JAMS 336 Media Graphics

LAB 801      TR      9:30 pm- 10:45 pm      BOL 521
LAB 802      TR      12:30 pm- 1:45 pm      BOL 521
Instructor:  Marc Tasman, M.F.A.
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Office: BOL 570
Hours: Tues, Thursday 11am-noon, or by appointment

quick reference: http://tinyurl.com/jams336

Instructor: Marc Tasman, M.F.A.
m tasman@uwm.edu
Office: BOL 570
Hours: Tues, Thursday 11am-noon, or by appointment

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
interdisciplinary major programs, 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’ or speculative fiction narratives 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 those tools 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)

**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; work 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, reddit 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

| GRADING SCALE | Above 87% = B+ | Above 77% = C+ | Above 67% = D+ | Below 60% = F |
Above 93% = A  Above 83% = B  Above 73% = C  Above 63% = D
Above 90% = A-  Above 80% = B-  Above 70% = C-  Above 60% = D-

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 (3%)</td>
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<td>Posts: Top 10s, Benjamin Words, Future Film (2%)</td>
<td>Culture Jamming Analysis (3%)</td>
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<td>Poster Experience (2%)</td>
<td>Activist Statement (3%)</td>
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<td>Viral Media Abstract (2%)</td>
<td>Mashup Proposal (3%)</td>
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<td>Viral Media Presentation (2%)</td>
<td>Viral Media Research (9%)</td>
<td>Viral Media Mashup (8%)</td>
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<td>Portfolio (2%)</td>
<td>Attendance, Participation (6%)</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**


SCHEDULE/ASSIGNMENTS - CALENDAR: JAMS 336 Media Graphics Calendar

Note: No in-class meetings on September 11, November 1, 5

**Week 1. T, R**

- Introduction to Class/Lab Policies and Procedures.
- 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?

Bonus Questions:
What do you hope to get out of this semester?
What kinds of learning strategies will you have to use to be successful in your quest?
What support will you need from the teacher or other students to make those strategies work?
What are some of the best and worst experiences in school, and what made those courses successful for you or not?


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

**Top ten lists due Tuesday,**

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 Words due Thursday, week 2**

Robin Sloan and Matt Thompson, Epic 2014 http://epic.makingithappen.co.uk/
Matt Thompson: http://youtu.be/HiWHeLsh6wA
A Vision of Students today: http://youtu.be/dGCJ46wyR9o

**Week 2. T, R**

**Tue Jan 29**
Top ten lists due

**Thu Jan 31**
Benjamin top 10 list due
And Discussion

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


In-class assignment: Digital Time Capsule bring about 5-10 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 Tuesday w3 - B.O.C.
Experiment with selection tools (ch11 ex1)


**Coming Soon:** Soylent Green

**Week 3. T, R**

**Tue Feb 5** No in class meeting
Quiz on Benjamin

**Thu Feb 7** No in class meeting
Time Capsule due
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

Coming Soon: 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

Tue Feb 12
Future Film Trailers link due

Thu Feb 14 No in class meeting
Future Narrative (story) due

Film Trailers Due, Tuesday- post link with some details

Homework: Between Thursday and Tuesday 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.

Coming Soon: 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 “America 20 Years after Trump,” or “Milwaukee in 3018,” or “50 years after self driving cars” or "Election 2020," or “100 years after the moon landing.” What do these things look like? After reading the peer comments on your future narrative about character, setting, and conflict, 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.

Imagination Homework: 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?

For Tuesday, Week 5, read Marshall McLuhan’s, The Medium is the message, pages 1-8.
Discussion and quiz opens on Marshall McLuhan’s The Medium is the Message, Tuesday.
In Class, Watch The Machine is Us/ing Us http://youtu.be/NLlGopyXT_g

Week 5. T, R

Tue Feb 19
Peer Responses to Future Stories
Quiz Discussion on McLuhan

Thu Feb 21
Future Vision (picture) preliminary critique

Coming Soon:

Imagination Homework and Upcoming Discussion:

- What does the First Amendment protect? What are some of the legal, research, and theoretical subject matter on what limits can be placed on the concept of free speech – particularly when it may appear to infringe upon the rights of others?
- What is not protected by the First Amendment? For example, what is hate speech or impermissible speech? How do we as a campus family advance and promote a culture and climate that is protective, inclusive, and supportive of individuals and groups that may be targeted or feel marginalized from speech that is protected by the Constitution?
- What are the costs or benefits of civil discourse? How do we model and embrace the right to free speech without infringing upon the rights of invited speakers and others?

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? How do creative activists, journalists, or other free speech advocates take advantage of shifts in the media technology, or gaps in media policies or laws? Be thinking of examples – one from article and one from your own experience. **Naomi Klein Discussion Essay due week 7.**

Week 6. T, R

Tue Feb 26
Work on Future in Class

Thu Feb 28
All day Final Future uploaded in dropbox due

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

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

Begin Logo Subversion

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

**Next Week Thursday, Activist Statement due.** Address these three elements: What is the problem or your issue of concern? Why should we care? And what do you want us to do about it?

Week 7. T, R

Tue March 5
**Naomi Klein - First Amendment- Freedom of Expression Discussion Due**
Thu March 7
Activist Statement due
Logo Subversion preliminary

Week 8. T, R

Tue March 12
HME Discussion

Thu March 14
Logo Subversion Final
Viral Media Research Introduction

Tuesday, Discussion and Quiz on Hans Magnus Enzensberger (HME): *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?

Coming Soon:
Metaphor, Symmetry and Gestalt (ch1, ch3)
Assignment: Poster.
Notice the flyers and posters all around us. What kinds of things get your attention? Are there particular causes that you find worthy or unworthy 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.

For Posters, read Joshua Yaffa’s “The Road to Clarity.”

**Half Way**

Week 9. T, R

Tue March 26
HME Quiz deadline
Poster Rubric: What makes a good poster?
Viral Media Introduction

Thu March 28
Poster Proposal/ Concept due
Look at Shepherd Fairey and Banksy projects
See Adbusters Guidelines

Coming Soon:
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.

Begin Viral Media research

Week 10. T, R

Tue Apr 2 Election Day.. See extra credit “Voting in Wisconsin”
Critical theory definition due

Thu April 4
Finalize Posters get peer or instructor approval
Viral Media Abstract due

**Week 11. T, R**

Tue Apr 9
Viral Media Presentations

Thu Apr 11
Postering Day!

**Postering Day! Hang Posters on/due Thursday!**
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 postering day.

**Coming Soon: Continue Viral Media research Presentations**
Break into focus groups for final project.

**Week 12. T, R**

Tue April 16
Viral Media Presentations

Thursday April 18
List of viral media ingredients due
Viral Media competition Proposals due
Watch Marshmallow Challenge

**Week 13. T, R**

Tue April 23
Viral Media competition Proposals due

Thu April 25
Mashup demo Video and Sound (Jeff Loomis)
Research Article Viral Media due

**Coming Soon:**
Presentation/Demonstration: viralmediaismadeofpeople.blogspot.com

Work groups planning: Think cooking show (what ingredients do you need?)

**Week 14. T, R**

Tue Apr 30
In class cooking: version 1 due- uploaded

Thu May 2
In class cooking: version 2 due/ uploaded

**Now and Coming Soon:** 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
Most importantly, each day, create new iterative versions of the mashup.

**Week 15. T, R December 11, 13– Last Day of Class December 13– MISSING THIS CLASS WILL AFFECT YOUR FINAL GRADE**

**Tue May 7**
In class cooking: version 3 due

**Thu May 9**
Last Day of Classes
Viral Media Release date

**Thurs, 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.

**Finals Week**
No In Class Meeting
Thu May 16
Final Portfolio due. Final tally

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/registrars_calendar.cfm?term=2149](http://www4.uwm.edu/faculty_staff/instructional_support/registrars_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 archaeologist 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. 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, 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.

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.

**Culture Jamming Analysis: Naomi Klein’s No Logo - First Amendment and Free Speech** (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? Consider the
First Amendment and Free Speech Questions and Discussion. Post a 250 word essay before class on due date.

**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).

**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.

**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, vs Emancipatory?

**Critical Theory Definition** (2%-Quizzes and Listicles)
Find a theory from the Sim and Van Loon Introduction to Critical Theory book that matches with your
understanding and explanation of the media systems from the Enzensberger discussions. Name the theory, the
theorist associated, the page number it comes from and how it contextualizes and defines how the system works.

**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. It should also consider the impact on the campus community. See Rubric
in D2L. Also see

**Postering 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, Premiere, 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 such as the Fair Use exception to copyright, 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 (2%)
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.