

NEW IMEDIA

animation / web design /
video editing / DVD authoring

art 395

Flash / Dreamweaver

Final Cut Pro / DVD Studio Pro

Stacy Asher



Teaching Portfolio

Flash / Dreamweaver

Final Cut Pro / DVD Studio Pro

NEW MEDIa

contents

Course 1

Art 395 New Media

Ohio University School of Art

Winter 2007

Flash/ Dreamweaver

Course 2

Art 395 New Media

Ohio University School of Art

Compilation of Winter 2004 / 2007

Final Cut Pro / DVD Studio Pro

Course 3

Art 355 Survey of New Media

Ohio University School of Art

Course Proposal

Special Topics in Graphic Design

Final Cut Pro / DVD Studio Pro

Flash / Dreamweaver

Final Cut Pro / DVD Studio Pro

to see

examples of student work, **click** on this area...
to activate.

please allow a few seconds for larger animations to load

here.

to turn the page

click on this area.. 

here.



Instructor Information

Stacy Asher
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Office telephone. 593.0862
Email address. asher@ohio.edu

Office hours

t + th 4:00 p.m. - 6:00 p.m.

Please schedule appointments before each class session begins. If, at anytime during the quarter you want feedback on your project, performance or wish to discuss any issue related to school or the field, please feel free to see me during office hours or arrange another convenient time. This is an informal setting and time is set aside for student/instructor interaction outside of the more formal, structured studio environment.

Course Description 00821 NEW MEDIA I Flash/Dreamweaver

This class is an exploration of design and art as a time based medium. The course expands on traditional notions of design applications by adding the dimension of time. A central goal for this class is to question choices in design media [defined for our purposes as the formal vehicle of communication] and its appropriateness and integrity to different perspectives of content.

This course is an advanced level art course for multimedia and interactive electronic media. The class will focus on motion application Flash 08 for digital animation and basic inter activity. Using Flash and Dreamweaver, the class will have emphasis placed on self-authored animations and interactive sites.

What kind of actions can shapes and letters perform and what will they sound like while acting? Students will explore the expressive and experimental aspects of animated typography and character development. Typography, identity marks, [forms] will become actors and will be used to discuss gesture and anthropomorphism, within physical and virtual environments. In addition, the course will review the development of media from a cultural and philosophical, historical and technical point of view.

Suggested Texts

Flash 8
Visual Quick Start Guide
Peachpit Press

Lev Manovich
The Language of New Media

Marshal McLuhan
Understanding Media

Suggested Sites
theremediproject.com
adobe.com

A central goal for this class is to question choices in digital media and its appropriateness and integrity to different perspectives of content. Students are encouraged to move among various modes of form and content utilizing research and experimentation. Principles of time-based media are introduced as an interpretation of the students understanding of design methodologies and established 2D print skills.

This class will challenge students to question and revise their expectations about how new media imagery functions and how meanings are communicated. This will build a foundation for a critical and formal understanding of many disciplines. Technical issues, problem solving strategies and questions of content are explored through rigorous study with a variety of tools and media. Conceptual projects ask students to explore the multiple contexts where visual and design issues intersect while guiding them to position themselves in culture at large.

Required Materials

Various materials and methods for generating form will be used. Developing the ability to be resourceful and cost effective is essential to your practice. There are no limitations on the types of media you wish to explore. Using the resources around you will contribute to your problem solving abilities.

Depending on your interests and where your investigations take you, you will make use of many different materials and processes. You will also want to have available for use a camera [35 mm, inex-

pensive disposable, digital] that can produce a high enough quality image to make accurate recordings during your project investigations. Please keep in mind that the form of your images contributes to the narrative that you are constructing. Sound recording devices will also be accessed. [mini disc, cassette, vhs, digital video] In addition you will need to be able to store your media and projects. I highly recommend that you acquire an external hard drive.

Course Structure + General Policies

1] Studio + Critiques

Assignments will be graded on the basis of technical ability and visual/aesthetic concerns as described in the assignment introduction/description. Flash / Dreamweaver projects, critiques / reviews, all written material, and class discussion will be considered in the grading of projects. All projects will be submitted on CD / DVD Rom at the end of the quarter. You will be required to create a YouTube account and post all animation projects for public viewing. In addition, one or two projects will be posted on Current TV [currenttv.com] for review. All interactive sites, [final project] must be posted on the web by the end of the 10 week session.

This class is primarily structured around assigned studio problems. Approximately one-quarter of the class will be spent in lecture and class discussion; the remainder of the class will be spent in critique of student work. All students should be prepared to spend a significant amount of time outside of the allotted class time on research, process and production of projects. Due to the nature of the projects, minimal class time will be allocated to working in class on projects.

Class participation will be emphasized. It is expected that all students will actively participate in critiques in order that others may benefit from the student's comments. Active participation in class discussion will assist you in acquiring necessary presentation skills for the practice of art and design. All critique comments are expected to be constructive and honest, note that in the design field, critiques are not a reflection of the designer but of the work. The exception to this may be when it is evident the student has not made the necessary effort to solve the problem.

All students are expected to actively participate in class critiques, class discussions and work with peers to provide constructive feedback, this will provide a positive studio experience. Lack of participation will impact your final grade. Students who do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques with faculty at a later date.

During the quarter, students are required to make a short presentation on contemporary use of new media. The presentation will be 5 - 10 minutes in length and will highlight a design firm, motion graphics 'house', artist, designer, agency, etc. that is effectively using new media or animation. You may also select an individual piece to present and discuss. [hot title graphics from a DVD rental etc.]

Day 1 _ Stacy Asher > MK12

Day 3 _____

Day 2 _____

Day 4 _____

2] Preparation for Class

Students are to be prepared at the start of each class with assigned work and supplies [continual lack of preparation will impact your final grade]. Class preparation is essential to receiving feedback on one's work. If, at the beginning of class, you are not prepared with the required number or type of sketches, materials, etc. do not post your work on the board for feedback as it is not your audiences' responsibility to visualize the invisible. Do not work on your project, other projects or talk with oth-

ers about irrelevant issues during critiques. No one is to be on working on the computer during class discussions / critiques / presentations.

Students who miss lectures and class discussions due to absences must obtain notes for the classes missed and assignments from a responsible classmate prior to the next class period. While faculty will be happy to clarify information for students who are confused, instructors cannot repeat lectures or elaborate on project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with faculty.

3] Reading Assignments

Students in this course are expected to participate by developing a visual awareness of form and content in new media by reviewing outside periodicals and design publications. From time to time readings from required and supplemental materials will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding of the material which relate to the field of graphic design. A quiz may be given on the discussion days.

4] Equipment Checkouts

There is one DV camera for class usage. It is your responsibility to plan accordingly. Anyone who abuses or damages any part of the facility or any piece of equipment will be held financially responsible for the repair or replacement and is liable to revocation of privileges.

5] Religious beliefs

You must declare your intention to observe holidays [include name of holiday and dates] in writing within the first two weeks of the session.

6] Evaluation

Presenting class work for final review, with a portfolio of class projects will be required. You will also be required to submit one project [2 or 3] for review on Current TV [currenttv.com] Final Grades are the result many areas of evaluation.

While attendance and class preparation appear to relate most directly to professionalism [attendance, deadlines, verbal articulation, participation], they also affect other areas of evaluation. Faculty rely on classroom observation and discussion in evaluating a student's process [in addition to the process notebook]. Students who attend class and are prepared for the scheduled activities/discussions, reveal valuable information about their performance that may not be evident in the final comprehensive. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process.

The final evaluation of work [realization] involves more than totaling the grades on individual projects and/or determining that all assignments have been completed. Faculty assess students' abilities in realizing concepts and controlling the visual elements of communication throughout the session. Improvement and the mastery of increasingly complex material are evaluated. Students who miss lectures, project explanations, and class discussions may be able to complete projects within deadlines but rarely demonstrate the understanding of students who attends on a regular basis. Since faculty organize courses of study so that projects build one upon another, students who miss information or fail to understand projects early on are at a disadvantage throughout the session.

Total possible points: 500 Projects 1 - 3 are each worth 100 points + personal site worth 200 points. [digital portfolio from course]
100 – 94% A, 93 – 90% A-, 89 – 87% B+, 86 – 84% B, 83 – 80% B-, 79 – 77% C+, 76 – 74% C, 73 – 70% C-, 69% and below D

If a student is unsatisfied with a project grade they may resubmit the project. If the re submission shows improvement and is resubmitted before the next project is due, the project grade will be reevaluated.

7] **Deadlines**

All projects and exercises are due on the day and time given, always at the beginning of class unless otherwise noted. Projects that are late will not be accepted [there will be no excuses, no discussions, no negotiations, etc.] Deadlines are important ... in the "real world" miss a deadline and you may lose a client or worse your job. This is the nature of our business. We will exercise professionalism and the importance of deadlines in this class. All projects must be submitted on a single DVD or CD Rom at the end of the session.

8] **Attendance Policy**

Consistent and prompt attendance develops responsible professional behavior and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education.

Consistent with college practice, students are expected to attend all sessions of courses for which they are registered.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the professor [if you are late, it is your responsibility after that class period to make sure the professor has you added to the roll]. Four tardies are counted as one absence. [note: tardiness that exceeds forty five minutes will be counted as an absence]

9] **Documentation**

At times I may request that I access your course projects for documentation. If anyone is interested in this process I will be happy to have you participate with the documentation process so that you may become familiar with the photographic procedure.

10] **Accommodations**

Students with disabilities who may need academic accommodations should discuss options with me during the first two weeks of class.

11] **Plagiarism**

Plagiarism will not be tolerated. Plagiarism is the copying of existing artwork or design. Do not take the ideas someone else has worked hard to create. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

Student Commitment

Course Structure + General Policies

Having read the Course Structure + General Policies statement, you are now aware of the importance of responsible attendance, class preparation, etc. Please complete the information on the following page and sign, acknowledging that you fully understand what you have read.

Signature _____

Date _____ 2007

Print name _____

Address _____

Phone _____

email _____

What do you expect to achieve from this course?

What are your artistic strengths?

What are your personal strengths? [outside of the field of art/design]

project 1 dots in action

This project consists of 4 exercises that will allow you to become familiar with the Flash interface, you will be designing or drawing simple compositions using one basic form, the dot. The knowledge of the principles of design you have acquired from your 2D or print training will be challenged further as we add the elements of time and sound.

exercise A

Using a single dot [form] as a character, create a 3 second composition. [36 frames]

Animate the dot by making it complete one action. for example the dot creeps across the bottom of the page.



Begin exercise with storyboard sketching!

Introduce a sound the form may encounter, produce or respond to. for example, the dot is "crunching" as it creeps across the bottom of the page.

Create your actions with a motion / shape tween.

exercise B

Using a single dot [form] as a character, create a 5 second composition. [60 frames]

Animate the form by making it complete one action, HOWEVER, have the dot change in scale and viewpoint. for example the dot creeps across the bottom of the page while expanding and contracting.

Begin exercise with storyboard sketching!

Introduce a sound the form may encounter, produce or respond to HOWEVER, have the sound illustrate or enhance the change in scale. for example, the dot is sniffing softly when it is small and loudly when it is large as it creeps across the bottom of the page while expanding and contracting.

Create your actions with a motion / shape tween.

exercise C

Pair up with someone next to you in class. Combine your single dot compositions in exercise B, with their composition. Create a 10 second narrative. [120 frames]

Make adjustments of the placement of the action on the timeline. What happens to the action? Does a story start to unfold? What comes forward, what moves back in level of importance [heirarchy]? What happens to the sound? Does it enhance the story? Can you make adjustments to the location of the sounds on the timeline to make your story more exciting or engaging?

How do your dots perform when placed on the same "stage together"? What can you have them do together? How do they react to each other? Create a story or short narrative about the meeting of the dots.

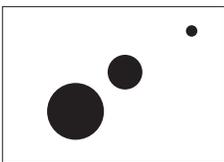
exercise D [due Thursday, January 11]

Using 4 dots as symbols, create a 15-30 second composition. Use variation in scale as well as principles of grouping to tell a story about the relationship between the forms. Is there evidence of cohesiveness? tension? community? collisions? harmony? How does sound effect your composition?

Begin exercise with storyboard sketching!

Export flash document as a Quicktime move for looping presentation

- dot1** (P) Pronunciation
 Key (dot)
 n.
- A tiny round mark made by or as if by a pointed instrument; a spot.
 - Such a mark used in orthography, as above an i.
 - The basic unit of composition for an image produced by a device that prints text or graphics on paper: a resolution of 900 dots per inch.
 - A tiny amount.
 - In Morse and similar codes, the short sound or signal used in combination with the dash and silent intervals to represent letters, numbers, or punctuation.
 - Mathematics.
 - A decimal point.
 - A symbol (·) indicating multiplication, as in $2 \cdot 4 = 8$.
 - Music. A mark after a note indicating an increase in time value by half.
 - Computer Science. A period, as used as in URLs and e-mail addresses, to separate strings of words, as in www.hmco.com.



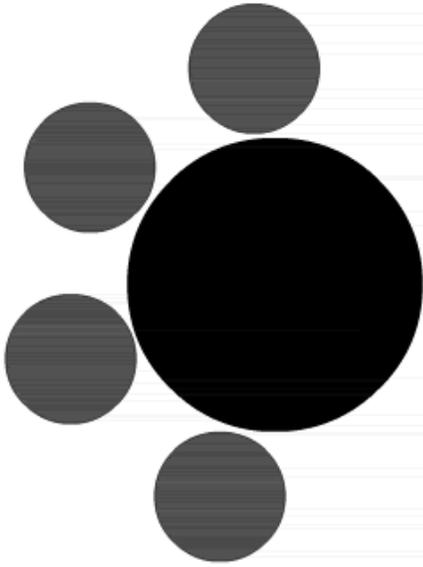
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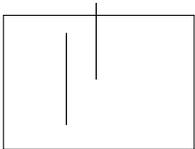
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project 2 lines + bars

You will be designing or drawing simple compositions using one basic form, the line. The knowledge of the principles of design you have acquired from your 2D/3D design will be challenged further as we add the elements of time and sound. How can you make lines beautiful or engaging to view? What can you do to the line quality to make it interesting, or eye catching? This exercise will also challenge you to think about sound other than an "effect".

Drawing is the most direct and most basic form of design. While today's current computer drawing programs are limited to the simulation of classic drawing tools like the pencil or the brush, you can still explore new, computer specific aspects and principles of drawing. Images you generate can move within the boundaries between a free human gesture and formalized, mathematical constraints. The emerging images are always the product of human drawing as well as of programming processes. Because typical computer processes like cutting and pasting help to design the image, you can develop a unique time-based, visual language.



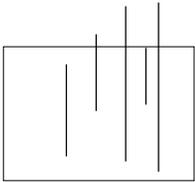
exercise A

Using a single horizontal or vertical line as the form to draw with, create 3, 5 second sketches. [60 frames each] The line quality must stay the same throughout the piece. **Use black lines on white background only.**

Choose one type of action: ie., elegant, reckless, sporty

Animate the line by having it complete one type of action 3 different times to produce one 15 second composition = 3 examples of a 5 second elegant lines on one arrangement]

Begin exercise with storyboard sketching!



exercise B

Using a single horizontal or vertical line as the form to draw with create 3, 5 second sketches. [60 frames each] This time, vary the line quality throughout the arrangement. [width, value, scale, quality]. Study your composition carefully to see that you are activating your knowledge of the elements and principles of design. **Begin exercise with storyboard sketching!**

Think about sound other than an "effect". How can sound add more meaning? Re-contextualize sound.....other than "voices" for the characters. Can you create ambient sound or atmosphere?

Animate the line by having it complete the action 3 different times to produce one 15 second composition = 3 examples of a 5 second elegant lines on one arrangement]

Begin exercise with storyboard sketching!

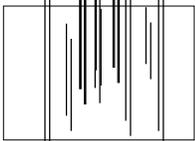


exercise C

Using the multiple lines characters you invented in A + B, create a 30 second composition. Copy the frames of the single actions and paste them onto the stage together. Use black lines on white background only. Consider pacing, rhythm, balance, contrast, excitement, tension, WHITE SPACE. Can you create a sense of depth on the picture "plane"? Is the foreground, middle, and background apparent?

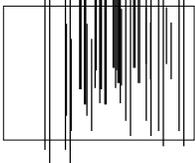
Attach sound that is atmospheric or illustrative of the mood or feeling of the action.

Begin exercise with storyboard sketching!



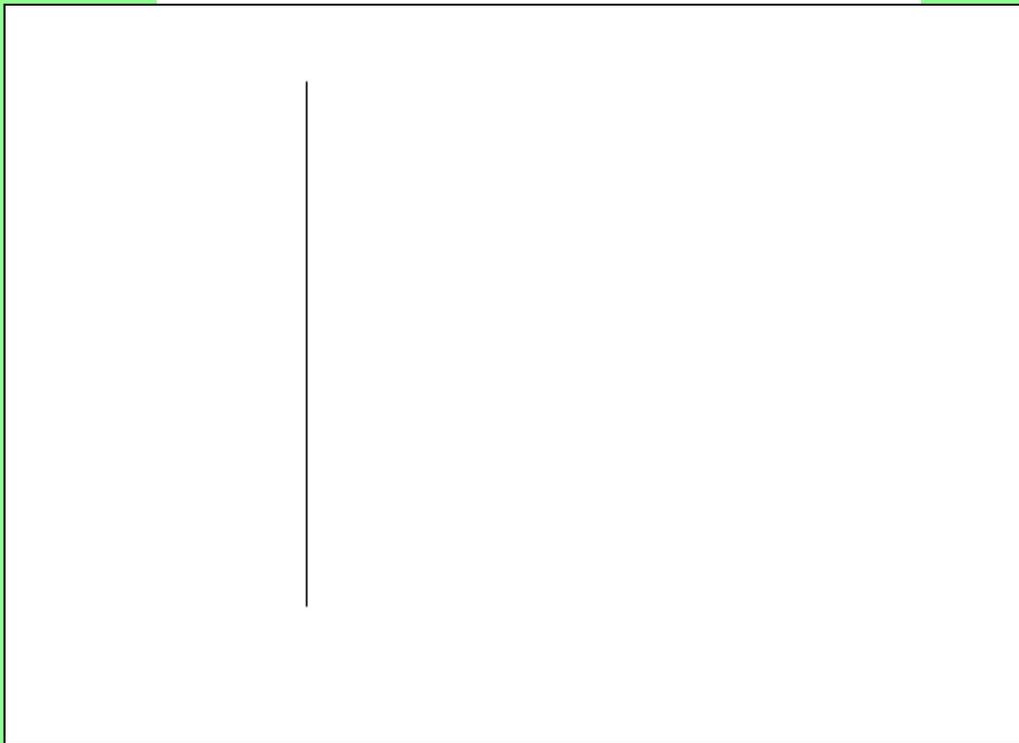
exercise D [due thursday, January 18]

Using multiple lines create a 20-30 second composition. Use variation in scale as well as principles of grouping to tell a story about the relationship between the forms. Create engaging compositions. Think about systems of production. Can you "copy and paste" characters systematically on the timeline to make an arrangement? **Begin exercise with storyboard sketching!**



Export flash document as a SWF and as a Quicktime movie for looping presentations.

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project 3 type in motion

You will be creating compositions using type as image. Can letter forms become characters to animate? Can the characters move around with sound to tell a story? Produce a 20-30 second arrangement with typographic form. The animation will reveal the meaning of the word. Choose a word to animate that is not a familiar word in your vocabulary. This will allow you to develop your vocabulary and communicate about the meaning of a new word to your classmates.

exercise A

Using a single letter form from your word, create a 5 second sketch.

What possibilities are there for creating action for this form?

Why did you choose the typeface that you did? Is this the best possible choice to illustrate the meaning of your word with?

Use black letters on white background only.

Create this as one scene.

Animate the letter form by having it follow a **motion path**.

Begin exercise with storyboard sketching! Complete typographic studies to determine which typeface is the most appropriate.

exercise B

Using a different single letter form from your word, create another 5 second sketch.

This will be created in the same document but as a separate **scene**.

Practice making a **Button** at the end of this animation. Have the button link to Scene 1 [exercise A]

Use black letters on white background only.

Begin exercise with storyboard sketching!

exercise C

Using multiple letter forms create a 20-30 second composition. Use variation in scale as well as principles of grouping to tell a story about the relationship between the forms. Create engaging compositions. Have the letter forms tell the story of the meaning of the word.

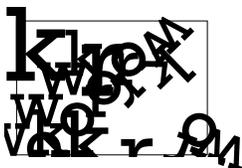
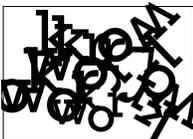
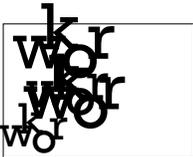
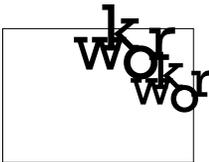
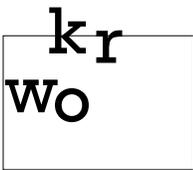
you are not restricted to the typographic options within FLASH, if you are not so familiar with the language of typograpy, use your 2D skills and explore other modes of typographic mark making for the narrative. [eg. hand drawn, cut and paste from magazines, newspaper, paint, ink, sharpie]

Begin exercise with storyboard sketching! be prepared to present initial studies on Monday, January storyboard, flash sketches, sound bytes researched sound elements

Use black letters on white background only.

Critique: Tuesday, january 30

Export flash document as a SWF for looping presentations. Post to Current TV for public viewing.



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VITUPERATION

project 4
identity transformations

You will be creating compositions using a simple logo or icon as graphic form. Can the logo undergo a transformation that is easily understood? Can you effectively tell the story while enticing your audience to participate in the construction its narrative? Can the viewers participation effect the attitude or "success" of the transformation process?

Produce a 20-30 second arrangement with simple, iconographic form. Select a logo that is simple, easily replicated and broken apart. The icon should be bold, simple and easily understood. The selection of your icon will also be determined by your perception of what it represents. The animation will reveal the story of how a logo can undergo processes of transformation to create new form and meaning.

exercise A

Find an existing logo. Use flash and traditional processes to illustrate it's deconstruction: falling apart, breaking into pieces, shredding into tiny slivers, etc. How can you show its process of deconstruction? stop motion? [ie. cut it into, scan it, cut it again into pieces then scan it, etc. etc.]

Now that you have fragments or fundamental units of form you are able to re-construct the identity. Using the fragments of form from the deconstruction process, re-combine them to create a new identity.

What possibilities are there for creating action for this form? Consider content: what are you trying to say by illustrating this process? [ie. McDonald's logo melting into a skull and cross bones]

Create this as one scene.

Begin exercise with storyboard sketching!

Next, develop a second and third scene that will carry the narrative further. This level of interactivity will assist the audience to co-author the experience.

What does the interactivity do to the narrative? How is the beginning determined? or is it even necessary to understand the beginning, middle and end?

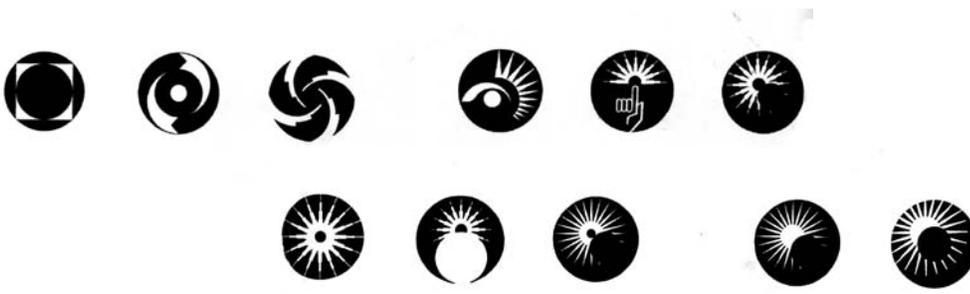
What keeps the audience engaged? How do they know how to proceed?

Is the interface easily understood or does it require a certain amount of visual literacy to continue? How is that established?

Critique: Thursday, Feburary 08

Export flash document as a SWF for presentations. Post to Current TV for public viewing.

also due on February 08: ideation and concepts for personal website



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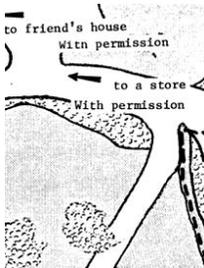
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winter 2007
art 395 Seigfred Hall | Room 404
t + th 1:00 p.m. - 4:00 p.m.
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project 5 mapping experiences / mapping the senses

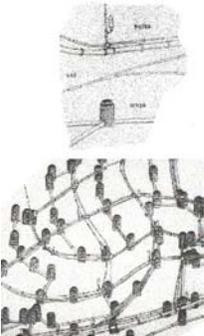
Maps are not impartial reference objects, but rather instruments of communication, persuasion, and power. Like paintings, drawings, and sculpture, they express a point of view. By connecting us to a reality that could not exist in the absence of maps--a world of property lines and voting rights, taxation districts and enterprise zones--they embody and project the interests of their creators.



exercise A

<http://www.thislife.org/pages/archives/archive98.html>

Go to the above mentioned site and listen to the entire program on mapping. [30 minutes]. Spend some time thinking about what kinds of behaviors, phenomenon or sensory experiences can be mapped. Perhaps you have been doing some intitial research on a particular topic and can work the concept of mapping into your project.



exercise B

Produce an interactive, conceptual map using basic action scripting in FLASH.

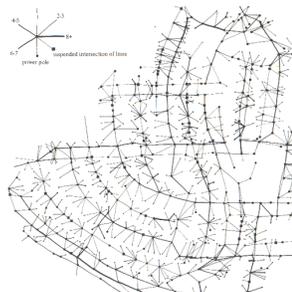
Begin exercise with storyboarding, sketching, ideation

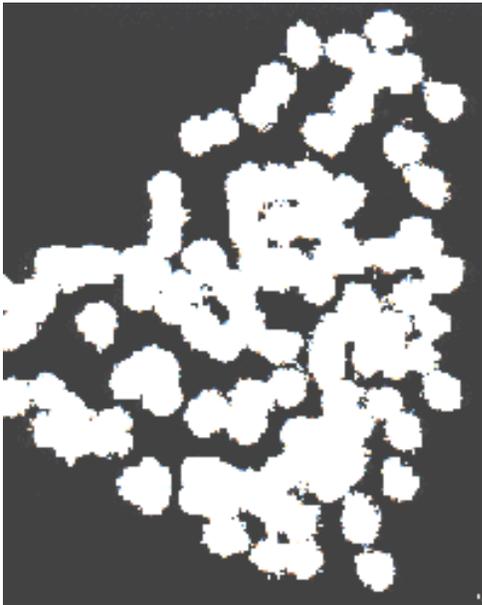
How does the interactivity contribute to the distribution of information? What keeps the audience engaged? How do they know how to proceed? Is the interface easily understood or does it require a certain amount of visual literacy to continue? How is that established? What is revealed over time? How can sound / video enhance the experience, or connect the viewer to the "reality" that could not exist in the absence of this map?

Critique: Tuesday, February 13

Export flash document as a SWF for presentations.

due on Thursday, February 08: ideation and concepts for personal website

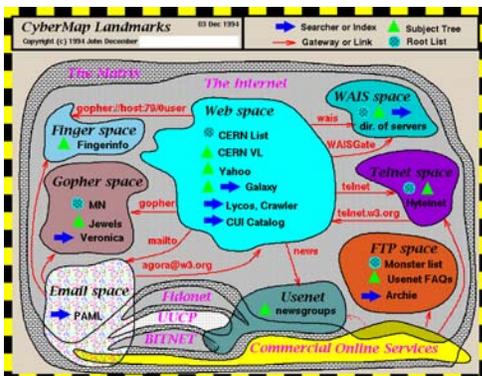
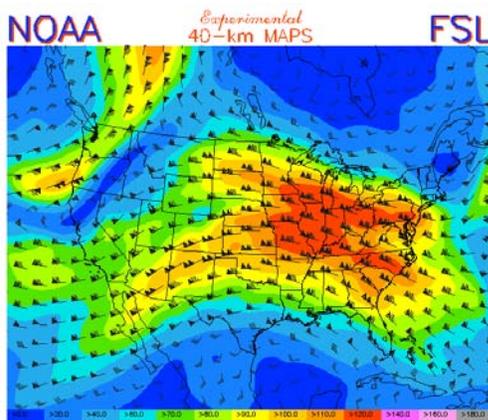




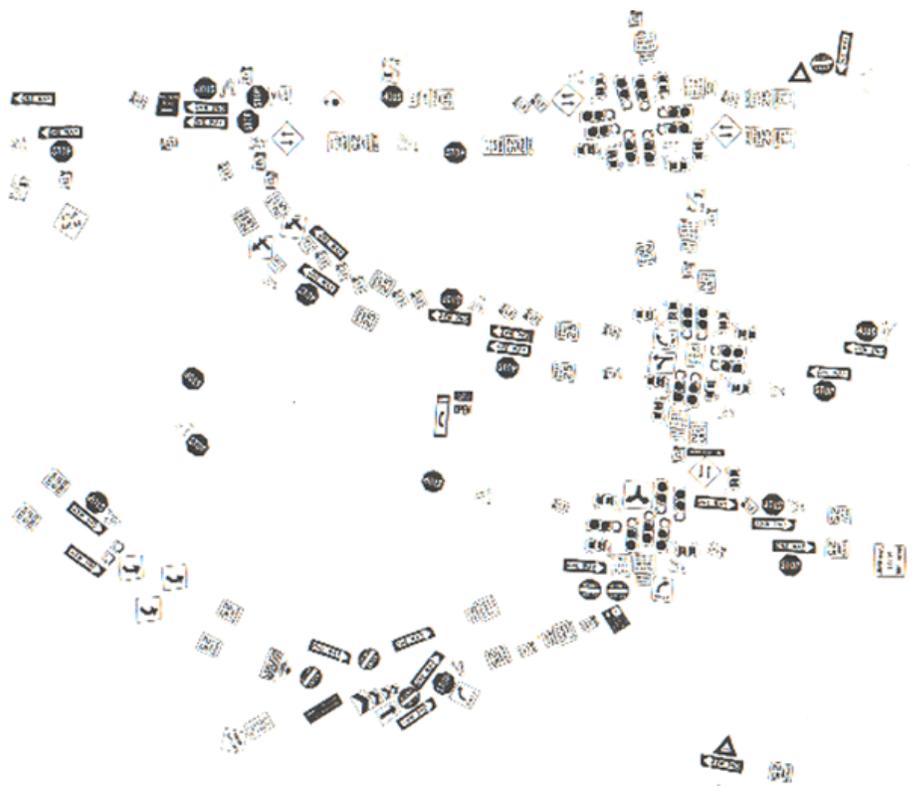
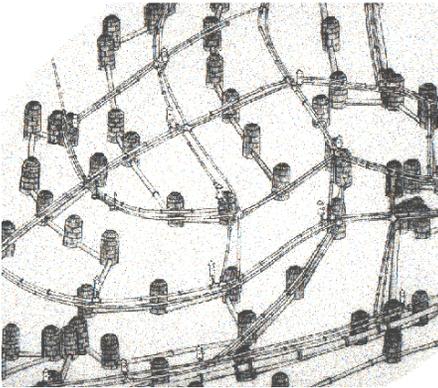
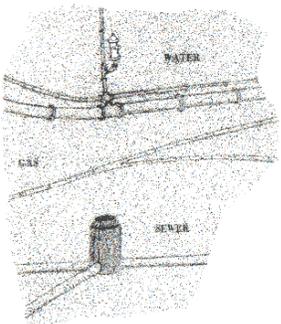
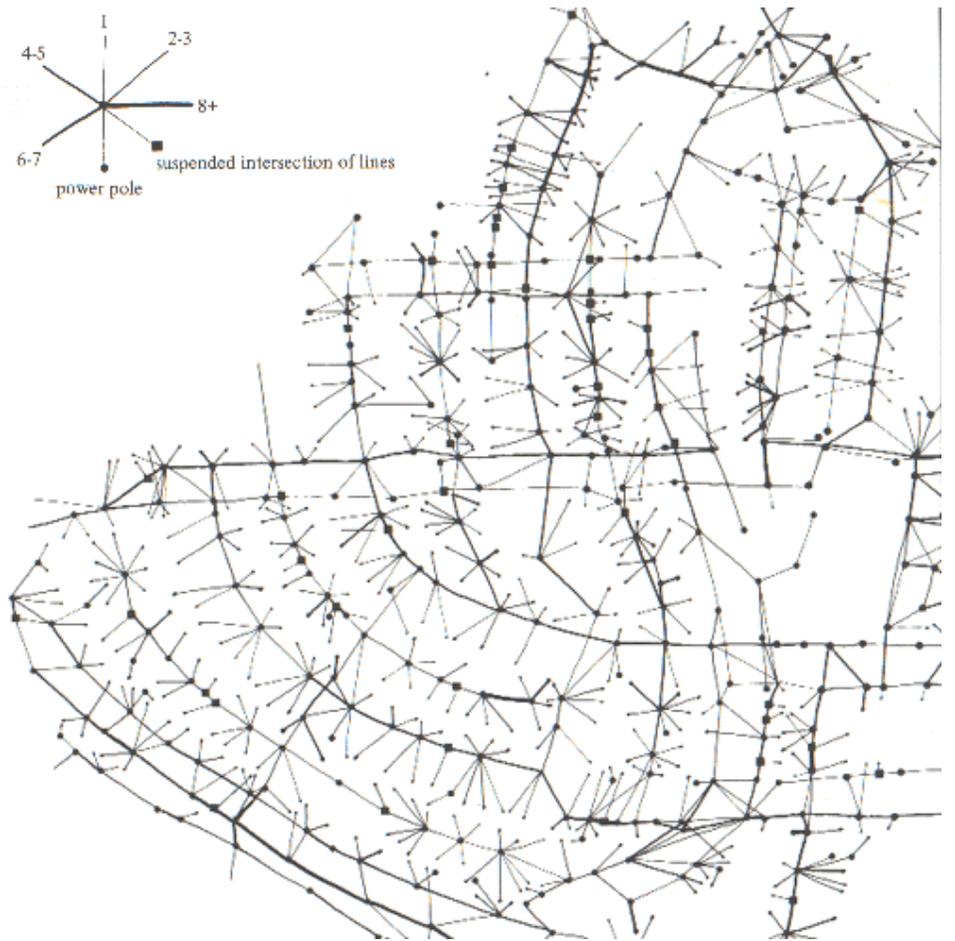
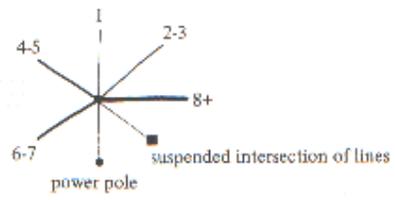
The Power of Maps

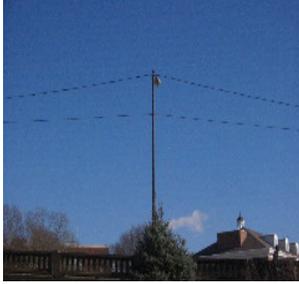
by Denis Wood

This volume ventures into terrain where even the most sophisticated map fails to lead--through the mapmaker's bias. Denis Wood shows how maps are not impartial reference objects, but rather instruments of communication, persuasion, and power. Like paintings, they express a point of view. By connecting us to a reality that could not exist in the absence of maps--a world of property lines and voting rights, taxation districts and enterprise zones--they embody and project the interests of their creators. Sampling the scope of maps available today, illustrations include Peter Gould's AIDS map, Tom Van Sant's map of the earth, U.S. Geological Survey maps, and a child's drawing of the world. **THE POWER OF MAPS** was published in conjunction with an exhibition at the Cooper Hewitt Museum, the Smithsonian Institution's National Museum of Design.



<http://www.thislife.org/pages/archives/archive98.html>





8 results for: *mapping*

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Dictionary.com Unabridged (v 1.1) - Cite This Source

map [\[map\]](#) [Pronunciation Key](#) - [Show IPA Pronunciation](#) *noun, verb, mapped, map · ping.*

-noun

1.

a representation, usually on a flat surface, as of the features of an area of the earth or a portion of the heavens, showing them in their respective forms, sizes, and relationships according to some convention of representation: *a map of Canada.*

2.

a maplike delineation, representation, or reflection of anything: *The old man's face is a map of time.*

3.

Mathematics. [function](#) (def. 4a).

4.

Slang. the face: *Wipe that smile off that ugly map of yours.*

5.

Genetics. [genetic map.](#)

-verb (used with object)

6.

to represent or delineate on or as if on a map.

7.

to sketch or plan (often fol. by *out*): *to map out a new career.*

—Idioms

8.

off the map, out of existence; into oblivion: *Whole cities were wiped off the map.*

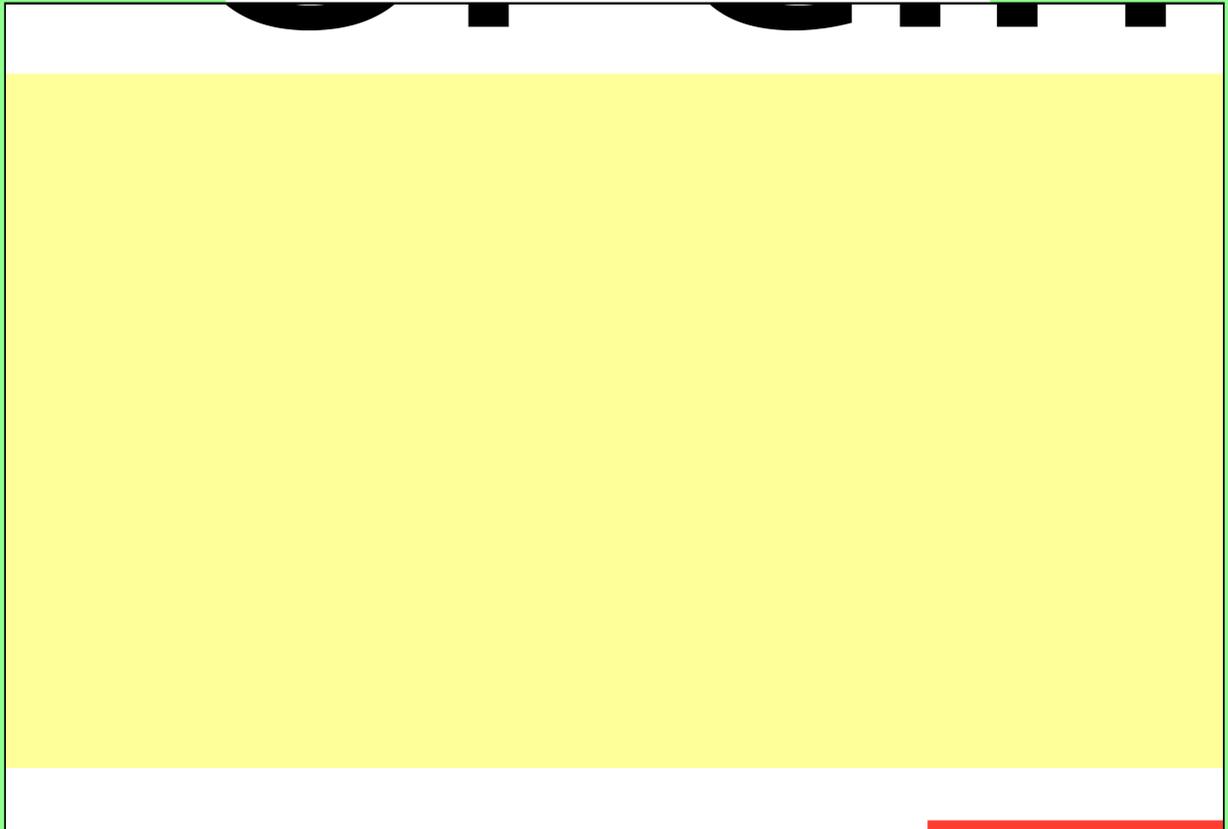
9.

put on the map, to bring into the public eye; make known, famous, or prominent: *The discovery of gold put our town on the map.*

[Origin: 1350–1400; ME *mappe*-(*mounde*) < ML *mappa mundi* □ map of the world; special use of L *mappa* napkin, said to be < Punic]

—Related forms

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NEW
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Spatial Risk
Relationships



project 5
web site development

Design and produce a simple web site to contain the animations you have produced for this course.

Through this project, you will learn basic web page design and the use of the Dreamweaver Web authoring program. In the lectures, you will learn to think beyond the constraints of the printed page.

This project will explore the process for planning and designing web pages and web sites. You will investigate the factors that affect web layout and design such as browser choice, screen resolution, navigation, connection speed, typography, graphics and color.

Objectives:

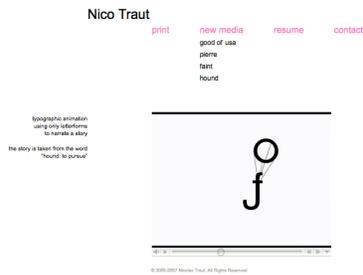
- * To provide an understanding of typographic and design fundamentals
- * To familiarize students with the process and principles of web design
- * To emphasize usability from the audience's perspective

Study Topics:

- * The infrastructure behind the internet and the Web
- * The evolution of web page design
- * Job titles, duties, and teamwork
- * Basic principles of design
- * Defining the purpose for a web site
- * Identifying the audience for the web site
- * Planning the content of a web site
- * Designing the site's structure and developing a flowchart
- * Establishing a page layout
- * Working with navigation and developing a storyboard
- * Basic principles of typography
- * Types of graphics and multimedia available
- * Testing the site before publishing



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NEW MEDIa



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NEW MEDIA

JOSHUA
REITH

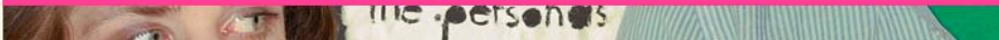
print/interactive designer and videographer

resumé

// cabin fever coffee sleeve



// bfa thesis exhibition



// personal map of scars project



// pedro páramo book re-design



// healthcare reform poster



// school of theater poster



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<http://oak.cats.ohiou.edu/~jr135704/modoodle/>

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Nico Traut

[print](#)

[new media](#)

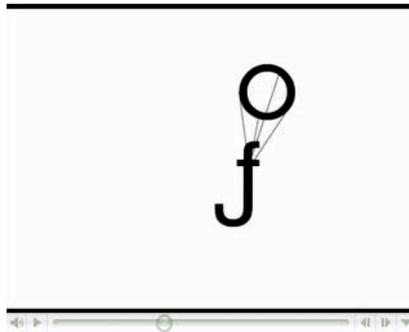
[resume](#)

[contact](#)

good ol' usa
pierre
faint
hound

typographic animation
using only letterforms
to narrate a story

the story is taken from the word
"hound: to pursue"



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<http://oak.cats.ohiou.edu/~nt215903/>



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NEW IMEDIA



final review....

tonight.

ART 395D Section Code: A01 - Coll No:

008130 The Media

03 16 06

thursday

7:00 p.m.

mitchell auditorium

flash animations | personal sites | discussion

tre chandler
ryan deverman
adam harper
jamey kirk
elizabeth kroner
andy porter
jessica tekamp
nico traut
richard vaughn

brad clabaugh
michelle diaco
ana kascelan
amanda kocis
kristi polson
melanie skiver
jenna thompson
brian wikoff
nick anderson



NEW
IMEDIA

2

Instructor Information

Stacy Asher
+ James Rice [teaching assistant from Viscom]
Office. Segfried Hall, Room 420
Office telephone. 593.0862
Email address. asher@ohio.edu

Office hours

Please schedule appointments before each class session begins. If, at anytime during the quarter you want feedback on your project, performance or wish to discuss any issue related to school or the field, please feel free to see me during office hours or arrange another convenient time. This is an informal setting and time is set aside for student/instructor interaction outside of the more formal, structured studio environment.

Course Description 00821 NEW MEDIA II

Video production and DVD authoring [Final Cut Pro / DVD Studio Pro]

This class is an exploration of time based media. The course expands on traditional notions of design applications by adding the dimension of time. We will define "time based" media as any formal vehicle that allows for the discovery and/or experience of information in evolving and sequential progressions typically dictated by time and the interaction of the viewer to the piece.

This course will stress the use of video as an artistic creative medium. Students' will produce video pieces that utilize camcorder operations and video editing software. The process of production and critique is intended to develop a critical language of the medium. Class time will be structured around the viewing of historical and contemporary video works, critique of student work, and discussion of critical articles. Experimentation will be strongly encouraged throughout the class. This is intended to be more than a laboratory for learning video editing software.

A central goal for this class is to question choices in digital media and its appropriateness and integrity to different perspectives of content. Students are encouraged to move among various modes of form and content utilizing research and experimentation. Principles of time-based media are introduced as an interpretation of the students established print skills.

This class will challenge students to question and revise their expectations about how new media images work and how meanings are communicated. This will build a foundation for a critical and formal understanding of many disciplines. Technical issues, problem solving strategies and questions of content are explored through rigorous study with a variety of tools and media. Conceptual projects ask students to explore the multiple contexts where visual and design issues intersect while guiding them to position themselves in culture at large.

Required Materials

Various materials and methods for generating form will be used. Developing the ability to be resourceful and cost effective is essential to your practice. There are no limitations on the types of media you wish to explore. Using the resources around you will contribute to your problem solving abilities.

Suggested Texts

Lev Manovich
The Language of New Media

Michael Renov +
Erika Suderburg
*Resolutions: Contemporary
Video Practices*

Marshal McLuhan
Understanding Media

Suggested Sites

www.uemforums.com
www.videodatabank.com

Depending on your interests and where your investigations take you, you will make use of many different materials and processes. You will also want to have available for use a camera [35 mm, inexpensive disposable, digital] that can produce a high enough quality image to make accurate recordings during your project investigations. Please keep in mind that the form of your images contributes to the narrative that you are constructing. Sound recording devices will also be accessed. [mini disc, cassette, vhs, digital video] In addition you will need to be able to store your media and projects. We highly recommend that you acquire an external hard drive.

Course Structure + General Policies

1] Studio + Critiques

Assignments will be graded on the basis of technical ability and visual/aesthetic concerns as described in the assignment introduction/description. Video projects, reviews, all written material, and class discussion will be a consideration in the grading of projects. All projects need to be submitted on DVD.

This class is primarily structured around assigned studio problems. Approximately one-quarter of the class will be spent in lecture and class discussion; the remainder of the class will be spent in critique of student work. All students should be prepared to spend a significant amount of time outside of the allotted class time on process and production of projects. Due to the nature of the projects, minimal class time will be allocated to working in class on projects.

Class participation will be emphasized. It is expected that all students will actively participate in critiques in order that others may benefit from the student's comments and the student will gain necessary presentation skills. All critique comments are expected to be constructive and honest, note that in the design field critiques are not a reflection of the designer but of the work. The exception to this may be when it is evident the student has not made the necessary effort to solve the problem.

All students are expected to actively participate in class critiques, class discussions and work with peers to provide constructive feedback, this will provide a positive studio experience. Lack of participation will impact your final grade. Students who do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques with faculty at a later date.

2] Preparation for Class

Students are to be prepared at the start of each class with assigned work and supplies [continual lack of preparation will impact your final grade]. Class preparation is essential to receiving feedback on one's work. If, at the beginning of class, you are not prepared with the required number or type of sketches, materials, etc. do not post your work on the board for feedback as it is not our responsibility to visualize the invisible. Do not work on your project, other projects or talk with others about irrelevant issues during critiques.

Students who miss lectures and class discussions due to absences must obtain notes for the classes missed and assignments from a responsible classmate prior to the next class period. While faculty will be happy to clarify information for students who are confused, instructors cannot repeat lectures or elaborate on project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with faculty.

3] **Reading Assignments**

Students in this course are expected to participate by developing a visual awareness of form and content in new media by reviewing outside periodicals and design publications. From time to time readings from required and supplemental materials will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding of the material which relate to the field of graphic design. A quiz may be given on the discussion days.

4] **Equipment Checkouts**

There is one DV camera for class usage. It is your responsibility to plan accordingly. Anyone who abuses or damages any part of the facility or any piece of equipment will be held financially responsible for the repair or replacement and is liable to revocation of privileges.

5] **Religious beliefs**

You must declare your intention to observe holidays [include name of holiday and dates] in writing within the first two weeks of the semester.

6] **Evaluation**

Presenting class work for final review, with a portfolio of class projects will be required. Final Grades are the result many areas of evaluation.

While attendance and class preparation appear to relate most directly to professionalism [attendance, deadlines, verbal articulation, participation], they also affect other areas of evaluation. Faculty rely on classroom observation and discussion in evaluating a student's process [in addition to the process notebook]. Students who attend class and are prepared for the scheduled activities/discussions, reveal valuable information about their performance that may not be evident in the final comprehensive. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process.

The final evaluation of work [realization] involves more than totaling the grades on individual projects and/or determining that all assignments have been completed. Faculty assess students' abilities in realizing concepts and controlling the visual elements of communication. Improvement and the mastery of increasingly complex material are evaluated. Students who miss lectures, project explanations, and class discussions may be able to complete projects within deadlines but rarely demonstrate the understanding of students who attends on a regular basis. Faculty organize course of study so that projects build one upon another, students who miss information or fail to understand projects early on are at a disadvantage throughout the quarter.

Total possible points: 400 Projects 1 - 3 are each worth 100 points + final compilation is worth 100 points. [digital portfolio from course]

100 - 94% A, 93 - 90% A-, 89 - 87% B+, 86 - 84% B, 83 - 80% B-, 79 - 77% C+, 76 - 74% C, 73 - 70% C-, 69% and below D
If a student is unsatisfied with a project grade they may resubmit the project. If the re submission shows improvement and is resubmitted before the next project is due, the project grade will be reevaluated.

7] **Deadlines**

All projects and exercises are due on the day and time given, always at the beginning of class unless otherwise noted. Projects that are late will not be accepted [there will be no excuses, no discussions, no negotiations, etc.] Deadlines are important ... in the "real world" miss a deadline and you may lose a client or worse your job. This is the nature of our business. We will exercise professionalism and the importance of deadlines in this class.

All projects must be submitted on a single DVD at the end of the session.

8] **Attendance Policy**

Consistent and prompt attendance develops responsible professional behavior and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education.

Consistent with college practice, students are expected to attend all sessions of courses for which they are registered. Class meets from 1:10 p.m. - 5 p.m. M-F.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the professor [if you are late, it is your responsibility after that class period to make sure the professor has you added to the roll]. Four tardies are counted as one absence. [note: tardiness that exceeds forty five minutes will be counted as an absence]

9] **Documentation**

At times I may request that I access your course projects for documentation. I keep an archive of various projects and you may be required to submit your work for slide documentation. If anyone is interested in this process I will be happy to have you participate with the documentation process so that you may become familiar with the photographic procedure.

10] **Accommodations**

Students with disabilities who may need academic accommodations should discuss options with me during the first two weeks of class.

11] **Plagiarism**

Plagiarism will not be tolerated. Plagiarism is the copying of existing artwork or design. Do not take the ideas someone else has worked hard to create. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

Student Commitment

Course Structure + General Policies

Having read the Course Structure + General Policies statement, you are now aware of the importance of responsible attendance, class preparation, etc. Please complete the information on the following page and sign, acknowledging that you fully understand what you have read.

Signature _____

Date _____ 2004

Print name _____

Address _____

Phone _____

email _____

What do you expect to achieve from this course?

What are your artistic strengths?

What are your personal strengths? [outside of the field of art/design]

needed. How can you make the sounds that your visual forms are creating? Can they mimic the action in your video piece about squiggly lines that are chaotic and moving fast? or can they contradict the action of your element?

Think about your sound component as suggestive, poetic and abstract. Sure you can build tension by simply increasing the volume, but can you also do it by inserting the clicking sound of a roller-coaster even if there is no visual reference to a roller coaster.

Or, perhaps tension could be built by removing all sounds. Silence is sometimes the best solution for creating effects. This might also be an opportunity for your visual element to drop off, allowing the viewer to focus on the sound narrative and how it contributes to the overall message of your study.

production schedule

tuesday 01.13

project one
discuss output options

assign: project two

read: *Photography, Video and the Everyday* by Joanna Lowry

thursday 01.15

review rough footage of site
observations and work on piece
discuss sound recording possibilities
and: *Photography, Video and the Everyday* by Joanna Lowry

tuesday 01.20

continue to work on site investigation piece look at other video
works including
Sans Soleil by Chris Marker

thursday 01.22

continue to work on project

tuesday 01.27

review piece for project2
formal critique, discussing relationship to
Photography, Video and the Everyday
by Joanna Lowry

project one principles on video

You have already had an enormous amount of exposure to the elements of design and art. Your foundations courses were in depth studies of the elements and principles of design and art. You explored: point, line, shape, value, color, texture, and space in the two dimensional realm. You may have even dealt with issues of time but were primarily stuck with creating a single page, still image. Did you ever think about using sound to represent the qualities of the marks you were creating? What would a highly textural piece with energetic, spastic marks sound like?

You have been exploring issues of time, space and sound and have created successful compositions illustrating your understanding of concepts centered around these issues. You have also begun to master the software necessary for composing video art/design. You were also able to utilize sound as a necessary form to communications.

Now that you have a better understanding of how a timeline and sound are used to create compositions, create a short video piece that is an exploration of your understanding of:

point
line
shape
value
color
texture

project parameters

1. 1 - 2 minutes in length
2. explore formally and simply your chosen element of art [one of the above]
3. contain a sound element that will enhance the "visual story" of your elemental study
4. evidence of a in-depth contemplation on your chosen element

goals

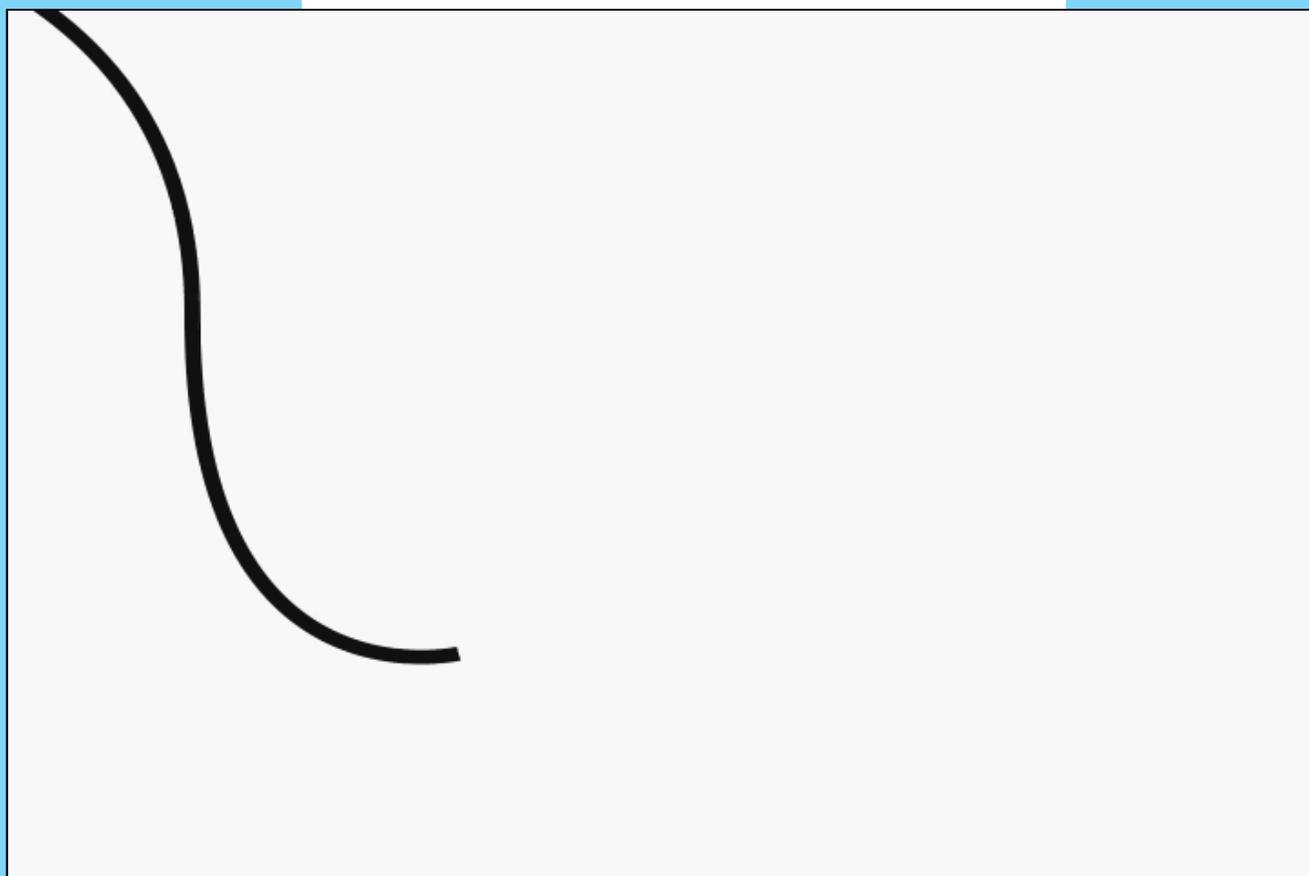
Special attention should be paid to the rhythm and pacing. How can you keep your audience involved with something so banal and omnipresent. What can you reveal about what you know about your chosen element?

How can your piece change over time and how can these changes affect the emotional state that is created by the piece?

Your piece should be creative and thoughtful. Think about creating a video painting that is emphasizing line, shape, value, etc....break down your view of the world into a simpler language. Discover a visual world through the lens of your camera that can capture the essence of your chosen element. The camera lens frames the everyday into a controlled format. How can you use this to contribute to your study?

Some of the sounds and sound effects should be literal but can also be digitally produced and imagi-

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project four Sound as landscape

Using sound exclusively, explore further ideas or issues you are drawn to within your concept for project 2. Developing this sound piece will assist you in establishing a stronger foundation for a visual narrative to evolve further. It was not a requirement for this project to contain a clearly defined "story", a series of events that has a clear beginning, middle and end. Can you now develop your piece to clearly communicate something specific about an action or event?

This exercise will introduce you to sound as a vehicle for content independent from imagery.

Revised piece must be:

1. Generated primarily from sound gathered from your "natural" environment. the majority of your sound gatherings may not be digitally downloaded.
3. [bits and sampling of voice are appropriate. your piece should not contain a complete oral narrative [bits] Complete conversational/narrative strings are not.
4. Composed of multiple tracks
 - a. ambient / atmospheric sound / music bed
 - b. sound effects
 - c. "found sound" from external sources
5. Your time-based piece will be clearly defined as having a beginning, middle and end

objective

To become familiar with the power of soundtrack as an essential part of motion based visual solutions.

goals

To reveal your site and video pieces from new perspectives, imbuing your piece with additional meaning and heightening the experience through purely aural [not oral] storytelling.

First start with ambient/atmospheric sound/"music" bed, then move on to sound effects. The ambient / atmospheric music bed is the base and foundation of the piece. It draws your audience in and carries them along through the movements of the piece from beginning to the middle to the end. It sets the mood, and controls their emotional response to the piece. It is very important. If we laugh or cry we do so because the bed tells us to. It is the story. It is the point. It could be music. It could be the sound of a park [wind, grass, rustling, train in the distance, traffic, etc.] it could be both. But it's essential to the narrative. It enhances its meaning. It surrounds the audience [view/hear] and it moves them on.

The sound effects are short discrete punctuations. In writing, they are the exclamation points, italics, bold faces and underscores. They accentuate and pull out action and help fill out the atmosphere. They define the scene and focus our attention. They refine. They don't define. Kids playing. Glass shattering. Guns firing. Birds chirping....and all kinds of other simple, short sounds can contribute to the overall intended meaning.

As I have suggested, the piece will be time based. This may sound obvious, but the piece needs to start somewhere, then move on. It should develop and come to a close. It is a story and should have the same basic structure of a story. It doesn't have to tell a literal story, but it should stand alone and not be mistaken for a sloppy, lazy, cacophony.

project two time / space / sound

In the short story, [The Library of Babel](#), Jorge Luis Borges describes a library that is unending, infinite; a space to be born into, travel through and then die - it is unknowable. Much like this library, our space [personal, public, physical, imaginary] is infinite and unknowable, our time is limited, and sound disappears into the ether, becoming just noise.

In this assignment, you will use a video camcorder to explore the physical and metaphorical meaning of time, space, and sound. This is a visual investigation into the phenomena of the everyday. You should utilize the interior or exterior space of the University Mall as the working site. The video pieces should be approached with a very open definition of time, space, and sound, so as to allow for the maximum amount of movement, both on a conceptual and formal level. Look carefully at how you move through this space or a series of spaces within it, the time that this movement or observation occupies, and the sounds which interrupt this movement. This is not a narrative piece; it does not tell a story or even relate a clear idea. You should structure the piece in whatever form you feel is appropriate but, ie. where to video tape, the particular space you may tape in, or where to interject sound you should be highly considered. Look at and think about alternatives to the most obvious.

If you are uncertain of a point of departure, spend time at the site studying it for its formal properties: line, shape, value, color, texture, scale, repetition, balance, etc. Linking the formal elements of this visual landscape will assist you with your conceptual development.

A primary goal of the class is propose and reinforce a basic series of conceptual steps. A framework that could be useful in approaching any new media project in the future. This model is by no means absolute and should be regarded exclusively as one possibility amongst the many approaches to video production.

time - the duration of all existence, the moment when something is to occur, a period or occasion providing a kind of experience.

space - the unlimited expanse in which all material objects are contained, a particular extent or surface.

sound - that which is heard, as a tone or a noise.

objectives

work with and further understand a video camcorder as a creative tool.
further explore and utilize the critical and creative aspects of the medium
look carefully at the role of time and sound as it relates to the medium and real time.

guidelines

produce 1 piece that is 1 minute and silent
produce 1 piece that is 1 minute, but uses sound for only 45 seconds of the total time.
all work should be done utilizing video editing software [imovie, final cut pro]



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project three the sixth element...

This project will serve as an introduction to video production techniques where you will learn how to use a digital video camera and still cameras to create imagery. You will learn how to capture footage and convert still images into time based compositions. Basic editing techniques will also be learned so that you will be able to create short narratives. Combining narratives with others in the class will also assist you to learn general production techniques.

the following formal elements of time-based media will be covered:

frame / composition	distance
angle	zoom
pan	transition
cut	scene
rhythm	space
volume	contrast
pace	duration
motion / gesture	s p e e d
atmosphere	color

Create a “character” by selecting a child’s toy, figurine, or make a puppet out of sock. This will be your subject to work with for this beginning exercise. During this project, you will be learning new editing software and camera operations and basic methodologies for composing a frame and sequence. This is plenty to take on. Therefore, we will be more concerned with form than content. Spend little time choosing a character selecting it without thinking too much about what it means to a larger audience. Create a simple set with effective lighting.

exercise 1: give an action to a character | creating frame animations

assignment The following is a list of action words. Choose one action word and apply it to your character.

action

jumping	fighting
dancing	dying
flying	spinning
eating	playing
arguing	loving

Practice making your character do the action. Think about how you can illustrate the character performing the action. Think about stop motion graphics and animation. How many movements are needed to illustrate the action? Prepare the action for your character and think about what type of environment it could live in. You will be paired up with another character. Together, you and your partner will go about documenting the action. Bring with you any necessary materials for your simple set. When choosing a location for your taping, consider lighting, traffic, as well as any other environmental issues.

After you have taped your footage with your partner, we will return to class to review the digital video capturing procedure. You will all then capture your footage and place it into a timeline of a Final Cut Pro document.

exercise 2: combining characters to further explore the elements of digital video

assignment

After you are comfortable using the camera and have gained a working knowledge of Final Cut Pro you are now ready to produce a more complicated narrative. Pairs will now pair up with pairs to form groups of four. As a group of four have your characters perform their actions or others in order to create some type of story or narrative. Access what you learned from exercise one and develop your character further. Also, consider your applications further. [eg. how can the lighting be improved? how can the frame be more interesting? Can the speed of action be developed further?]

We will review exporting options on Tuesday, 01.13 for your short movies. Be prepared to present to the class your short narratives on **Tuesday, January 20.**

It could have a large range or short, but it should take the audience through a series of emotional states. Or it could develop one, building depth as it goes. It can be long or short, however long it is, it should be just the right length. [somewhere between 30 - 60 seconds is recommended] It should do what it needs to do and no more. It can be a one-liner or a short story, but either way, we should want more when it ends. It is also helpful to avoid creating something that the audience is begging for it to end....unless you are focusing on monotony, boredom etc.

Special attention should be paid to the rhythm. How it changes over time and how it affects the emotional state that is created by the piece.

It should be creative. Some of the sounds and sound effects should be literal. But many should be suggestive, poetic and abstract. Sure you can build tension by simply increasing the volume, but can you also do it by inserting the clicking sound of a roller-coaster even if there is no visual reference to a roller coaster? Or, perhaps tension could be built by removing all sounds. Silence is sometimes the best solution for creating effects. This might also be an opportunity for your visual element to drop off, allowing the viewer to focus on the sound narrative.

production schedule

thursday 01.29

introduce project 3

discuss ideas for project 4

tuesday 02.03

work in class on video studies of
elements of art: project 3

review: The Project Brief

assign: write a project brief for
chosen topic for project 4

thursday 02.05

present project 3 for critique

receive project briefs with commentary
revise for in class presentation

tuesday 02.10

present project briefs

project four exploring the elements of visual form with new media

Concept Development + Process

Your video piece was approached with a very open definition of line, shape, point, value, color, or texture so as to allow for the maximum amount of movement, both on a conceptual and formal level. 5 1 0 1 5 2 0

You successfully used video to explore rhythm and pacing. The overall pace and rhythm of the piece was carefully considered. Special attention was paid to the pieces movement and how it occupies time and affects the emotional state. You were able to keep your audience involved with something banal and omnipresent. 5 1 0 1 5 2 0

You actively participated in critique with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates. 5 1 0 1 5 2 0

You effectively used sound to support your visual form. Sound was instrumental in activating the experience and was carefully considered. 5 1 0 1 5 2 0

Displayed creative, innovative thinking when visualizing and creating sound/visual sequence. [Allowed yourself to push the concept through several technical filters.] Achieved visual continuity throughout the piece without overt repetition of similar processes. 5 1 0 1 5 2 0

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

project five writing a proposal

function

A proposal or project brief is a document of persuasion. Its primary purpose is to convince a client, funder or whomever that a project is worth the time, effort and resources required to make it exist. There is not necessarily a set format for a proposal to exist in, but certain components are key. This handout is intended to provide some guidelines.

The proposal/project brief should focus on the 'big picture'. It is a broad, high-level view of the project and it is important to focus on making sure that the breadth of the problem is stated. It is possible to get side-tracked or involved in detail when writing a project brief, so bear in mind that it will be verified and analyzed during project planning. Important or complex areas will be fleshed out as a matter of course.

An effective proposal should address the following:

statement of concept

The most important aspect of a proposal is to clearly state the essence of the project. What are the themes, concerns and concepts that will be explored?

You may want to start with an introduction. This could include an anecdote that reveals what led you to the topic, or why it's relevant. For example, current unrest in the Middle East is a good reason to explore the intersection of religion and national identity. The introductory material should quickly set the tone and generate a provocative question that leads directly to your concept statement. What, exactly, is your thesis?

What are you attempting to do with your project? Try to generate a sentence or two that embody what the project is. Then follow up with more specific aspects of the subject that you will explore? What's interesting about it? Explain why it's worth doing. Provide as much background as you can [without getting boring].

a statement of form

Next you must explain how you will explore your thesis? Let the reader know how you will translate it into a chosen form. This could mean explaining a type of research, how you will collect data, or your planned process of observation. How will you make the project visible? Most likely, you have a visual idea of what the finished project will look like. Your job here is to conjure up images in the reader's mind. They also have to imagine the piece.

Explain what medium you will work with. Detail why that specific form will work best. Why, for example, might the use of Pro Tools, contribute to your overall intended meaning? You may also want to add how the finished product will be viewed. [on a monitor, projected in a theater, projected onto an object, etc.] Convince the reader that the project is feasible, that it can be completed on schedule. If the idea is too ambitious it won't be convincing.

The project brief's overview is a full explanation of what the project is expected to achieve, in other words the overall outcome and how it will improve the existing situation. This will allow the project scope to be established and the objectives to be defined.

You may include information on the general context within which the project is to be developed together with details of the other processes with which it is associated.

General questions to be answered are:

What is it?

Why is it necessary?

Who is the audience/interested parties?

Breakdown/Decomposition

Consider whether the project can naturally be broken down into smaller parts.

Consider the overview in its entirety, and decompose into two or more sectors which are able to be considered as stand alone phases in the project

NEW
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art 455 A01
Survey of New Media
spring 2004 ohio university
seigfred hall m + w 1:10 pm - 4:00 pm

Instructor: Stacy Asher
Room 420, Seigfried Hall
email: sjasher@ohiou.edu
office hours: M + W 4 - 6 p.m.

The web, accessibility to projection devices and portable monitors has opened up many options for artists, designers, and photographers to publish their work, but it also requires new strategies in conceptualizing and producing narratives.

During class workshops, students will learn the basics of HTML, Photoshop, and multimedia production for the web [Flash, Dreamweaver]. In addition, video and sound design will be covered. This includes an introduction to the basics of video and sound editing and DVD design. [Sound Edit, Garage Band, Final Cut Pro, DVD Studio Pro, QuickTime Pro]

Students will also explore platforms where new media works become public. [YouTube, Facebook, My Space, BlogSpot, Word Press, Acrobat].

Weekly class discussions and assignments will explore non-linear editing, design strategies, basics of video and audio editing and multimedia storytelling techniques for the web and beyond.

Note: Students should have their own laptop, a digital camera and some basic photographic/digital skills.

Grading: 40% final project

30% weekly assignments

30% participation

Students will be expected to participate in class and collaborations are encouraged for weekly assignments and final projects.

Week 1: Introduction to photography on the web.

Students will review a range of photo web sites: narrative stories with audio, non-linear conceptual work, portfolio projects, etc.. Class discussions about unique capabilities of the internet and how visual communicators can make use of them.

In class assignment: Small groups brainstorm a web environment around a specific theme. Groups present concepts to class for critique.

Week 2: Thinking out of the box

The web is an exciting step in the evolution of storytelling platforms. This week we look at present and future delivery mechanisms and discuss the role of photography in the 21st century.

Assignment: Develop and present a photo-based project using camera cell phones

Week 3: **The web as a photographer's medium.** How does the audience affect the act of taking a picture for the web? Who is your audience? What happens to an image when motion is introduced? What is the difference between a still image and video? When is sound important?

In-class software tutorial: Photoshop and Acrobat PDF for the web

Assignment: Self portraits as non-linear stories, building a Blog to house the photo essay.

Week 4: **Storytelling on the Web**

The internet enables us to create non-linear and interactive stories. What design strategies are useful to engage the viewer? How linear does the narrative need to be? What keeps a viewer interested?

In-class software tutorial: Flash slide shows and story boarding.

Assignment: Self portraits as non-linear stories (continued)

Week 5: **Design and Web Navigation Fundamentals:** creating simple web sites with seamless navigation.

In-class tutorial: Dreamweaver

Assignment: Map-based interface project or Time-based interface project.

Week 6: **Design and Web Navigation Fundamentals:** creating simple web sites with seamless navigation.

In-class tutorial: Dreamweaver

Assignment: Map-based interface project or Time-based interface project.

Week 7: **Audio for the Web:** how to use audio to enhance a photographic narrative.

In class tutorial: Audacity audio editing and digital recording

Assignment: Build a short audio narrative. Include a beginning, a middle and an end.

Compress it using the formats discussed for web streaming.

Week 8: **Video for the Web:** how to use audio to enhance a video narrative. In class tutorial: Basics of video editing in Final Cut Pro and digital video recording.

Assignment: Build a short video narrative [30 seconds] using the basic techniques of video editing discussed in class. Compress video for web streaming AND high resolution for DVD presentation.

Week 9: **Video for the Web:** how to use audio to enhance a video narrative.

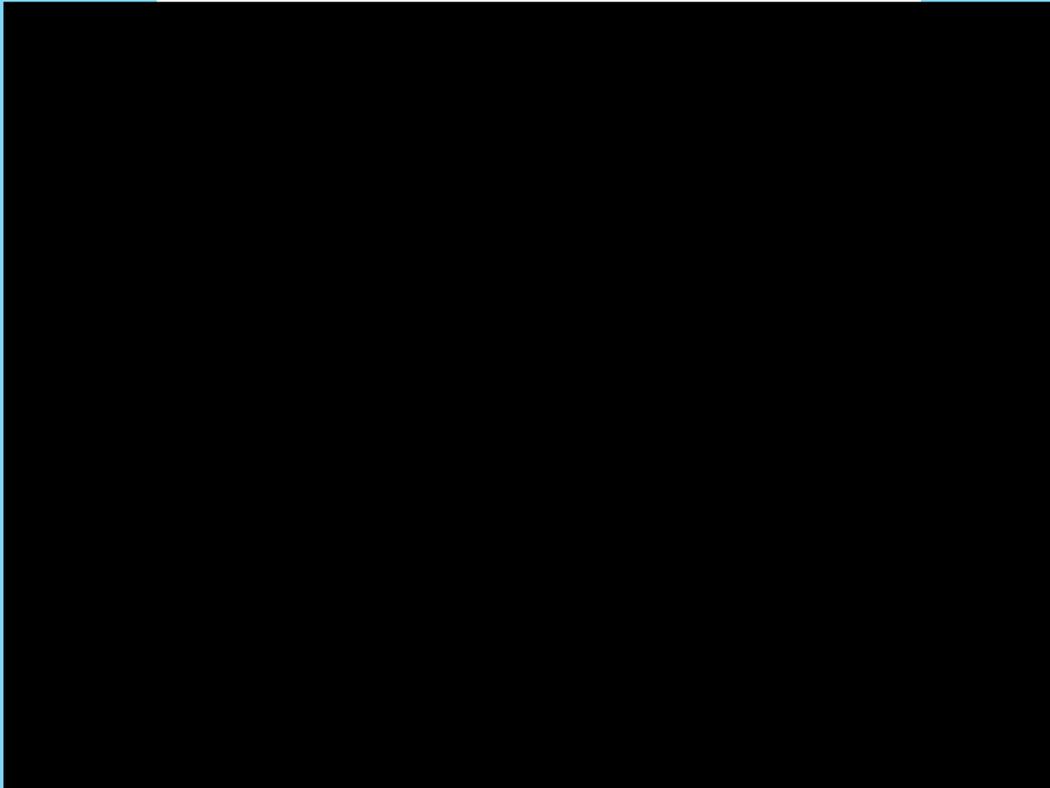
In class tutorial: Basics of video editing in Final Cut Pro and digital video recording.

Assignment: Build a short video narrative [30 seconds] using the basic techniques of video editing discussed in class. Compress video for web streaming AND high resolution for DVD presentation. Post your video to YouTube.com.

Week 10: **Basics of DVD authoring.** how to build a simple interactive DVD menu. In class tutorial: Basics of DVD Studio Pro.

Assignment: Build a simple DVD menu to house your short video and audio pieces. Each piece will be a chapter on the menu.

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video editing / DVD authoring

art 395 Flash / Dreamweaver
Final Cut Pro / DVD Studio Pro

Stacy Asher
Teaching Portfolio

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Final Cut Pro / DVD Studio Pro

Thank You.