to write a personal creative statement and/or goals for the class.   To the index page write you name in <h1> tags and your creative statement in <p> tags. Create a link to a second page with heading and paragraph text. The second page may be lorem ipsum as temporary content, make sure second page links back to index.html (home page). Share your glitch.com live site link and code link with your Lab Instructor prior to the due date for your homework.

Homework 2: Cropping and Resizing Images & Tonal Range
due Thursday Labs 9/8 & Friday Labs 9/16

Required Reading: "In Plato's Cave" chapter 1 from On Photography by Susan Sontag, 1977 available as PDF from Blackboard

Required Viewing: From LinkedIn Learning "**Photoshop 2022 Essential Training**" (please try following along with your own images):
- ch 4. Digital Image Essentials sections (all tutorials)
- ch 6. Cropping and Straightening Images (first three tutorials)
- ch 7. Layers (first tutorial)
- ch. 12 Adjustment Layer Essentials (first three tutorials)

Part 1) The opening chapter from Susan Sontag's On Photography reflects upon the power of image taking. Well before the advent of the smart phone, Sontag discusses the ubiquity of the camera and image taking. This is the longest reading of the semester for this course. The reading is assigned to place image making in a critical context. What does it mean to you to capture images and create graphics? Through the length of the semester, you will be asked to realize ten projects, each project quite different from the other as you are asked to use various tools. Although each project is distinct, please consider them as a body of work; consider how one may relate to the next and how you as a media maker can build from one to the next. Please write a one to three paragraph reflection on how you use photography and image making. How could you represent visually through photography or illustration or the combination of image and text notions of our world at this moment? Create a new html page for this reflection, title it "readings.html" and link to it from your class homepage (index.html). Add a link back to index.html on your readings.html page. Update the readings.html page with each reflection – project or reading reflection.

Part 2) Based on the composition and framing concepts that were covered in the lecture, take at least five photos with lab DSLR cameras, online labs use best camera that you have available (phone or DSLR or other). Adjust your settings so you are taking photos at the highest resolution pixel width and height.

Choose the two images that you think are compositionally the most compelling and save a copy of both images in their original pixel dimensions (in other words, keep a back-up of the original file). Crop a copy of one of the images to 1920 px by 1080 px and crop a copy of the other image to 5"x7". Now, modify the Tonal Range of the two images using an adjustment layer following the steps in chapters above. Export these as jpg images and make sure they are under 2 MB in their file size.

Now, add each photo to two new pages on your website. Place each of the cropped images on a separate page and connect them with links to the home page and to each other. Make sure that all pages can navigate back to the home page. On your image web pages, add a paragraph tag to explain why you chose these two images and what compositional ideas you were using to create visual interest.

Homework 3: Depth of Field
due Thursday Labs 9/22 & Friday Labs 9/30

Required Viewing: From LinkedIn Learning "**Photoshop 2022 Essential Training**":

ch. 5 Adobe Camera Raw
ch. 14 Smart Object Essentials
ch. 17 Essential Filters
ch. 8 from https://bit.ly/3D3HPRD - After Effects Guru: Advanced Photoshop
Integration – (first two tutorials) Creating depth with the Camera Lens Blur effect
and Creating depth with the Blur Gallery

Part 1:   Take two photographs with the same composition and exposure. One
photograph with a shallow depth of field and the second one with a deep depth of field.
Try creating multiple pairs of photographs with shallow and deep depth of field to
experiment with shutter speed, aperture and ISO. Compare your experience behind the
lens with the tutorial above (The blur gallery) by creating a shallow depth-of-field effect
with an image that you shot. Post one shallow depth of field, one deep depth of field
and one Photoshopped Field Blur image to your website on a new page and link this
new page to your homepage. Make sure the images are under 2 MB in their file size.

Part 2:   Using the Camera Raw filter in Photoshop, adjust the exposure of two images.
Using the tutorial linked above, follow the steps that show how to deal with
underexposure, clipping warnings and the histogram. In addition, use the straighten
tools in the Camera Raw filter to level and straighten your images. Save the before and
after images and post them each side by side on a new page of your website making
sure no image is greater than 2 MB.

Homework 4 Due: Social Campaign – Photomontage
due – first draft Thursday Labs 10/6 (Thursday 9/29 follows Monday schedule) &
Friday Labs 10/7

This is a two-part project split over two homework assignments that expand your
Photoshop toolset and introduces you to Illustrator to combine Photomontage with
Vector Design.

Photomontage (Lab 4 – 9/22 & 9/23)
Required Viewing: From LinkedIn Learning "**Photoshop 2022 Essential Training**":
        ch. 9 Working with Layer Masks (all tutorials)
        ch. 10 Making Selections (first two tutorials)
        ch. 13 Blend Mode Essentials (all tutorials)

As we saw in the Week 3 lecture, photomontage can be used to create political
commentary, cultural critique, express the subconscious or create self-portraits. For
this assignment, create two photomontages that use masking and at least one blending
mode to present a message. Brainstorm a political or social or ecological issue that
interests you and utilize this issue to inform you images and design.

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 consider how you may use blending techniques 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 online or photos you shot or some other source…

Homework 5 Due: Social Campaign – Photomontage & Design (Lab 5 – 10/6 & 9/30) due Thursday Labs 10/13 & Friday Labs 10/14

Required Viewing: From LinkedIn Learning "**Illustrator 2022 Essential Training**"
    Welcome to Adobe Illustrator
    ch. 2 The Illustrator Environment
    ch. 3 Selection
    ch. 4 Transforms
    ch. 5 Creating Paths
    ch. 6 Working with Strokes
    ch. 7 Shape and Line Tools
    ch. 8 Arranging Elements
    ch. 14 Using Grids and Guides

Create a new Illustrator document and use the following preferences: Profile: Art & Illustration; Size: 1920 x 1080 pt; Orientation: Landscape; Artboards: 1;
Bleed: 0; Advanced Options - Color Mode: RGB Color; Raster Effects: High (300 points per inch); Preview Mode: Default

Design Elements in Photomontage - from Illustrator to Photoshop
Using at minimum 1 repeating shapes with 1 color create a design that will be incorporated into your Photomontage (view the Grid, Rulers & Guides and Smart Guides to help you).   You may elect to add more elements such as text and other shapes to try different designs. Consider using symmetry or asymmetry as well as other design concepts.
Select and copy the vector designs and/or text from Illustrator and paste it into Photoshop Photomontage Document as a Smart Object. In Photoshop, resize, rotate and transform as necessary to integrate the vector design.

Homework 6: In Lab Vector Emotive Eye; at home reading and reflection

due Labs Thursday Labs 10/13 & Friday Labs 10/7

Required Viewing: From LinkedIn Learning "**Illustrator 2022 Essential Training**"
  ch. 9 Groups
  ch. 10 Drawing by Construction
  ch. 11 Color
  ch. 12 Gradients
  ch. 13 Patterns
  ch. 15 Transparency

Using 2 shapes, 2 complimentary colors and up to 2 line styles create an eye that expresses an emotion such as fear or surprise or sadness or anger. 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 layers 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. Save this image as a png file and post it to your website on a new page. (This exercise may be done during lab 6 or 7.)

Required Reading: Graphic Novel: Motherhood in crisis https://bit.ly/3sIwxgR
Choose one of the motherhood stories and write a paragraph considering why illustration was used. Each story combines text, illustration, photography and video. Visually how do the illustrations vary from the photographs? What advantage may they present in comparison to text only or photography? Add this reflection to your "readings.html" page.

Homework 7: Illustrated Environment
due Labs Thursday Labs 10/27 & Friday Labs 10/28

Required Viewing: From LinkedIn Learning "**Illustrator 2022 Essential Training**"
  ch. 16 Appearances
  ch. 17 Type
  ch. 18 Using Images
  ch. 19 Output

Using Adobe Illustrator import a raster image of an environment, this may be a photograph from a city block, a natural environment, an interior – any setting that you wish. Use the photograph as a template in its own layer to create an illustrated version of the setting (be sure to lock the photo layer). Use a combination of all the tools that Illustrator offers to transform the environment; **do not merely use Image Trace.** Make use of layers to separate foreground, middle ground and background. You may only use three colors in this assignment. Use the Adobe Color CC website - https://color.adobe.com/ to create a Triad color theme for the illustrated environment. This should be a 1920 x 1080 Artboard. Use Export > Export for Screens… to save for the web as a png. Create a new page to present the initial photograph of an environment and the exported Illustrator environment. Write a paragraph about the environment describing why you chose it and how you transformed it.

Homework 8: 2 Animated GIFs
due Labs Thursday Labs 11/10 & Friday Labs 11/11

Required Viewing: From LinkedIn Learning "**Photoshop 2022 Essential Training**":
     ch. 8 Color and Brush Essentials
     ch. 11 Local Pixel Editing and Retouching
     ch. 15 Essential Transformations
     ch. 24 Animating Images

Photoshop Puppet Warp: https://www.youtube.com/watch?v=xRGt7byhS50

Create a series of animated gifs using Adobe Illustrator and Photoshop, beyond the video tutorials above, these technical reference may be helpful:
"Create frame animations" - https://helpx.adobe.com/photoshop/using/creating-frame-animations.html
"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

GIF 1: Blink
Revisit the exercise started in your lab section that uses the eye drawing created with Adobe Illustrator from homework #6 to make the drawing blink.

GIF 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.
- Add background layers or more people or text… Have fun with it.

Homework 9 Reading & Data Visualization Assignment, due Th 12/1 & Fri 12/2

Reading assignments: Workers in the Global South are making a living playing the blockchain game Axie Infinity https://bit.ly/3D9fl9l Write a 1-3 paragraph reflection on the transformation RK Secretario due to the NFT game. Add this reflection to your "readings.html" page.

2 Part Project (this may be a collaborative project with one other person, however, each student must create their own final design):

      A. **Gather Data** – select a topic of interest and collaboratively create Google form to distribute widely OR publicly available dataset.

      B. **Represent Data** – Using Illustrator graphing tools create a basic representation and then enhance with illustrations and photos.

Required Viewing:

    Creating Graphs in Adobe Illustrator CC
    https://www.youtube.com/watch?v=Gk5cjDetViM
    from LinkedIn Learning "**Creating Illustrator Infographics**":
    ch. 2 Basic Charts and Graphs

Gather Your Data (Acquire)

You may use a publicly available dataset or gather your own data by querying family and friends. Select a topic of interest, such as health or study habits or entertainment. When generating your own data, 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 in-person and create a Google form to distribute widely.

Parse, Filter, Mine: Organize your data into 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 1920x1080.
2. Create a title for your study/visualization.
3. Use the grid and guides to layout your design.
3. Using Illustrator Graph Tools, select the most appropriate graph to represent your data and graph the information that you have gathered.
4. Visually enhance your graphical presentation – use a color scheme, 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 graphs 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 examples presented in lecture and in the video tutorials.

Homework 10: Required Reading & Interactive Story Assignment

Reading assignment due 12/8 & 12/9: How 'Trustless' Is Bitcoin, Really?
https://nyti.ms/3Qpt8yw Write a 1-3 paragraph reflection and add this reflection to your "readings.html" page.

2 Part Interactive Story (completed by 12/16 for all labs):
    A. Planning/Mapping due Thursday Labs 12/9 and Friday Labs 12/10
    B. HTML-based functioning Interactive Story due 12/16 for all labs

Create a web-based non-linear story. For this assignment, you can use photography, illustration, montage, and/or simple text to create a narrative with multiple story paths which 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 pencil and paper.
    2. Develop the imagery/text for each page.
    3. You may create a new Glitch project for this assignment or create a series of new html pages dedicated to this project.
    4. Make sure your homepage – index.html links to the interactive story and that all story links work as you expect.

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 following these instructions:
"How to Create an Image Map": https://bit.ly/2U7kI1q
Or use Image Map Generator - https://www.image-map.net/

EXTRA CREDIT Opportunity (each institution listed is free with CUNY ID). There are two extra credit opportunities. The first must be completed prior to the first exam, 10/19 and the second prior to the second exam 12/7 as five percent will be added to the corresponding exam. Attend one of the exhibitions below and write a 500-word reflection accompanied with photos that you took of the exhibition. Post the extra credit reflections and images to your readings.html page.

Whitney Museum of American Art - 2 Lizards (starts 9/30)
https://whitney.org/exhibitions/2-lizards

Society of Illustrators - The Artist's Experience: from Brotherman to Batman (closes 10/29)
https://societyillustrators.org/event/brotherman-batman-2/

Asia Society - Mirror Image: A Transformation of Chinese Identity
https://asiasociety.org/new-york/exhibitions/mirror-image-transformation-chinese-identity

MoMA - Barbara Kruger: Thinking of You. I Mean Me. I Mean You.
https://www.moma.org/calendar/exhibitions/5394

Poster House - Masked Vigilantes On Silent Motorbikes (starting Sept. 9)
https://posterhouse.org/exhibition/masked-vigilantes-on-silent-motorbikes/

Other extra credit exhibitions or events may be announced in lecture.

Developing Creative Statements
First Draft: Week 1; Final Draft: Week 14
 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 that 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, data visualization… What do you want the reader to know about your work?

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. 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.

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
Early bio:
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/
(click Who to read current bio)

Danielle Brathwaite Shirley
Artist living and working in London. I create work that seeks to archive Black Trans Experience. I use technology to imagine our lives in environments that centre our bodies…. Those living, those that have passed and those that have been forgotten.
https://www.daniellebrathwaiteshirley.com/