SPRING 2025 MEDPL 150: Visual Communication and Interactive Design

Lecture: Wednesdays 11:30 AM – 1:20 PM Online Synchronous
https://us02web.zoom.us/j/82956177350
Zoom access is also available through Brightspace
Meeting ID: 829 5617 7350
passcode: 586586
Lab Sections: Hunter North 432

Instructor:
Andrew Demirjian — email: ademirji@hunter.cuny.edu;
Office hours:
Tuesday 1:30 – 3:30 PM via Zoom, https://us02web.zoom.us/j/86577923794
Wednesday 3:30 – 4:30 PM in person 401-C HN and by appointment

Lab Instructors:
Celeste Newcomb – celestebnewcomb@gmail.com 1L03-LAB M 9:30 - 11:20 AM; 1L04-LAB M 11:30 AM – 1:20 PM, office hour: Monday 1:30 – 2:30 PM room HN 515
Dylan Hirsh – dylanhirsh5@gmail.com 1L05-LAB M 1:30 PM - 3:20 PM; 1L06-LAB - M 3:30 PM – 5:20 PM, office hour: Monday 5:30 – 6:30 pm
Santiago Mendez - shriveram98@gmail.com 1L01-LAB Thursday 9:30 - 11:20, 1L02-LAB Thursday 11:30 – 1:20, 1L07-LAB W 1:30 – 3:20 PM; 1L08-LAB 1L07-LAB W 1:30 – 3:20 PM; 1L08-LAB W 3:30 - 5:20 PM, office hour: Thursday 1:30 – 2:30

Course Description: MEDPL 15000 is a liberal arts course that introduces students to the critical theories, analytical tools and practical fundamentals of visual communication, interface design, user experience, digital graphics and illustration, web design, digital photography and new media art in a lecture/lab format. It is a foundations course in 2D and interactive design grounded in critical thinking about digital tools and analytical approaches for examining visual culture.

Learning Outcomes:

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

• Evaluate evidence and arguments to distinguish movements and significant artists in the history of design, computer graphics, illustration, photography, UX and new media

• Gather, interpret, and assess primary and secondary sources on contemporary issues in visual studies and produce a well-reasoned oral argument about the use of design principles and interaction design in contemporary media, using evidence to support conclusions

• Create raster and vector graphic designs applying composition, framing, and layout concepts, demonstrating knowledge of the skills and design principles involved in the creative process

• Plan and apply a comprehensive understanding of interaction design for web design using HTML and CSS

• Apply critical concepts learned in class to articulate how meaning is created in the arts and how experience is interpreted and conveyed using current new media art exhibitions as subject

• Create digital images and apply technical knowledge of the camera's operation to enhance photographic compositions

All students will create a basic website where they will showcase the work they produce in the course. On their website, 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 textbook:
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 however it may not be available for all boroughs. Once you get a NYC library card go to the following site and click the 'get started' button: https://www.linkedin.com/learning-login/go/nypl you will need to enter your library card number and password. 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. It is available for Brooklyn Public Library card holders - go to https://www.linkedin.com/learning-login/go/bklynlibrary and click "Get started" button and use your Library Card Number and Library Card Pin and you will have access to the assigned video tutorials. A LinkedIn Learning Kiosk may be available at the Technology Resource Center. You may also choose to pay for a LinkedIn Learning subscription.

Recommended textbook and resources: 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.

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

***MAKE SURE TO FREQUENTLY BACK UP YOUR WORK ON AN EXTERNAL HARD DRIVE or CLOAD DRIVE.** This can be a USB thumb drive, any kind of external hard drive or cloud drive. Back up material from your lab sections at the end of every class and back up your homework assignments and all of the working files you used to create your homework.

Brightspace and Lab Instructor Website: Prof. Demirjian will post all of the slides presented in the lectures on the main MEDPL 150 Brightspace site. There will also be announcements, readings, and other resources available there. In addition, this course will

be using a website created by your Lab Instructor, it will also be an integral part of the class. Lab instructors will post material there for exercises and additional resources to enhance your skills. Check Brightspace for general course announcements. If you need help accessing Brightspace please contact Sent help desk at 212-650-3624 or email studenthelpdesk@hunter.cuny.edu.

Prof. Demirjian is available for office hour appointments at the times listed above, please email him in advance if you want to schedule time. In addition, you can sit in on the office hours from any of the Lab Instructors.

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 lectures and labs. Students are expected to be actively involved in the class. They should take the initiative in discussions and projects, ask relevant questions, and contribute to the overall learning environment of the class.

It is your responsibility:
1. To prepare for class by having read assignments, written papers and/or prepared projects
2. To actively participate in class discussions and activities;
3. To take notes on discussions, presentations, and activities conducted within the class;
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.

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 LAB CLASS (incl. texting, Snapchat, TikTok or any new networking technology yet to be discovered).

Method of Evaluation:
Weekly Homework Assignments: 30%
Exam: 15%
Oral Presentation: 10%
Analytical Essay: 15%
Reflection Paper: 5%
Reading Responses, Lab and Lecture Quizzes: 10%
In-class exercises and participation: 15%

Details on Method of Evaluation:

1) **Weekly Homework Assignments: 30%**

Students are required to create ten hands-on digital media production assignments where they analyze and identify the visual characteristics of an artistic movement and apply these visual communication techniques to an original artwork with a well-executed digital design. Students apply their knowledge and skills using leading raster and vector software, the homework assignments are then posted on a website that they code throughout the semester.

2) Exam: 15%

The exam will feature several short essays where well-reasoned critical arguments will be required about the historical contexts, aesthetic approaches, and production techniques used in new media artworks discussed throughout the course. The exam will draw from material covered in the lectures. Multiple choice and True/False questions are also included that require you to identify, understand, and evaluate the important movements, principles, techniques, contexts, artists, and inventors' contributions to visual culture.

3) Oral Presentation: 10%

An eight-to-ten-minute oral presentation supported with visual examples to critically examine the use of design principles in print, digital graphics, or web design. The presentation will examine the aesthetic tendencies of the genre the work is in, the technical methods, and the social context of the artwork and provide evidence that supports the student's claims. The supporting visual examples will also be evaluated based on the student's application of design concepts learned in class. The subject matter of the presentation can come from any field of visual communication: art, advertisement, video game design, website design, etc.

4) Analytical Essay: 15%

The analytical essay is a four-to-five-page essay with a thesis that gathers and interprets primary and secondary sources to compare and contrast two or more digital interfaces. The essay includes an inquiry into how the elements of design and interaction design function within the artworks. The student's claims should be supported with evidence from their analysis. Screen shots of your interfaces are required and do not count towards the page count.

5) Reflection Paper: 5%

New York City provides one of the most exciting environments for engaging with contemporary media art. For this assignment, students should go to see one of the designated design, art or new media art exhibitions in person and write a two-to-three-page reflection essay on their experience. Consider the following questions for your essay: Which of the artworks do you find most compelling? Why? What elements and principles of design are present in the work? How does the exhibition's title relate to the artwork presented in the show? How is this work related to the digital media we looked at in class? Compare and contrast two artworks in the exhibit. How might this exhibition influence your practice?

6) **Reading Response, Lab and Lecture Quizzes: 10%**
Periodic reading responses either as written text or quizzes are given where students demonstrate their ability to identify fundamental themes and theoretical positions regarding digital media and critically evaluate the author's claims. Material in the quiz will also be drawn from the lectures. The short readings will be provided on Brightspace.

7) **In-class Exercises and Participation: 15%**
During the lectures and lab sections, students will be asked to analyze, interpret and discuss a variety of media using a range of critical and aesthetic perspectives. Participation in class discussions where students apply the terms from their readings and the lectures is mandatory. If you are not in class or you are consistently late, your participation grade will be impacted.

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 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.

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.

ADA Policy
In compliance with the American Disability Act of 1990 (ADA) and with Section 504 of the Rehabilitation Act of 1973, Hunter College is committed to ensuring educational parity and accommodations for all students with documented disabilities and/or medical conditions. It is recommended that all students with documented disabilities (Emotional, Medical, Physical, and/or Learning) consult the Office of AccessABILITY, located in Room E1214B, to secure necessary academic accommodations. For further information and assistance, please call: (212) 772- 4857 or (212) 650-3230.

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

Rockowitz Writing Center:

The Rockowitz Writing Center offers students help with their writing at every stage of the writing process. You can make an appointment for a live video session at: **hunter.mywconline.com.**

Counseling and Wellness Services:
Counseling and Wellness Services (CWS) is another campus resource and service center for all matriculated students that is operating remotely for counseling services at no cost to all Hunter students. You can make an appointment at: http://www.hunter.cuny.edu/studentservices/counseling-and-wellness.

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-withlinks.pdf

Course Schedule

The schedule and course outline are subject to change. Homework assignments are packaged with the syllabus but are subject to change. A detailed description of each homework assignment is listed below the schedule. All homework is due before your lab section meets.

Week 1: Labs Begin

Lecture: 1/29 – No Lecture or Wednesday labs, Hunter College is closed

Lab: Monday 1/27, Thursday 1/30, Wednesday 2/5 Students are introduced to web development basics and complete their creative statement exercise.

Homework #1: Getting Started with Web Development due 2/3 and 2/6 for Monday and Thursday labs and 2/19 for Wednesday labs

Week 2: Introduction & Photography

Lecture: 2/5 – Introduction & Photography

Lab: Monday 2/3, Thursday 2/6, Wednesday 2/19 Introduction to Photoshop

Homework #2: Cropping and Resizing Images & Tonal Range due 2/10, 2/13 for Monday and Thursday labs, and 2/26 for Wednesday labs

Week 3: No Lecture or Wednesday labs, Hunter College is closed

Lecture: 2/12 – No Lecture or Wednesday labs, Hunter College is closed

Lab: Monday 2/10, Thursday 2/13, Wednesday 2/26, Students explore photographic composition and technical settings, importing their footage into Adobe Photoshop with Adobe Bridge. In Photoshop, the crop tool and tonal range are examined. Continue web development learning to add images to your website and links between pages. Work with Sony Alpha cameras, shoot depth of field.

Homework #3: Depth of Field due 2/17 and 2/20 for Monday and Thursday labs, and 3/5 for Wednesday labs

Week 4: Photomontage, Collage and Compositing

Lecture: **2/19 Photomontage, Collage and Compositing**

Lab: Monday school is closed: Tuesday follows Monday schedule 2/18, Thursday 2/20, Wednesday 3/5 & 3/6, creating photomontages with Photoshop using masking and composite modes.

Homework #4: Social Campaign Photomontage (part 1): a two-part design assignment - the first part is to create a photomontage homework due 2/24 for Monday labs, 2/27 for Thursday labs, and 3/6 for Wednesday labs (students complete the photomontage part of the homework in class)

Week 5: Design Basics

Lecture: 2/26 – The Elements and Principles of Design

Lab: Monday 2/24, Thursday 2/27, Wednesday (meets on Thursday **3/6,**

Thursday follows Wednesday schedule) Basic Illustrator Tools: layers, shapes, fill & stroke, pen tool, transform tools. Using the terms from the lecture, analyze the elements and principles of design in contemporary media print advertisements, billboards, graffiti, etc…

Homework #5: Social Campaign Photomontage and Design (part 2): a two-part assignment - the second part is to add text and vector elements as design components to create a socially engaged advertisement. Homework due 3/4 for Monday labs, 3/12 for Wednesday labs, and 3/13 for Thursday labs.

Week 6: Type, Layouts and Grids

Lecture: 3/5 – Type, Layouts and Grids

No Lecture 3/6 – (Thursday follows Wednesday schedule)

Lab: Monday 3/3 CSS and oral presentations

Lab: Wednesday 3/12, Thursday 3/13 (no Thursday lab 3/6 Thursday follows Wednesdays schedule) Explore typography and layout in Adobe Illustrator. Basic Illustrator Tools: layers, shapes, fill & stroke, pen tool, transform tools.

Homework #6: Emotive Eye & Illustrated Environment due 3/17 for Monday, 3/19 for Wednesday and 3/20 for Thursday

Week 7: Color and Pattern

Lecture: 3/12 - Color and Pattern

Lab: Monday 3/17, Wednesday 3/19, Thursday 3/20 Explore working with color schemes, color space and pattern making in Adobe Illustrator and color with CSS

Homework #7: Color and Pattern homework due 3/31 for Monday, 4/2 for Wednesday and 4/3 for Thursday

Week 8: Exam

Lecture: 3/19 – Exam Review

Lab: Monday 3/24, Wednesday 3/26, Thursday 3/27 Exam given in Lab Sections with Brightspace

Week 9: Animation

Lecture: 3/26 – Animation

Lab: Wednesday 4/2, Thursday 4/3, Monday 4/7 (no classes scheduled Monday 3/31)**,** Create a series of animated gifs using Adobe Illustrator and Photoshop, employing multiple ways to create animations.

Homework #8: Animation homework due 4/21 for Monday, 4/9 for Wednesday and 4/10 for Thursday labs

3/26	Wednesday	Pass/No Credit (P/NC) grade request period closes
4/1	Tuesday	Withdrawal period ends

Week 10: The Internet: History, Aesthetics & Interaction Design

Lecture: 4/2 The Internet: History, Aesthetics & Interaction Design

Lab: Wednesday 4/9, Thursday 4/10 CSS, Oral Presentations

Week 11: New Research in Emerging Media

Lecture: 4/9 New Research in Emerging Media

SPRING RECESS. NO CLASSES SCHEDULED 4/12 – 4/20

Week 12: Information Graphics and Data Visualization

Lecture: **4/23 Information Graphics and Data Visualization**

Lab: Monday 4/21, Wednesday 4/23, Thursday 4/24 Data accumulation and data visualization

Homework #9: Information Graphics and Data Visualization homework due 4/28 for Monday labs, 4/30 for Wednesday labs, 5/1 for Thursday labs

Week 13: History and Theory of Games

Lecture: **4/30 History Theory of Games**

Lab: Monday 4/28, Wednesday 4/30, Thursday 5/1 Interactive story idea development and wireframing

Homework #10a Interactive Story part 1 due 5/5 for Monday, 5/7 for Wednesday and 5/8 for Thursday

Week 14: Interaction Design & New Research in Emerging Media

Lecture: 5/7 Interaction Design & New Research in Emerging Media

Lab: 5/7 – 5/12 Interaction design and interactive story continued

Homework #10b Interactive Story part 2 due 5/12 for Monday, 5/14 for Wednesday and 5/15 for Thursday

Week 15: Affordances of Emerging Media

Lecture: 5/14 Affordances of Emerging Media

Analytical Paper due 5/19 for Monday, 5/21 for Wednesday, 5/22 for Thursday

Homework:
Homework must be submitted to your Lab Instructor **prior to the lab clas**s. Questions from material covered in the video tutorials will be on the exam and quizzes in addition to the lecture material. Required tutorials are listed for each assignment, there may be pop quizzes in your lab sections based on material covered in the tutorials and readings. You should watch all tutorials in a chapter unless particular tutorials are specified.

Homework #1: Getting Started with Web Development (due 2/3 and 2/6 for Monday and Thursday labs and 2/19 for Wednesday labs)

Optional for anyone new to the Mac OS: Mac Tutorial for Beginners / Windows Users by Anson Alexander (39min)

Required reading/viewing:
Go to https://www.htmldog.com/ and under the Tutorials icon, select the HTML link. In the HTML Beginner Tutorial read from "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 tutorial chapters above to create an index page for your site with your name in <h1> tags and your creative statement in <p> paragraph tags. Make a link to a second page with an image and a link back to the home page. Check to make sure all of your links work. At the end of the syllabus, there are examples and tips for writing a creative statement. Provide a link to your lab instructor using the method they designate.

In addition, make sure to get your free Linkedin Learning access through the public library this week. Your lab section next week will require you to sign into your account to complete one of the in-class exercises. This access will function as your book this semester with required chapter viewings for each homework. Your Lab Instructor will not help you with questions unless you have watched the assigned videos. If the url links are broken to the Linkedin Learning tutorials listed below, just search for the name of the tutorial on the Linkedin website to find it, the primary ones we are using are Photoshop 2024 Essential Training and Illustrator 2024 Essential Training.

Homework #2: Cropping and Resizing Images (due 2/10, 2/13 for Monday and Thursday labs, and 2/26 for Wednesday labs)

Required Reading: "In Plato's Cave" chapter 1 from On Photography by Susan Sontag, 1977 available as PDF from Brightspace, 1-3

Required Viewing: From LinkedIn Learning "Photoshop 2024 Essential Training" (please try following along with your own images):

ch 4. Digital Image Essentials sections (all tutorials)
ch 6. Cropping, Straightening, and Adjusting Canvas Size (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.

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 the 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 and Camera Raw due 2/17 and 2/20 for Monday and Thursday labs, and 3/5 for Wednesday labs

Required Viewing: From LinkedIn Learning "Photoshop 2024 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, one with a shallow depth of field and the other with a deep depth of field. Create these images only using in-camera techniques that we discussed in the lecture. For the shallow depth of field, use an open aperture and a compositional strategy that has both foreground and background elements (one of these two will be blurry). Experiment with the shutter speed, aperture and ISO to generate your deep depth of field. Post both images to your website. In addition, using a different image create the shallow depth of field look using the field blur tool in Photoshop. Follow the steps in the tutorial above (The Blur Gallery) to create a shallow depth-of-field effect with your image. Post

the before and after jpg images to your website on a new page and link this new page to your homepage. Make sure both of these 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: Social Campaign – Photomontage (part 1) due 2/24 for Monday labs, 2/27 for Thursday labs, and 3/6 for Wednesday labs (students complete the homework in class)

Photomontage (Lab 4 – Th 9/19, Fr 9/20,Tu 9/24)
Required Viewing: From LinkedIn Learning "Photoshop 2024 Essential Training":
ch. 9 Working with Layer Masks (all tutorials)
ch. 10 Making Selections (first two tutorials)
ch. 13 Blend Mode Essentials (all tutorials)

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.

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 that use masking, at least one should also use a blending mode to present a message. Brainstorm a political, 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 use many more. Make precise selections and use masking to combine different elements of your image. Use non-destructive editing techniques in your process. 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 apply the techniques you learn in the lab sections to think about how you may use this technique creatively. 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, one resource is: Wikimedia Commons.

Both of your finished images should be 5"x7" and posted on your website as jpg images. Please also include a screenshot of both of your PSD working files including an expanded view of your layers panel. On your website under these images, write a two-paragraph explanation of the concepts you are exploring and what techniques you employed to

achieve the results and how you used non-destructive editing techniques in your process. Describe which blending mode(s) you chose and why. Make sure to also discuss the source of your images, are they from an online site or a photo you made?

Homework #5: **Social Campaign – Photomontage & Design** due 3/4 for Monday labs, 3/12 for Wednesday labs, and 3/13 for Thursday labs

Required Viewing: From LinkedIn Learning "Illustrator 2024 Essential Training"

- Introduction: Anchor display
- ch. 1 The Illustrator Environment
- ch. 2 Selection
- ch. 3 Shape and Line Tools
- ch. 4 Path Drawing
- ch. 5 Transforms
- ch. 8 Strokes
- ch. 10 Organizing Content
- ch. 13 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 shape 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. Post the final photomontage to your website.

Homework #6: Emotive Eye & Illustrated Environment due 3/17 for Monday, 3/19 for Wednesday and 3/20 for Thursday

Required viewing from Lynda.com: From "Illustrator 2024 Essential Training" with Tony Harmer, watch the following chapters (please try following along with your own images):

- ch. 6 Color
- ch. 7 Gradients
- ch. 11 Groups
- ch. 12 Drawing by Construction

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.

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 #7: Color and Pattern due 3/31 for Monday, 4/2 for Wednesday and 4/3 for Thursday

Required Viewing:

From "Illustrator 2024 Essential Training":
Ch. 6 Color (1, 2, 4, 5)
Ch. 14 Patterns (1, 2)

Saving patterns https://youtu.be/0ZkosrCT1Ro

Using Adobe Illustrator and the Adobe Color 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, triadic, 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. Consider using shapes on top of other shapes to create visual interest. Use the "Pattern Options" window in Adobe Illustrator to designate the size grid, width/height and the grid 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 200-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..). Go to this website and follow the prompts to put your design on a piece of clothing like a shirt. Take a screen shot of your design (command + shift + 4) and include it with your pattern images above on your website.

Homework #8 Animated GIFs due 4/21 for Monday, 4/9 for Wednesday and 4/10 for Thursday labs

Required Viewing: Photoshop 2024 Essential Training

Ch. 11 Local Pixel Editing and Retouching (The magic of Content Aware Fill)
Ch. 24 Animating Images

Photoshop Puppet Warp: https://www.youtube.com/watch?v=xRGt7byhS50
Additional technical reference:
"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

Create two animated gifs using Adobe Illustrator and Photoshop

Exercise 1: Blink
Complete the exercise started in your lab section that uses the eye drawing created with Adobe Illustrator from homework #6 to make the drawing blink. Copy your eye from Illustrator into Photoshop and follow the steps in the examples above to create the blink. Experiment with the number of frames and fps to get the speed of the blink you like.

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".
- Present each layer on different frames to create an animation of you or a friend in various positions.
- Add background layers, more people or text… Have fun with it.

Post both gifs to your website.

Homework #9 Due: 4/26 – 4/27 Data Visualization Assignment due 4/28 for Monday labs, 4/30 for Wednesday labs, 5/1 for Thursday labs

Required viewing:

Importing and graphing numerical data
https://www.youtube.com/watch?v=Gk5cjDetViM

Creating Illustrator Infographics:
Chapter 2. Basic Charts and Graphs

Gather Your Data (Acquire)
Select a topic of interest such as health, social justice, economic inequality, gaming preferences, study habits or entertainment. Using Google Forms create two multiple-choice questions with at least five responses each. Follow the steps discussed by your lab instructor for how to form surveys for data visualization and how to create objective questions and responses. Copy the link to your questionnaire and the embed code for your survey. Create a new page on your website and insert the questionnaire using the embed code as demonstrated by your lab instructor. Get responses from students in your class and email your link to friends and family outside of class. The more responses the better your data will be, you should have between 10 and 20 to begin your data visualization.

As an example, if you are interested in the defunding the police debate, you could create multiple-choice questions like this:

1. Do you think NYC should defund the police?
   Yes, get rid of the police entirely
   Yes, I believe 75% of the budget should be cut
   Yes, I believe 50% of the budget should be cut
   Yes, I think a small portion of the budget, like 15%, needs to be cut
   No, I don't believe in defunding the police

2. If the police are defunded to some degree, where should the money be placed instead?
   Free mental health services for communities in NYC
   Housing for the homeless
   Tax breaks for developers to create luxury loft living
   Free high-speed WIFI without surveillance in all NYC communities
   Rent control/relief for low-income residents

Parse, Filter, Mine: Once you have received an adequate amount of responses, download a csv file from the Google responses site and begin your visualization following the steps mapped out in the tutorial link above. 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 1280x800 document.
2. Create a title for your study/visualization.
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 – add color, icons...
The simpler the data that you represent, the more visually enhanced your presentation should be. You may entirely transform your visualization using your own graphics such as in the examples presented in lecture.

Homework #10a: Interactive Story Assignment, Part 1 due 5/5 for Monday, 5/7 for Wednesday and 5/8 for Thursday

Required Viewing: From LinkedIn Learning "Illustrator 2024 Essential Training":

ch. 19 Generative Content
ch. 21 Artboards

Generate Entire AI Images in Photoshop with Adobe Firefly
Adobe Firefly: https://www.adobe.com/products/firefly.html

This homework assignment, to create a web-based non-linear story, is in two parts and counts as two homework assignments; we will be looking for a highly resolved work that builds on all of the technical and aesthetic material we've covered in class. 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 *story*. In this new folder, create an 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. Images should be jpg, 72 ppi and no larger than 5" x 6", 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 two possible endings and there must be multiple ways to get to each one.

Part 1 of the submission should include a brief (one-paragraph) description of your story (What is the premise? Are their characters? Where does it take place? What are the kinds of choices you will provide to your user?). It should also include the map of your narrative with the forking paths of decisions and one image of a possible scene/space for your story.

Homework #10b Interactive Story part 2 due 5/12 for Monday, 5/14 for Wednesday and 5/15 for Thursday

Part 2 should include all other aspects of the work; it will be a functioning website following the description above with the URL provided to your Lab Instructor.

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 story assignment, you can create link hotspots on images this way: "HTML Image Map" https://www.image-map.net/

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 art-speak 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/