DESCRIPTION
Production and analysis of mass media graphics, photographs, and illustrations. This class will explore the computer, graphics software, and the Internet as tools to further a student’s ability to visually and digitally communicate ideas. Some class time each week will be devoted to lab work, but most of the assignments will require work to be completed outside of class. This course satisfies a Practicing the Digital Arts Focused requirement for the Digital Arts and Culture, certificate and undergraduate CIM (submajor) programs, [http://dac.uwm.edu/courses](http://dac.uwm.edu/courses), as well as an elective for Global Studies’ B.A. in Global Communication.

PREREQUISITE
Junior Standing; JAMS major/minor or Digital Arts and Culture (DAC) status; C or better in JAMS 113 Internet Culture or ART 118 Digital Arts: Culture, Theory, and Practice.

COURSE RATIONALE
The rapidly changing use, production, and practices of media present us with a unique challenge to keep pace with our subject matter. To be successful in the world, students will not only need to be able to understand and analyze, with imagination and creativity, how these practices have and are changing literacy and knowledge cultures, but also how to effectively participate in the production of this evolving, highly networked culture.

OBJECTIVES
Exceptional students will not only develop skills valuable to professionals in the field, but will also gain proficiency in the interpretation of texts focused on: global communication; effects of new technologies on society; ‘The Future’ narrative in popular culture; digital image production, manipulation and consumption; and strategies and tactics used by both corporate and independent media.

GOALS

Basic Technical Goals

Students will gain familiarity and practical knowledge of software and devices used in the fields of digital imaging, communication design, web design, and graphic design. Students will also:

- Practice the transfer of files using networks and personal media storage devices.
• Manipulate pixels and images to communicate ideas related to visual narratives. (Photoshop)
• Create vectors and paths, such as that used by designers of web and print media, in order to express ideas about advertisements, logos, signs symbols and campaigns. (Illustrator)
• Research principles of interactivity, web design, and viral media and strategic marketing concepts.
• Apply those concepts along with other aesthetic, ethical, and theoretical considerations to use basic video editing software to express ideas through remix about media and culture. (Premiere or Final Cut Pro)

**Aesthetic and Theoretical Goals**

• Operate on a basic level with different modes of production, including videos, images, social media, etc... and translate knowledge from one media form into another rich media for distribution on networks
• Recognize ways in which production and understanding of knowledge has changed from previous knowledge cultures compared with our current evolving networked digital information society
• Participate in the creation of self published documents including interacting with peer feedback communities
• Understand relevant licensing and intellectual property models and their impacts
• Discuss pressing problems of our time, perform and present compelling narratives about them, and begin to seek collaborative interventions to find solutions

Authors to be read and discussed in class include Walter Benjamin, Marshall McLuhan, Naomi Klein, Lawrence Lessig, and Malcolm Gladwell.

In addition to concepts covered in readings, media production will require research of modes ranging from mainstream to independent media; art of activists art, street and graffiti artists; Science fiction films and television shows, as well as urban planners and industrial designers visions of the future; interactive web based design to viral videos and Internet culture.

**MATERIALS**

External Hard drive for storage, transfer and backup of work files
Art supplies – pens, pencils for analog visualization.
Journal/Sketchbook/Analog Concept Manual
youtube account and/or twitter account
RESOURCES

Books
ISBN-10: 1848310595
Introducing Critical Theory: A Graphic Guide
Stuart Sim (Author), Borin Van Loon (Contributor)

ISBN 10: 0-321-55598-8
Digital Foundations: Introduction to Media Design with the Adobe Creative Suite
xtine burrough and Michael Mandiberg
http://wiki.digital-foundations.net

ISBN-10: 0321906373
Foundations of Digital Art and Design with the Adobe Creative Cloud (Voices That Matter) 1st Edition
xtine burrough (Author)
http://www.digitalart-design.com/

Online Adobe Training videos
http://www.lynda.com/

Course Readings

In addition to the books, these readings are available on D2L:


Course Policies and Procedures

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<tr>
<th>GRADE</th>
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DISTRIBUTION OF GRADE TO 100%
50%: Quizzes, Listicles, Posts, Essays, Proposals, Discussions, Readings, Participation, Attendance, Attitude (15 grade items)
50%: Visual Assignments (5 grade items)

<table>
<thead>
<tr>
<th>Quizzes and Listicles 20%</th>
<th>Essays and Proposals 30%</th>
<th>Visual Projects 50%</th>
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<td>Quizzes: Benjamin, McLuhan, HME (2%)</td>
<td>Future Narrative (4%)</td>
<td>Time Capsule (6%)</td>
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<td>Posts: Top 10s, Benjamin Words, Future Film (2%)</td>
<td>Culture Jamming Analysis (4%)</td>
<td>Future (12%)</td>
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<td>Poster Experience (2%)</td>
<td>Activist Statement (4%)</td>
<td>Subversion (12%)</td>
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<td>Viral Media Abstract (2%)</td>
<td>Mashup Proposal (4%)</td>
<td>Poster (12%)</td>
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<td>Viral Media Presentation (2%)</td>
<td>Viral Media Research (10%)</td>
<td>Viral Media Mashup (8%)</td>
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<td>Portfolio (2%)</td>
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Attendance is very important. Due to the participatory nature of the course structure and content it is in your own best interest to attend class. Over three (3) absences will lower your final grade. Perfect attendance can help your grade. The seventh absence – for any reason – constitutes a failing grade. (Two late arrivals = 1 absence). Habitual tardiness, excessive breaks, and leaving class early will be counted as a class absence. Under special circumstances (hospitalization, death in the family, pandemic, etc.) an absence(s) may be excused. Please contact the instructor prior to class if you will be late or absent. Email mtasman@uwm.edu.

Tardiness is inconvenient, annoying, and disruptive to the rest of the class, since the class generally begins with quizzes, announcements, new information, critiques, etc. Tardiness is noted in the attendance book and will affect the final grade.

Deadlines and Critiques
Each project has a due date announced when the project is assigned. On this designated date all projects should be saved into the appropriate folders for viewing for critique. Your presence and the presence of your finished work at these critiques are important to the structured learning in this course. Projects not available for critique will be considered late and downgraded one full letter grade for each day late. No grade is given after two weeks. It compounds the problem if you miss class because your project is incomplete.

Visual Assignments each receive a written evaluation and a numeric grade. The categories evaluated are: visual interest (aesthetics), problem solving (concept), (technical) skills and craft, organization and use of time (effort/execution). Generally, you will receive comments and grades for one project
on the due date of the next project. See Visual Assignment Rubric.

**Essays and Discussions**
In general in these short essays, I am looking for you to use terms mentioned in the course materials, provide definitions of the terms, and illustrate your understanding of the terms by giving examples. In other words, your task is to demonstrate that you understand the concepts and terms that you are learning and that you can apply them to your experiences in navigating or creating media graphics.

Note that your goal is to show us that you understand the concepts rather than to present us with your opinion alone. Please make sure to use your own words in your assignment, and to clearly indicate when you are quoting directly from the text or another source, in order to avoid plagiarism.

**Missing Projects**
No student will pass this course unless all assignments are turned in. A date will be announced which will be the last date to turn in missing or reworked assignments. An "Incomplete" grade will only be considered only in extreme situations and only if the bulk of the work is in.

If a Canceled Class is a work period, the assignment is still due on the scheduled date. If a critique is canceled, it will be held on the next class day. If weather conditions warrant the cancellation of class, the radio or TV will announce the closing. *In the event of an extended disruption of normal classroom activities, the format for this course may be modified to enable completion of the course. In that event, you will be provided an addendum to this syllabus that will supersede this version.*

**Reading Assignments** are available on D2L. Material contained within discusses technical, aesthetic, conceptual, and history of media, art, and technology. Class discussion, group projects and individual writing assignments will center on this information.

**Schedule and Assignments**

**CALENDAR**: [JAMS 336 Media Graphics Calendar](http://tinyurl.com/336calendar)

**SCHEDULE/ASSIGNMENTS - CALENDAR**: [JAMS 336 Media Graphics Calendar](http://tinyurl.com/336calendar)

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**Week 1. T, R September 6, 8**

- D2L, Introduction to Adobe Photoshop: mark-making tools, acquiring.
- A brief tour of tools and panels in Photoshop (ch 7 ex 2)
- Image Size, file size, and resolution (ch7 ex3)

In class Intro. Ask at least two people
What is your name?
Where are you from?
Where do you live now?
What is your astrological sign?
What is your latest media obsession?

Homework for Thursday: Make two top ten lists: 1. List your most prized material objects (concrete). 2. List your most valuable non-material items (abstract). 

**Top ten list due Thursday, week 1**

BEGIN READING Walter Benjamin- scan article first, making a list of at least ten unfamiliar, strange, or interesting words from the article then find their definitions in the context of the article. **Benjamin’s Word’s due Thursday, week 2**

Robin Sloan and Matt Thompson, Epic 2014 [http://epic.makingithappen.co.uk/](http://epic.makingithappen.co.uk/)

**Week 2. T, R Sept. 13, 15,**

- Adobe Photoshop. Editing: Selection tools, layers, Text
- Bits, bytes, pixels
- From the camera to the computer (ch8 ex1)


In-class assignment: Digital Time Capsule bring 5 digitized artifacts (image files). Using the selection tools in Photoshop select, size, clean and label each of your images and drop them into 1 PSD file each as a layer. Time Capsule Due Thu w3 - B.O.C.

Experiment with selection tools (ch11 ex1)

**Benjamin’s Words discussion/quiz Tuesday w3**


Soylent Green

**Week 3. T, R Sept 20, 22**

- Tonal Range: Understanding the Histogram, Levels, and Curves (ch 8)
- The Future, Language of Art, Writing Skills, Elements of Design Layering and Collage (ch 9)
- Critique methods/ presentation techniques. Foreground/Middleground/Background

**Quiz on Benjamin**, Tuesday

**Time Capsule Due**, Thursday

Homework: On Thursday Week 4, your Future narrative is due: 250 words, posted in discussions, based on your real concerns of the present, linked to actual news or science, describe the events and conditions leading up to, causing, or existing the your imagined Future. Is this a dark tale, a dystopic vision, or are you optimist, envisioning a utopia? Remember, your vision also has power: once you put your idea out there, you are giving substance, credibility, and possibly subjecting us to a narrative that may cause a self fulfilling prophecy. Use and cite an actual news story - a kernel, if you will, from which your narrative will unfold.

**Week 4. T, R Sept. 27, 29**

Advanced Adobe Photoshop: Repetition and Cloning (ch10)

**Future Film Trailer link due Tuesday**, post response on 2 peers’ with narrative elements of character, setting and conflict before Thursday.
Future Narrative Due Thursday
Tuesday: What is the secret of Soylent Green?

Assignment: The Future Vision due week 6: This document will be like a crystal ball that we all can look into. You may try to answer the questions based on your present concerns, “What will I be doing in 10 years?” or “Where am I going?” Or “Milwaukee in 3016,” or “Peace in the Middle East,” Or “Election 2016.” What do these things look like? Write it down in words first. Make a list of the individual images you need. Follow the processes in Assignment #1. Paying attention to creative commons and usage rights, appropriate and begin to manipulate.

Discuss: In science, the observer effect refers to changes that the act of observing has on the phenomenon being observed. For example: observing an electron will change its path because the observing light or radiation contains enough energy to disturb it. In culture, there is an analogous idea: If we walk into a party, our presence changes the party, even if we have come only to “observe” and not to “party.” What happens to the future when we imagine it and bring it into existence by mediating it?

Homework: Between Tuesday and Thursday, post comments on your peers’ Future Narrative -- help make sure everybody has at least 2 suggestions about how to build the Future Vision. (This means you should make at least two comments yourself, while looking out for your fellow human). What what aspects of the narrative are especially compelling, or will translate well into (what) visual elements. Think again about character, setting, and conflict, if appropriate.

Week 5. T, R October 4, 6

Watch The Machine is Us/ing Us http://youtu.be/NLlGopyXT_g


Imagination Homework: How do creative activists and journalists take advantage of shifts in the media technology, or gaps in media policies or laws?

Tuesday, Discussion/Quiz on Marshall McLuhan’s, The Medium is the Message, pages 1-8

Due Tuesday, post comments on your peers’ Future Narrative

Week 6. T, R October 11, 13

CRITIQUE: The Future Vision, due Thursday
o Save your image as a jpeg ~200MB in Future folder in class folders, upload to dropbox on D2L.
o Fill in the blank during critique: “In the future, __________!”
o Can we see your narrative in your photograph from the future?

Begin reading Naomi Klein’s No Logo. What is Culture Jamming? What is it legal and illegal about a particular Jam? Where do you place the moral or ethical lines? Is this kind of speech good for society? Are these tactics effective? Who pays and what are the costs? Be thinking of examples – one from article and one from your own experience.

Naomi Klein Discussion Essay due next week

Imagination Homework: If you could choose a cause to be an activist for, what would it be?

Quiz on Marshall McLuhan The Medium is the Message, Closes on Tuesday

Week 7. T, R Oct 18, 20
Naomi Klein Discussion Essay due Tuesday
Activist Statement due Thursday
If you could choose one thing to be an activist about, what would it be?

Adobe Illustrator Introduction: Guides rulers, Vector Objects, Line Art and Flat Graphics (ch6)

Begin Logo Subversion, Thursday October 20 (demo)

**Week 8. T, R Oct 25, 27**

Logo Subversion due, preliminary concept Tuesday, Final execution Thursday

Metaphor, Symmetry and Gestalt (ch1, ch3)
Assignment: Poster.

Begin taking serious notice of flyers and posters. What causes do you find are worthy of promotion? Find a poster that inspires, irritates, excites, or amuses you. You have access to fine collection of posters anywhere you look in the city. Make a list of some simple words that get people’s attention and succinctly describe your event or point of view. A word should lend itself conceptually and contextually to visual imagery. Find or make simple images and vector drawings that work with your words.

In class discuss Joshua Yaffa’s “The Road to Clarity.”

**Week 9. T, R Nov 1, 3**

Tuesday, Discussion/Quiz on HME’s *Constituents of a Theory of Media*. Specifically, look at section 12, a summary of repressive and emancipatory uses of media. What would Enzensberger say about the state of new media today? What are some of the emancipatory and repressive features of Television, social networks, and mobile devices?

Adobe Illustrator: Type on the Grid, Text, Paths and Curves (ch4)

Poster Continued: Work out the details of your event/product/entity. Make us believe that it is legitimately real, and going to happen (even if it’s fictional). Avoid common mistakes. Subversion, Stencil Graffiti, Shepard Fairey, Banksy
Discuss Plans for Postering in groups—organize by themes or locations

See Adbusters Guidelines: [https://www.adbusters.org/spoofads/](https://www.adbusters.org/spoofads/)

http://prism.scholarslab.org/prisms/77016bec-6b0f-11e5-b7d5-e2b12ec1af7f/visualize?locale=en

Begin Viral Media research

**Week 10. T, R November 8-Election Day, November 10**

Malcolm Gladwell’s “Tipping Point” due Tuesday

Elements of Motion (ch 18)

Viral Media Abstract due, Thursday

Begin Viral Media research Presentations

POSTER: Print out one original. Make ten PHOTOCOPIES, not prints from printer. Bring tape, staples, tacks, whatever it takes to get the posters up on designated poster day.
**Week 11. T, R November 15, 17**

Pacing (ch19)
Tuesday In-class Remix, Mashup Demo: How to download from YouTube, PWNyoutube, offliberty.com and mashup up using Premiere
Presentation/Demonstration: viralmediaismadeofpeople.blogspot.com

**Viral Media research Presentations continue**
Break into focus groups for final project.
**Hang Posters on Thursday!**
**File initial Poster Posting observation and report**

**Week 12. T, R Nov 22, Nov 24-Thanksgiving- no class!**

**Viral Media presentations conclude**
Final Poster Posterig Experience report due
Viral Media research Article due

**Week 13 T, R Nov 29, Dec 1**

Work groups planning: Think cooking show (what ingredients do you need?)
**Viral Media Mashup - Competition Project Proposals due, Tuesday**

**Video Mashup Demo (Jeff Loomis)**

Software workshops, brainstorm, skills market
Prepare Final Portfolio Folders

**Viral Media Mashup proposals due Tuesday**

**Week 14. T, R Dec 6, 8**

Tuesday: Viral Media Remix, version 2 do/due in class
Thursday: Viral Media Remix, version 3 do/due in class

Group meeting/workshop time. Share ideas, ask technical help, communicate problems with each other. Brainstorm and discuss your project ideas with each other. Discuss strengths and weakness of your skills and product. **Most importantly, each day, create new iterative versions of the mashup**

**Week 15. T Dec 13– Last Day of Classes Dec 13– MISSING THIS CLASS WILL AFFECT YOUR FINAL GRADE**

**Brief** group meeting/workshop time to prepare Viral Media Remix presentation and Release Party!
Upload to blog, [http://viralmediaismadeofpeople.blogspot.com](http://viralmediaismadeofpeople.blogspot.com)

How tight is this video? Do you want to play it again? Is it annoying? Is that a good thing? How will you count your views? What is your social media/promotion strategy to attain 1000 views by next week’s Final Exam date?

**Viral Media Remix/Mashup - Competition Project due, Tuesday**
FINAL PROJECT CRITIQUE/Eat Candy
LAST DAY OF CLASS.
LATE VMRM PROJECTS CANNOT BE ACCEPTED.

**Dec 20- Final Exam Date**
There is no in-class meeting on the Final Exam date, but this is the date on which your group’s views will be tallied,
at noon

Also due, final portfolio containing Visual Assignments:
1. Time Capsule.jpg
2. Future.jpg,
3. Subversion.pdf or eps
4. Poster.pdf or eps
5. Viral Media project.mov, .mv4, or .swf:

University Important Dates to Remember

For complete list of important dates see, http://www4.uwm.edu/faculty_staff/instructional_support registrado_calendar.cfm?term=2149

THIS SYLLABUS IS SUBJECT TO CHANGE.

PROJECTS- Discussions, Essays, Quizzes and Visual Assignments

Top Ten Lists  (2%-Quizzes and Listicles)
Make two top ten lists:

1. List your most prized material objects (concrete).
2. List your most valuable non-material items (abstract, concepts or feelings).

Benjamin's Words  (2%-Quizzes and Listicles)
BEGIN READING Walter Benjamin- scan article first, making a list of at least ten unfamiliar, strange, or interesting words from the article then find their definitions in the context of the article.

Time Capsule (6%-Visual Assignment)
Become an archeologist of your life. Work to uncover the material objects and the personal artifacts that make up your identity. These are the things that inform your life story, your narrative, by their very physical presence. These things you will uncover and put in a digital time capsule. Unearth these nine objects, scan them, select, size and digitally clean each of your images and crop them into 1 PSD file each as a layer. Label each precious find meticulously.

● Choose five to nine objects, photos, things, possessions, concepts or feelings from your top ten lists.
● Bring the digital image files to class.
● Create a new Photoshop document called “timecapsule(+yourname) letter sized at least letter sized, 300 ppi.
● Bring each object into timecapsule as a separate layer. Give each Layer a name.
● Using selection and editing tools such as transform, magic wand, lasso, and marquee, and options such as tolerance and feathering, resize and clean the objects (and the pixels that make up the objects).
● Lay them out on a white background as if you were a curator of fine art objects or an anthropologist from the future studying ancient relics.
● Print on plain paper.

Benjamin Quiz (2%-Quizzes and Listicles)
Three simple questions about Walter Benjamin's The Work of Art in the Age of Mechanical Reproduction.
How does mechanical reproduction affect our ideas and behavior about art, aura, authenticity, copies, cult value, exhibition value, politics, production, practice, and ritual?

Future Narrative  (4%- Essays and Proposals)
Post your description of the future and how we came to it, based on your real concerns of the present, linked to actual news or science, 250-500 words. Comment on two others' narratives offering advice or questions. Describe the events and conditions leading up to, causing, or existing in your imagined Future. When writing, think about how your reader will relate to this story. Imagine writing from the perspective that the future is the present and that our current past, present, or future is this new future's past. Try to imagine a figure, figures, or a character and in what setting he/she/it is acting. What actions or activities are taking place? What are the motivations of these characters or conflicts within these settings? Is this a dark tale, a dystopic vision, or are you optimist, envisioning a utopia? Remember, your vision also has power: once you put your idea out there, you are giving substance, credibility, and subjecting us to a narrative that may cause a self fulfilling prophecy or one that serves as a cautionary tale. **Use and cite an actual news story - a kernel, if you will, from which your narrative will unfold.** See Future Vision.

**McLuhan Quiz (2%-Quizzes and Listicles)**
Three simple questions about McLuhan's *The Medium is the Message.*
See if you can figure out McLuhan's riddle: "what is the message of the electric light?"
How do humans use media? In general, what do he mean by "the message?"
What is the message of…the electric light, typography, the printing, the wheel, the train, automobiles, airplanes, radio, television, the Internet. (Quiz Clue: How does McLuhan define "Media" and the "Message" of any given medium?)

**Future Vision (12%-Visual Assignment)**
Person, Place or Object Transformed by time
Imagine you have the gift of clairvoyance, to see into the future. Now, what will you choose to see into the future about? It could be a personal issue or a global one; one of the near or distant futures. Think about how Benjamin and McLuhan made predictions about the future. Make some time when you can quietly contemplate or meditate about it.
Write in your Journal about what you see. Make a list of the components of the composition. Find these images on the Internet, bookmark them using delicious.com, scan them from magazines, or photograph them with a digital camera. Your goal is to tell a story, much the same way a single photograph does, about a person, place, or object transformed by time. Make your vision of the future as convincing as an unaltered photograph would be. Make it a snapshot from the future. Do not appropriate images with poor resolution. Use Transform tools to create realistic perspective. Remember your goal is to make a seamless photograph. Jagged pixels and awkward perspectives tell viewers that something is fishy, that your art is a lie.

**Hans Magnus Enzensberger Quiz (2%-Quizzes and Listicles)**
The quiz consists of three T/F questions related to a discussion of the use of contemporary media including the TV/DVR, iPods/iPhones, and Social Networks. How would the HME of 1970 view these particular media today, in the context of section 12, *Repressive* versus *Emancipatory*?

**Activist Statement (4%- Essays and Proposals)**
Write 250 words about a real or fictional cause that you support. As calmly and rationally as possible draw out your case about the problem and your argument for the solution. (1. What is the problem, 2. why should we care, 3. what should we do?) Convince us to join you. (Make this relate to your campaign poster).

**Culture Jamming Analysis: Naomi Klein’s No Logo (4%- Essays and Proposals)**
Read Naomi Klein’s No Logo article and answer the question(s): What is Culture Jamming? Provide an example from the article, AND an example of an intervention from your personal experience or awareness when answering the following questions about culture jamming: Is it good or bad? Legal or illegal? Moral or immoral? Post a 250 word essay before class on due date. Post responses to others' before a week later.

**Logo Subversion (12%-Visual Assignment)**
Successful signs employ cultural knowledge of the human figure, color, shape etc. to convey their message to a large audience. Your assignment is to modify a familiar, widely recognizable sign/logo to convey an alternative message.
(ranging from whimsical, to political, to practical).

- Place a bitmapped image of a street sign or corporate logo into Illustrator.
- Generate vector graphics using the pen tool (and others) to recreate a perfect replica of the sign.
- Make a copy of the vector graphics, and then begin to modify the image and the text. Use an online tools such as WhatThaFont to identify common fonts.
- Create Outlines of the type if necessary, and use direct selection tool to modify curves.
- Present the original and the modified signs side by side and indicate any fonts used or modified. 1. Original Pixelated, 2. Faithful Vector Copy, 3. Logo Subversion.

**Campaign Poster** (12%-Visual Assignment)

Street artists like Banksy use or subvert strategies of established institutions like museums, mainstream media and advertising to communicate messages. Shepard Fairey describes his *Obey Giant* sticker campaign as an experiment in Heidegger’s Phenomenology, which is a viral notion of letting things manifest themselves. Malcom Gladwell in *The Tipping Point* suggests that certain messages can be crafted to be “stickier” than other information, spreading more efficiently. Naomi Klein’s discussion in *NO Logo* presents artists and activists who starkly contrast corporate values and norms with common sense morality of society by altering existing messages. Hans Magnus Enzensberger envisioned a new democratized media where individuals would take the power to produce their own messages, to be their own media. For your Poster, you may invent or parody a product or advertising, create a fictional event or entity, or make a poster that promotes an activist cause. Let your ideas grow from your activist statement and/ or your Logo Subversion. It should grab the attention of your audience, and if successful, will communicate a message and spur action. See https://www.adbusters.org/spoofads/printad, https://www.adbusters.org/gallery/spoofads, http://www4.uwm.edu/logos/standards_manuals/index.cfm for advise. Make at least 10 copies of this poster and post them in appropriate venues around campus (on the designated date). Dress like a ninja and post with your posse. 1. grab attention, 2. quickly, efficiently communicate message, 3. give direction or inspire action.

**Posterizing Experience** (2%-Essay and Discussion)

Describe to us what happened. Where did you go to poster? What kind of looks did you get? Any confrontations? Did you see people stopping to read posters? Were your posters still up later in the day/week? Any other observations about human behavior and visual communication?

Refer to a theoretical or conceptual context or term, and its definition, such as *stickiness*, or *culture jamming*. How did this theory influence your choices about where and how to place posters? How did other people’s observed behavior that you fit with this theory?

**Viral Media Research Abstract, Article, and Presentation** (Essays and Proposals))

We have all become familiar with curious videos, animations, photos, and jokes sent to us by friends and family members. This brief research Article (10%) requires you to trace the origins of the media artifact, locating its author(s), uncovering its inspiration, finding the original material that it may parody, figuring out what tools were used to make it, and otherwise telling the story of how something weird became famous (around the world) on the Internet. This artifact must be contextualized within some appropriate theory of media--either from the in-class readings, from the Critical Theory Graphic Guide, or some other legitimate source. Your Abstract (2%) should be 3 sentences or 150 words that summarize your Viral Media research, a link to the viral media itself, plus metadata (at least 5 related tags or keywords). Most academic abstracts are written as summaries for the articles themselves, but in this case, think of it as a brief, sketch, outline, proposal, or idea for the article. The article should be 500-1000 words and the presentation (2%) should last 5-10 minutes including sound clips, videos, and other time based media. Organize your links, media and talking points ahead of time. Keep a journal during the course of the semester to chronicle your Internet viewing and forwarding habits as a possible source of inspiration. Use social bookmarking sites such as twitter, facebook, or pinterest to keep track of and share these new media oddities. The paper needs to be properly cited: http://www.citationmachine.net/ See more on D2L.

**Viral Media Remix/Mashup Group Competition** (8%-Visual Assignment)In a manner reflective and cognizant of your poster campaign and viral media research, you will strive to create your own commentary on viral videos using
iMovie, Final Cut, Premeire, or online meme generators such as ytmnd.com, memedad.com etc. Focus groups will meet to brainstorm and share problems/skills with all members. You will figure out what tools are necessary for making your viral media object, and individual team members will be responsible for learning whatever software is required for production. The video mash-up should be at least 12 seconds long and be "sticky" on some level. You should also demonstrate your awareness of remix culture, fair use practices, and copyright laws as you create this commentary (see Lessig’s article for an elaboration on the legal and social context of remix). This is an opportunity to seek your 12 seconds of Internet fame by making your own viral media mashup to be posted on YouTube, ytmnd.com, ebaumsworld, newgrounds, digg, twitter, etc. An objective is to track where your hits are coming from with the goal of achieving the most hits (by any means possible). An individual proposal for this project is due at the start of Project 5. Upload your final project to http://viralmediaismadeofpeople.blogspot.com.

If your project can achieve 1000 views by the end of the semester, you will have earned an A on this project. If you don’t make it to 1000, then your project will be evaluated on how well your project demonstrates the following Learning Outcomes criteria:

Learning Outcomes of the Viral Media Mashup Project

- Understand which, how, and why (media) things go viral in our society. (Aesthetics)
- Use digital media (the nature of it and its networks) and remix to comment upon the content or form or both. (Conceptual)
- Learn basic video editing in the context of remixes, mashups, as well as other related skills and requirements. (Technical)
- Think and act using terms from related arenas, such as ethical, legal, or marketing--Familiarity with applicable intellectual property issues, making a plan for distribution, and how those skills and features may be applied other venues. (Execution)

Final Portfolio (2%) containing Visual Assignments:
1. Time Capsule.jpg
2. Future.jpg,
3. Subversion.pdf
4. Poster.pdf
5. Viral Media project.mov or mp4

Participation (4%)
As a way of measuring your participation, I take attendance each day. We have approximately 30 meetings, so each check for attendance is translated into a point. A tardy day is translated into a half point.