

FALL 2008

ART 43 : Multimedia Design

ART 43.14 / 15508

Instructor

Jill Carrico

Room

H214 M / W 4:00-6:40

E-Mail

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Phone

508.678.2811 x2560

M,T, & R only

Office Hours

By Appointment

Handouts, grading, etc.

<http://portal.bristol.mass.edu>

■ Course Description

This course teaches students the basic conceptual, design, and technical components of creating digital multimedia projects. Good design is a key to effective interactive multimedia development. The course focuses on the creative design process, including interface design, information design, and design that occurs over time and space and incorporates images, typography, audio, video, and animation components. Lectures, demonstrations, and hands-on projects using industry-standard software such as Director and Premiere enable students to create a portfolio-quality multimedia project for the Web or CD-ROM. Two hours critique/lecture and four hours studio per week.

■ Hybrid Class/Distance Learning

As a Distance Learning hybrid course, 6 in-class hours and one hour via the Web per week.

■ Homework

Students should plan on 4-6 hours of homework outside of class each week.

■ Required Course Text

Exploring Multimedia for Designers (Design Exploration) (Paperback)

by Ray Villalobos (Author)

ISBN-10: 1418001031

ISBN-13: 978-1418001032

Using Macromedia Director MX (Special Ed) (Paperback)

by Gary Rosenzweig (Author)

ISBN-10: 0789729032

ISBN-13: 978-0789729033

■ Handouts

Handouts will be used to supplement the students text work.

■ Required Adobe Programs

Adobe Director 11 (or 10), (Adobe Flash CS3 (or Flash 8), Adobe Illustrator (any edition), Adobe Photoshop (any edition), video editing software (such as iDVD, iMovie, Movie Maker), Shockwave (and plug-ins).

NOTE: Adobe Illustrator & Photoshop CS3 work seamlessly with Flash CS3 only; students may find it time consuming and difficult to use older versions, but it is possible.

■ Required Course Materials & Technical Requirements

MAC or PC Desktop (or Laptop w/wireless), Scanner, video editor equipment, internet connection / e-mail. Flash Drive and/or CDs/DVDs.

■ Notebook

Process notebook (3 ring-binder) ALL project work must be in here. This includes project proposals, research, brainstorming, thumbnails, roughs, visuals, and anything related to the project development, creation or completion.

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Social/Ethical

Copyright law
Connotation of imagery
Oral presentation skills

Course of Study

Creative process
Information Design
Navigation Design
Page Layout
Typography
Problem solving

Technical / Media

Director
Shockwave
Illustrator
Photoshop
File Management
Scanners

■ Course Introduction

You will create a multimedia project on a Movie Director of your choice. Throughout the semester, class lectures and assignments will be in the following areas:

- **Content:** Using resources at the library and on the web, you will thoroughly research your artist, gather examples of their work, and write about their lives using grammatically correct English.
- **Design:** Based on the content that you've assembled, you'll brainstorm a concept for your project, generate thumbnails, develop layouts and produce a multimedia project that is engaging, easy to use and free of technical problems.
- **Technology:** You will learn how to use Director, and several other programs to produce your project.

■ Procedure / Process

Students will be introduced to Director 11 programming and the communication design process. They will use this creative process as they work through the design and technical aspects of Web design.

■ Objectives

Students will be able to :

- Overview of multimedia design and related career options.
- Review of technology.
- Problem-solving and visual communication/visual language.
- Discuss and apply the successful integration of various media in order to convey concepts and ideas in non-linear, multi-dimensional formats.
- Technical proficiency with a core set of software tools used to create interactive media; independent study of Director, Photoshop, and accompanying software (sound, video, etc.).
- Review and use the design process.
- Basic concept development, including various brainstorming techniques.
- Overview of historical and contemporary usage of multimedia.
- Basic typography and typesetting on the computer.
- Output terminology and preparation.
- Professional presentation of work.

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Homework

As a student, it's your responsibility to remember due dates, homework, and materials for critique and in-class work.

Work that is not submitted or presented at the beginning of class, or critiques, will be considered late and after 6 days automatically receives an F.

It is critical that students understand the importance of homework in Web Design; it not only assists students with the design process, but guides in the successful completion of a digital portfolio piece.

Excessive unexcused absences will lower the final semester grade as described in the Attendance Policy. If you are absent on the day an assignment is due, you are expected to turn in your assignment when you return to class.

■ Grading is based on

60% of final semester grade is based on the students weekly grades (posted on **eLearning** in the grading component).

40% Process/preparation for class (i.e. meeting weekly deadlines)

30% Homework (includes online work)

30% Professional attitude (i.e. treating the class, discussion, critique like a job)

40% of final semester grade is based on the students final project.

■ Final Grading

Because this is a process oriented course; hard work and application throughout the process of the assignment will be weighed more heavily in the assignment grade than the final output.

A excellent | Far exceeding assignment objectives.

B good | Exceeds assignment objectives, goes somewhat beyond.

C average | Completes most assignments, turns in average work.

D below average | Completes some assignments, less than average work.

F failing | Completes few assignments, does not meet requirements given.

■ Bibliography

All source material used in this class requires a bibliography.

Students should use the MLA format for bibliographies which is submitted as part of the final project. If you need assistance with MLA style guides, please visit the Writing Lab at BCC located in building K, room 119 or the Purdue web site at, [<http://owl.english.purdue.edu/owl>].

■ Critique

Critiques are held with the entire class and individually. In class we will discuss the design process and possible solutions for each project. Students will be asked to articulate themselves using a vocabulary appropriate for the course, while developing presentation skills. Critiques are meant to be thoughtful, engaging, and objective, and should be presented in a professional manner.

■ Additional Books, Resources, Recommended Reading

Adobe.com

Adobe Developer Connection

■ **TASC : Tutoring & Academic Support Center**

The Tutoring and Academic Support Center (**TASC**), **x2295**, B110, offers tutoring in most BCC courses with a special emphasis on “learning how to learn.” Peer tutors staff this comprehensive tutoring center. Tutoring is also offered at the New Bedford Campus and Attleboro Center. All services are free to BCC students.

■ **Disabilities Accommodations**

Bristol Community College complies with the regulations of the Disabilities Act of 1990 and offers accommodations to qualified students with disabilities. It is your responsibility to notify me of your need for classroom accommodations. Accommodations are arranged through the Office of Disability Services/ODS, which will issue a confidential Disability Services Accommodation Form. This should be accomplished during the first two weeks of class. If you have any questions about this process please speak with me or contact **ODS at x2955**.

■ **Plagiarism**

Plagiarism will not be tolerated. Plagiarism is the copying of existing artwork, design, or written material. Working from photographs is allowed and sometimes necessary for the production of illustrations and layouts, however an attempt should be made to adapt and alter the image so as not to merely duplicate someone else’s artwork in another medium or form. To deter students from plagiarism, documentation or bibliographies are required for all artistic material, images, and writing. Do not take the ideas someone else has worked hard to create or their composition, lighting, angle, technique, etc. If you are unsure of whether something is plagiarism, please check with the instructor in advance. Failure to abide by this rule will result in failing the course and could result in expulsion from the College.

■ **Attendance Policy (see attached document)**

■ **Design Lab Policies**

Please follow BCC’s Policy for the Responsible Use of Information Technology [http://www.bristol.mass.edu/Students/its/responsible_use.cfm]

■ **Classroom Policies**

If you are unable to follow these few requests, I will ask that you leave the class:

- no animals or dependants
- no cell phones, please mute & take calls outside classroom during breaks
- no txt mssgng, myspace, facebook during class, you'll be asked to leave

ART 43 Multimedia Design BCC

Course Timeline (subject to change)

Content

1. Research material
2. Presentation
3. Works Consulted
4. Scanning images
5. 10 Quotes
6. Flowchart
7. Quiz questions
8. Main screen text
9. Works screen text
10. Bio/misc screen txt

| | WK 01 | WK 02 | WK 03 | WK 04 | WK 05 | WK 06 | WK 07 | WK 08 | WK 09 | WK 10 | WK 11 | WK 12 | WK 13 | WK 14 | WK 15 | F |
|-------------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|---|
| 1. Research material | █ | | | | | | | | | | | | | | | |
| 2. Presentation | | █ | | | | | | | | | | | | | | |
| 3. Works Consulted | | █ | | | | | | | | | | | | | | |
| 4. Scanning images | █ | █ | █ | | | | | | | | | | | | | |
| 5. 10 Quotes | | | █ | | | | | | | | | | | | | |
| 6. Flowchart | | | | █ | █ | | | | | | | | | | | |
| 7. Quiz questions | | | | | █ | | | | | | | | | | | |
| 8. Main screen text | | | | | | | | █ | | | | | | | | |
| 9. Works screen text | | | | | | | | █ | | | | | | | | |
| 10. Bio/misc screen txt | | | | | | | | | █ | | | | | | | |

Design

1. Research/crit sites
2. Music
3. Brainstorming
4. DVD thumbs
5. DVD type
6. Storyboards
7. Main scr. thumbs
8. Main screen rev.
9. Main screen type
10. DVD revisions
11. Sound FX
12. Main screen comp
13. Sub screen comp
14. Opening
15. Screen production
16. Audio synch slides
17. Closing
18. DVD comp
19. Final presentation

| | | | | | | | | | | | | | | | | |
|------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1. Research/crit sites | █ | | | | | | | | | | | | | | | |
| 2. Music | | █ | | | | | | | | | | | | | | |
| 3. Brainstorming | | | █ | | | | | | | | | | | | | |
| 4. DVD thumbs | | | █ | | | | | | | | | | | | | |
| 5. DVD type | | | █ | | | | | | | | | | | | | |
| 6. Storyboards | | | | █ | █ | | | | | | | | | | | |
| 7. Main scr. thumbs | | | | | █ | | | | | | | | | | | |
| 8. Main screen rev. | | | | | | █ | | | | | | | | | | |
| 9. Main screen type | | | | | | █ | | | | | | | | | | |
| 10. DVD revisions | | | | | | █ | | | | | | | | | | |
| 11. Sound FX | | | | | | █ | | | | | | | | | | |
| 12. Main screen comp | | | | | | | █ | █ | | | | | | | | |
| 13. Sub screen comp | | | | | | | █ | █ | | | | | | | | |
| 14. Opening | | | | | | | █ | █ | | | | | | | | |
| 15. Screen production | | | | | | | | | █ | █ | █ | █ | █ | █ | █ | █ |
| 16. Audio synch slides | | | | | | | | | | █ | | | | | | |
| 17. Closing | | | | | | | | | | | | █ | █ | | | |
| 18. DVD comp | | | | | | | | | | | | | | █ | | |
| 19. Final presentation | | | | | | | | | | | | | | | | █ |

Technical (Due Wednesday in class)

1. Explrg MMfD / 1-65
2. SEUMD / 1
3. SEUMD / 2
4. SEUMD / 3 & 4
5. SEUMD / 5 & 6
6. SEUMD / 7 & 9
7. SEUMD / 29

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|-----------------------|---|---|---|---|---|---|---|---|---|---|---|--|---|--|--|--|
| 1. Explrg MMfD / 1-65 | █ | | | | | | | | | | | | | | | |
| 2. SEUMD / 1 | | █ | █ | | | | | | | | | | | | | |
| 3. SEUMD / 2 | | | | █ | | | | | | | | | | | | |
| 4. SEUMD / 3 & 4 | | | | | █ | █ | | | | | | | | | | |
| 5. SEUMD / 5 & 6 | | | | | | | █ | █ | | | | | | | | |
| 6. SEUMD / 7 & 9 | | | | | | | | | █ | █ | █ | | | | | |
| 7. SEUMD / 29 | | | | | | | | | | | | | █ | | | |

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
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| 29 | 30 | 1 | 2 | 3 | 4 | 5 |
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| 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 27 | 28 | 29 | 30 | 1 | 2 | 3 |

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
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| 25 | 26 | 27 | 28 | 29 | 30 | 31 |
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■ **Technology: Beast, Burden, or Blessing?**

by Jason Aristofanis Tselentis February 25, 2006

...what might help in dealing with the problem of using software (i.e. Photoshop, Flash)? Should we teach it "outside" the class, i.e., done as workshops by techs, or as a totally separate "nuts and bolts" unit?

No matter the course or its content, students must learn how to master software on their own. This does not imply that no instruction should be given, but instead calls for a method of teaching students how to progress from the basics and into a life-long path of teaching themselves about how technology can shape their solutions. Students find this challenging, and as an instructor I've found it equally difficult to instill self-reliance. From my experience, when it comes to learning software, there are two types of students: self-reliant and instructor-dependent. The self-reliant student will dabble, toy, and experiment until they reach some level of mastery with Photoshop, iMovie, or the like. Both within and outside the classroom, they will become nearly as valuable as the instructor. Peers will rely on them for help. Oftentimes the instructor even looks to these masters for technical assistance; the self-reliant student is the model for a teacher's assistant, helping other students troubleshoot during class.

On the other hand, instructor-dependent students feel the teacher must direct them in all methods and operations of software. And most instructors will take this responsibility seriously because they want to help the student solve the problem. However, this hurts the instructor-dependent student because they will constantly need the instructor for help, or look to their self-reliant peer(s) for solutions. Technology changes so frequently that they must learn to understand its nature and be able to cope as it evolves, or know where to look for answers. Unlike a pencil or brush, the Photoshop of today will not be the same years from now. At an early level of development, students must recognize this, and learn how to adapt to technology's dynamism. To facilitate this, I recommend teaching computer media at a 100-level foundation. The Computer as Creative Media would introduce students to the fundamentals, history, and usage of hardware and software. The course would have one lecture per week on historical and technical data, with breakout sessions for studio work or computer lab sessions. As an alternative, I would teach the course as a straight 100-level studio with exercises that move them through one piece of software to the next: Photoshop for bitmap and continuous-tone renderings, Freehand/Illustrator for adding bitmaps to vectors and objects, and Flash for combining the above with motion. Only after passing this class and a series of rigorous exams, would students then move into focused studies (such as a concentration in design). These Media courses would serve as prerequisites for any program that uses technology-based media in order to instill a solid foundation and demonstrate the value of self-reliance.

The ideal design education should instill idea generation and form creation—strong conceptualization and craft skills. Will the student take one of those paths, or can they master both? Before taking said Media class, students should have a strong foundation in visual literacy, communication studies, and visualization so they will use the computer as a production device rather than rely on it for answers. By showing them from the outset that the computer is nothing more than a tool—a vehicle that they must use in conjunction with strong ideas/concepts—students will have a better long-term relationship when it comes to weaving their ideas into tight formal solutions.

The AIGA, Education. 1 Sep. 2008. The AIGA Organization. 25 Feb. 2006 <<http://www.aiga.org/content.cfm/technology-beast-burden-or-blessing>>

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Famous Directors

WOODY ALLEN
PEDRO ALMODÓVAR
JANE CAMPION
JOHN HUSTON
BRIAN DE PALMA
ROBERT ALTMAN
SPIKE LEE
STANLEY KRAMER
INGMAR BERGMAN
CLINT EASTWOOD
BUSBY BERKELEY
RIDLEY SCOTT
JONATHAN DEMME
STANLEY KUBRICK
MEL BROOKS
SOFIA COPPOLA
CLARENCE BROWN
LUIS BUNUEL
TIM BURTON
JAMES CAMERON
FRANK CAPRA
FRITZ LANG
JOHN CASSAVETES
LINA WERTMULLER
CHARLIE CHAPLIN
JOEL & ETHAN COEN
FRANCIS FORD COPPOLA
ROGER CORMAN
M. NIGHT SHYAMALAN
HAYAO MIYAZAKI
ROMAN POLANSKI
SYDNEY POLLACK
STEVEN SPIELBERG
MARTIN SCORSESE
OLIVER STONE
QUENTIN TARANTINO

For more directors, go to:

<http://www.dga.org>

<http://www.films101.com/direcr.htm>

http://www.zeroland.co.nz/film_directors.html

Project : Movie Director

Movie Director (artist)

Week 1 Homework:

Content: Begin researching your artist in the library and on the web. At a minimum, your research must include the following resources:

- 3–5 books
- 25–30 images/stills scanned at 300 dpi – **no low-res images off the web!** In addition to images of their work, be sure to include at least one photo of your artist.
- 1–2 videos and/or DVDs
- 2–4 websites (good reference material, legitimate sources)
- Any other material that demonstrates the scope of your artist's work.

Collect at least half of your research material; you will do a 5-10-minute presentation on your artist next week in class.

Present the following information about your artist (though not necessarily in this order or limited to this):

- Where and when were they born? Where and when did they die?
- Briefly describe their upbringing/background including how they learned their art form (formal education, experience, etc).
- How did their work evolve over the course of their lives? (Explain or show via images)
- Show 5 scanned images of the artist's work; provide basic information on when it was produced, conceptual basis for the work, your thoughts on it, and/or anything else that would be of interest.

All files must fit on 1 CD and presented as noted below.

