

Sample Syllabi



SYLLABI

Below are the courses in the current Media Art + Design curriculum that I designed and developed at Westminster College. They are also course that I have taught at Westminster College. Included in the following pages are the following

- 1) MA+D major sequence
- 2) Complete syllabi for ALL Media Art + Design courses

- DESIGN PRINCIPLES + PRACTICES – MA 110
- DIGITAL PHOTOGRAPHY + IMAGING – MA 120
- HISTORY OF DESIGN AND ADVERTISING – MA 240
- TYPOGRAPHY – MA 260
- ADVANCED DIGITAL PHOTOGRAPHY – MA 310
- PACKAGING DESIGN – MA 320
- CORPORATE IDENTITY + BRANDING – MA 340
- 2D: MOTION GRAPHICS + VISUAL EFFECTS – MA 350
- ADVANCED DESIGN + ADVERTISING – MA 360
- 3D: MODELING + ANIMATION – MA 380
- DIGITAL VIDEO + CINEMA: PRE-PRODUCTION – MA 400
- DIGITAL VIDEO + CINEMA: PRODUCTION (CAMERA/EQUIPMENT) – MA 410
- DIGITAL VIDEO + CINEMA: PRODUCTION (DIRECTING/CINEMATOGRAPHY) – MA 420
- DIGITAL VIDEO + CINEMA: POST-PRODUCTION (EDITING) – MA 440

WESTMINSTER COLLEGE
Media Art + Design

Media Art + Design Major Sequence

COURSE #	COURSE NAME	CR. HRS.	NOTES
YEAR 1 (Semester 1)* - Fall			
ART 102	Foundation Drawing	4 <input type="checkbox"/>	VP & HC earned through major; 5 additional IPs required
WRI 111	Writing	4 <input type="checkbox"/>	
INQ 111	Intro to Liberal Arts Education	4 <input type="checkbox"/>	
PE Wellness		1 <input type="checkbox"/>	
IP (Intellectual Perspective)		4 <input type="checkbox"/>	
YEAR 1 (Semester 2)* - Spring			
MA 110	Design Principles + Practices	4 <input type="checkbox"/>	
MA 120	Digital Photography + Imaging	4 <input type="checkbox"/>	
SPE 111	Intro to Public Communications	4 <input type="checkbox"/>	
IP		4 <input type="checkbox"/>	
YEAR 2 (Semester 3) - Fall			
BC 102	Audio Production	4 <input type="checkbox"/>	
MA 240	History of Design + Advertising	4 <input type="checkbox"/>	
MA 260	Typography	4 <input type="checkbox"/>	
IP		4 <input type="checkbox"/>	
YEAR 2 (Semester 4) - Spring			
MA 320	Packaging Design	2 <input type="checkbox"/>	Taken with MA 360
MA 360	Advanced Design + Advertising	2 <input type="checkbox"/>	
BC 112	Digital Moviemaking	4 <input type="checkbox"/>	Taken with MA 320
IP		8 <input type="checkbox"/>	
YEAR 3 (Semester 5) - Fall			
MA 340	Corporate Identity + Branding	4 <input type="checkbox"/>	
FS 256**	Screenwriting	4 <input type="checkbox"/>	
Electives		8 <input type="checkbox"/>	
YEAR 3 (Semester 6) - Spring			
MA 400	Digital Video + Cinema: Pre-prod.	2 <input type="checkbox"/>	Taken with MA 410
MA 410	Digital Video + Cinema: Production	2 <input type="checkbox"/>	Taken with MA 400
MA 420	Digital Video + Cinema: Production (Directing/Cinematography)	2 <input type="checkbox"/>	Taken with MA 440
MA 440	Digital Video + Cinema: Post-production (Editing)	2 <input type="checkbox"/>	Taken with MA 420
Cluster		8 <input type="checkbox"/>	
SUMMER			
MA 560	Internship	2 <input type="checkbox"/>	
YEAR 4 (Semester 7) - Fall			
MA 601	Capstone	2 <input type="checkbox"/>	Taken with MA 380 Taken with MA 350
MA 350	2D: Motion Graphics + Visual Effects	2 <input type="checkbox"/>	
MA 380	3D: Modeling + Animation	2 <input type="checkbox"/>	
Elective		12 <input type="checkbox"/>	
YEAR 4 (Semester 8) - Spring			
CS 201**	Web Design	4 <input type="checkbox"/>	
MA 602	Capstone	2 <input type="checkbox"/>	
Elective		12 <input type="checkbox"/>	
TOTAL		135*	

Additional courses:

Students will take (2) Physical Education 1-credit courses and (1) swim requirement at multiple points during their 4 years.

* Students late in declaring a Media Art + Design major (fall of their sophomore year), could still have an opportunity to enter the program.

** These courses will be offered during this semester or alternate semester depending on availability

DESIGN PRINCIPLES + PRACTICES – MA 110

DESIGN PRINCIPLES + PRACTICES – MA 110 - SYLLABUS

(formerly MA 109)

Prerequisite: None

Credit Hours: 4

Fall 2013

Date/Time: T-TH 9:20-10:50

Classroom: MCC 275

Associate Professor, Kurt Roscoe

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: Thompson-Clark TC 302

Office Hrs: T.B.D.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course presents the foundation for understanding the discipline of graphic design. Students will gain an understanding of fundamental terminology and technical issues in graphics and design. Presentations and discussions will introduce the incorporation of digital imagery into the disciplines of graphic design, illustration and photography. In addition, students will survey other design disciplines such as product design, industrial design, architecture, etc. This course will utilize Adobe® InDesign® and Illustrator® software applications.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A. Demonstrate knowledge of fundamental topics and terminology in graphic design
- B. Perform and demonstrate the use of fundamental hand skills utilizing traditional tools used in graphic design
- C. Identify various color models and color systems used in computer graphics, photography and video
- D. Demonstrate knowledge of basic tool sets in Adobe Creative Suite software applications
- E. Demonstrate knowledge of various design disciplines; including graphic design, product design, industrial design, architecture, etc.
- F. Identify and utilize various file formats (.jpg, .eps, .pdf .ai, etc.) appropriately
- G. Communicate and connect verbally and in writing to classmates during class discussion, group projects and critiques.
- H. Develop team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. ***No text messaging. Receiving or sending personal email or inappropriate use of the Internet is prohibited.*** Common courtesy to fellow students is expected at all times.

Accessibility Statement

Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact the Director of Disability Support Services, located in 209 Thompson-Clark Hall. Phone number is 724-946-7192.

Academic Honesty

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism will be dealt with in the strictest manner according to the college policies outlined in the catalogue. All work must be original in nature and to this course. Work from previous or concurrent courses is not acceptable, even if altered. Work cannot be copied. Work of others cannot be claimed as the students own. ***ANY infringement will result in an F.***

College closings due to weather or other emergencies are announced on local radio and TV stations.

Withdrawing from a course: Please refer to “Withdrawal From a Class” in College Catalog.

Handouts, Assignments, and Email list

Project sheets and handouts will be distributed in class or via the official class email list.

Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor’s mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEK 1

Survey of design disciplines

Graphic design, industrial design, architecture, furniture design, etc.

WEEK 2

Universal principles of design

Accessibility, Aesthetic, Usability, Effect, Affordance, Readability, ETC.

Assignment 1 (see below)

WEEKS 3-4

Fundamentals of graphic design

Color basics

The elements and principles of design

Assignment 2 (see below)

Design software

Introduction of Adobe InDesign, Illustrator

WEEK 5

Typography basics

Grid concept

Assignment 3 (see below)

WEEK 6

Designing page layout grids
Master pages
Style sheets

Assignment 4 (see below)**WEEK 7**

Introduction to logo design
Assignment 5 (see below)

WEEK 8

Logo design (cont.)

WEEK 9**Assignment 6 (see below)****WEEK 10**

Production and printing basics
Pantone and process color

WEEK 11

Paper basics
Assignment 7 (see below)

WEEK 12**Assignment 8 (see below)****WEEK 13**

Illustration basics

WEEK 14

Presenting your work

ASSIGNMENTS (Dabner reference)

- 1) Color
- 2) Point, Line, Plane project
- 3) Color grid project
- 4) Tri-Fold brochure with traditional grid
- 5) Logo makeover
- 6) Map design and informational graphics (simple shapes)
- 7) Paper sample booklet
- 8) Typographic poster

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE**Tools**

- Straight edge (12 or 18" rule) cork-backed
- Pencil
- Glue stick or rubber cement
- Exacto Knife or scissors
- Cutting mat or thick cardboard (optional)

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- CD-ROM or DVD discs to back-up work (required)

Photo Paper (required)

- Epson Photo Paper Glossy, 8.5" x 11", 50 sheets - S041649 (Amazon \$9)
OR
- Epson Photo Paper Glossy, 8.5" x 11", 20 sheets - S041141 (Amazon \$21)

Texts (optional but highly recommended if you are a Media Art Major)

Universal Principles of Design

Hardcover: 216 pages

Publisher: Rockport Publishers (October 1, 2003)

Language: English

ISBN-10: 1592530079

ISBN-13: 978-1592530076

Sites (recommended)

- <http://www.Lynda.com> (Photoshop and Illustrator)
- http://www.adobe.com/designcenter/video_workshop/ (Photoshop and Illustrator)
- <http://tv.adobe.com/>

Magazines

Computer Arts Magazine

Layers Magazine

Communication Arts (CA)

Schedules and information provided are subject to change.

DIGITAL PHOTOGRAPHY + IMAGING – MA 120

Prerequisite: NONE

Credit Hours: 4

FALL 2013

Date/Time: T-TH 9:20-10:50

Classroom: TC 205

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: Thompson-Clark TC 302

Office Hrs: T.B.D.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course will investigate the fundamentals of digital photography and imaging. Students will learn to photograph, manipulate digital photography, and learn the use of basic cameras and photographic equipment. In addition, this course will emphasize development of basic and creative shooting skills. This course will utilize Adobe® Photoshop®. **DSLR required for MEDIA ART + DESIGN majors.**

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A. Demonstrate knowledge of fundamental topics and terminology in digital photography.
- C. Identify various color models and color systems used in photography.
- D. Demonstrate use of fundamental skills in Adobe Photoshop.
- E. Demonstrate the understanding of the digital point and shoot camera and perform typical digital camera functions.
- F. Communicate and connect verbally and in writing to classmates during class discussion, group projects and critiques.
- G. Develop team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. **No text messaging. Receiving or sending personal email or inappropriate use of the Internet is prohibited.** Common courtesy to fellow students is expected at all times.

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Handouts, Assignments, and Email list

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Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor's mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEKS 1 - 2

Camera basics

- Introduction to digital photography
- Basic manual controls

WEEK 3

Advanced settings

- Exposure
- Shutter speed
- Aperture/ ISO

Assignment 1 (see below)

WEEK 4

Photography principles

- Shot composition
- Depth of field

WEEK 5

Photographic equipment

- Tripod
- On-camera flash
- Basic lenses

Assignment 2 (see below)

WEEK 6

Software applications

Adobe Photoshop Basics, Aperture
Layers
Clipping paths
Simple filters
Adjustment layers

WEEK 7

Portrait photography

Assignment 3 (see below)

WEEK 8

Assignment 4 (see below)

WEEK 9

Adobe Photoshop Basics
Retouching

Assignment 5 (see below)

WEEK 10

Adobe Photoshop Basics
Typographic effects

WEEK 11

Assignment 6 (see below)

WEEK 12

Basic lighting

Natural light
Three-point lighting

Assignment 7 (see below)

WEEK 13

Commercial Product Photography

WEEK 14

Promoting your work

ASSIGNMENTS

- 1) Signage (typography) project
- 2) Shadow project
- 3) Portrait project
- 4) Macro project
- 5) Time lapse project
- 6) Portrait distortion/effects project
- 7) Commercial product photography project

READING AND EQUIPMENT

Camera equipment

- Point-and -shoot (12 MP or greater) DSLR required for MEDIA ART + DESIGN majors
- Tripod
- Extra SD or CF 4-8 GB card (optional)

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- CD-ROM or DVD discs to back-up work (required)

Photo Paper (required)

- Epson Photo Paper Glossy, 8.5" x 11", 50 sheets - S041649 (Amazon \$9)

OR

- Epson Photo Paper Glossy, 8.5" x 11", 20 sheets - S041141 (Amazon \$21)
- Textbooks (optional)

Texts (optional but highly recommended if you are a Media Art Major)

- Digital SLR Photography, 2009 In Easy Steps, Nick Vandome (14.99 Amazon)
ISBN 978-1-84078-378-0

- Adobe Digital Imaging How-Tos: 100 Essential Techniques
for Photoshop CS5, Lightroom 3, and Camera Raw 6 [Paperback]
(\$24.99 Amazon)
ISBN-10: 0321719875
ISBN-13: 978-0321719874

Sites (recommended)

- <http://www.Lynda.com> (Photoshop and Illustrator)
- http://www.adobe.com/designcenter/video_workshop/
- <http://tv.adobe.com/>

Magazines

- Digital Photo Pro
- Digital Photo Magazine
- Digital SLR Photography
- Layers Magazine
- Communication Arts (CA)
- pdn (Photo District News)
- Aperture

Schedules and information provided are subject to change.

HISTORY OF DESIGN AND ADVERTISING – MA 240

Prerequisite: NONE

Credit Hours: 4

Fall 2014

Tue, Thu 9:20-10:50 AM

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office Hrs: T-TH 11:00 - 1:00, W 2:00 - 3:00

MediaArt HelpLine: 440-218-HELP (4357)*

Description: Survey of the historical trends cultural events, art and design movements and technical innovations related to advertising, visual communication, graphic design, illustration and photography from the 16th century through the present. Influence of past, current and future trends in the design and advertising are covered.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Recognize specific design periods, and trends.
- B) Recognize specific art styles and techniques.
- C) Identify major schools of design and trendsetters in art, design and advertising.
- D) Develop research skills and apply to research papers.
- E) Describe the creative process as it applies to specific possibilities and limitations of artistic creativity.
- F) Identify the influence of technology on the creative artistic design process.
- G) Analyze and evaluate creations from various design disciplines using professional criteria.
- H) Discuss the relationship and interrelationships between printer, client, designer and society throughout history.
- I) Communicate ideas, thought processes, and creativity issues regarding the design and advertising community.
- J) Discuss the role of design and advertising in the formulation of human culture.

ASSESSMENT METHODS

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Grading policy: Points will be issued for all PRESENTATIONS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
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Project and Test Grade scale (Letter grade equivalent):

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12-13	D
5-11	F

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Reading Assignments

Reading assignments and image recognition are VERY IMPORTANT and provide necessary review for tests through out the semester. Evidence of not having read the text will result in less than a full understanding and could significantly impact your grade.

COURSE CONTENT (LECTURES)

WEEK 1 - 14

Survey of styles, techniques, media, and trends.

- The aesthetic and function of design.
- The evolution of the creative and design process.

Practical survey of advertising and commercial graphic design

- The technical evolution of design and advertising.
- Advertising agencies.
- Graphic design studios.
- Commercial art vs. fine art illustration.

Practical survey of graphic design movements

- Graphic design as an independent discipline.
- Influence of the Bauhaus.
- The Chicago and New York Schools.
- Relationships of printer, typographer, papermaker, illustrator beginning in the 15th century and their changing roles.
- The influence of William Morris as a founding father of modern design.

Practical survey of illustration and various media

- The early production techniques of illustrations.
- Illuminated manuscripts.
- Posters.
- Technical illustration.
- Materials, equipment, and techniques.

Survey of trends and technology's influence

- Social changes.
- Economic constraints.
- Printing and printing technology changes.

HISTORICAL REVIEW TIMELINE (FOR GENERAL REFERENCE ONLY- Schedules provided are subject to change)

WEEK 1

Part One

- 1 The Invention of Writing
- 2 Alphabets
- 3 The Asian Contribution
- 4 Illuminated Manuscripts

WEEK 2

Part Two

- A Graphic Renaissance: The origins of European typography and design for printing
- 5 Printing Comes to Europe
- 6 The German Illustrated Book
- #1 presentation topic outline DUE (signup sheet)**

WEEK 3

- 7 Renaissance Graphic Design
- 8 An Epoch of Typographic Genius

WEEKS 4 - 5

Part Three

- The Bridge to the Twentieth Century
- The Industrial Revolution: The impact of industrial technology upon visual communications
- 9 Graphic Design and the Industrial Revolution
- 10 The Arts and Crafts Movement and its Heritage
- #2 presentation topic DUE (signup sheet)**

WEEK 6

- 11 Art Nouveau
- 12 The Genesis of Twentieth -Century Design

WEEK 7-8

Part Four

- The Modernist Era: Graphic design in the first half of the twentieth century
- 13 The Influence of Modern Art
- 14 Pictorial Modernism
- 15 A New Language of Form
- 16 The Bauhaus and the New Typography
- 17 The Modern Movement in America
- #1 Formal Presentations DUE (Writing system, Printer, Illustrator, etc. to 1700 A.D.) CHOOSE ONE.**

WEEKS 9 - 10

Part Five

- The Age of information: Graphic design in the global village
- 18 The International Typographic Style
- 19 The New York School

WEEK 11

- 20 Corporate Identity and Visual Systems
- 21 The Conceptual Image
- 22 National Visions within a Global Dialogue

WEEK 12

- 23 Postmodern Design
- 24 The Digital Revolution and Beyond

WEEKS 13 AND 14

- #2 Formal Presentation DUE (Graphic design, photography, advertising) MUST REPRESENT ALL THREE.**

ASSIGNMENTS

- 1) Formal presentations (Writing system, Printer, Illustrator, etc. to 1700 A.D.)
- 2) Formal presentation (Graphic design photography, advertising)

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- CD-ROM or DVD discs to back-up work (required)

Text (required)

Meggs' History of Graphic Design

Hardcover: 592 pages

Publisher: Wiley; 4 edition (December 7, 2005)

ISBN-10: 0471699020

ISBN-13: 978-0471699026

Sites (recommended)

- <http://www.designhistory.org/>

Magazines

Print

Communication Arts (CA)

Schedules and information provided are subject to change.

MA 240 Presentation details

#1 Presentation

Choose a subject prior to 1700 A.D. (writing system, printer, illustrator, etc.). Content for presentation must NOT come from the course text Meggs' History of Graphic Design. Presentation must be "multimedia" consisting of at least two of the following; slides, video, graphics, audio. If a video clip is part of the presentation, limit to two-minutes in length. Topic must be approved prior to signup. Presentations can be created in Powerpoint, Keynote or Prezi. Presentations are expected to be Informative, professional and well-crafted. Sources must be listed on the last slide of the presentation. Topic sign up is **DUE THURSDAY September 4. Presentations will be presented on September 30/October 2.**

Deliverable: File and hard copy.

#2 Presentation

Choose a SINGLE DISTINCT PERIOD in graphic design, photography, advertising. Discuss all three and connections or links between graphic design, photography, advertising within the period. All three must be represented and distinguished clearly. Content for presentation must NOT come from the course text Meggs' History of Graphic Design. Presentation must be "multimedia" consisting of at least two of the following; slides, video, graphics, audio. If a video clip is part of the presentation, limit to two-minutes in length. Topic must be approved prior to signup. Presentations can be created in Powerpoint, Keynote or Prezi. Presentations are expected to be Informative, professional and well-crafted. Sources must be listed on the last slide of the presentation. Topic sign up is **DUE TUESDAY September 16. Presentations will be presented on December 2/December 4.**

Deliverable: File and hard copy.

TYPOGRAPHY – MA 260

Prerequisite: NONE

Credit Hours: 4

Fall 2013

Day: Tues. / Thurs.

Time: 9:20-10:50

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T / TH 11:00-1:00, Wed 1:00-2:00

MediaArt HelpLine: 440-218-HELP (4357)*

Description: Introduction to terminology, typeface anatomy, style, specification and use of typography. Concentration is on the aesthetic and communicative aspects of typography. The application of techniques are used to integrate type, images and layout. **The first half** of this course will emphasize basic design principles and the fundamentals of typography. **The second half** of this course builds upon the fundamental typographic skills and techniques acquired in first half. Emphasis in the second half is on experimentation with type-centric design as a strong communication tool. Exploration includes the integration of type and images through innovative conceptual thinking.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Identify, define, and use typographic terms, specifications, styles and classifications.
- B) Develop type-centric designs using typography as a graphic element.
- C) Describe, identify, and apply typographic elements and methods.
- D) Conceptualize, design and present assigned projects.
- E) Identify the anatomy of letterforms.
- F) Understand core communication concepts in typography.
- G) Define and use basic letter structure and utilize letters as a design element.
- H) Identify design, advertising, marketing needs and develop appropriate solutions utilizing type and graphics.
- I) Develop an aesthetic awareness, understanding, and appreciation for letterform, typographic and associated layout solutions.
- J) Utilize letters **ONLY** as a visual element.
- K) Design with type as a graphic element using the principles of design.
- L) Develop an aesthetic awareness, understanding, and appreciation for letterform, typographic solutions, and appropriate layout solutions.
- M) Conceptualize, prepare design solutions, present, and evaluate assigned projects with an emphasis on advanced typography.
- N) Develop advanced typographic solutions using type, layout and photography.
- O) Solve communication design problems with typography and visuals.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- 1) Concept/design (1-3 points)
- 2) Technical understanding (1-3 points)
- 3) Presentation/craft (1-5 points)
- 4) Meeting deadlines (1-5 points)
- 5) Participation (1-4 points)

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. **No text messaging. Receiving or sending personal email or inappropriate use of the Internet is prohibited.** Common courtesy to fellow students is expected at all times.

Accessibility Statement

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Academic Honesty

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Handouts, Assignments, and Email list

Project sheets and handouts will be distributed in class or via the official class email list.

Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor’s mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEKS 1 - 2

FIRST HALF

Overview, review and reinforcement of fundamental typography concepts

- Studio practices, techniques, and tools including computer applications.
- Trends, history, and practices in typography and layout.
- The application of the elements and principles of design to typography and layout.
- Concepts for spatial organization, grid, and hierarchy applicable to typography and layout.

WEEKS 3 - 4

Specification and terminology of typography

- Introduction, analysis, and classification.
- Typographic hierarchy.
- Readability, legibility and good typographic communication.
- Spacing, leading, tracking, kerning, alignment, etc.

Assignment 1 (see below)

Alphabet anatomy and aesthetics

Typography and letters as graphic images.
Elements and principles of design with typography, proportion, space, values.
Creative typographic trends.
Visual organization for effective communication.
Client requirements and objectives.
Typography as image, visual hierarchy, and style.
Typography as integrated design object, function, and message.

WEEKS 5 - 6

Application of typography

Experimentation with the grid system in page layouts
Logotype design

Assignment 2 (see below)

WEEKS 7 - 8

SECOND HALF

Review of typographic and layout basics

The elements and principles of design applicable to type and layout
Spatial organization of grid, understanding grids, breaking the grid

Typographic form and function/aesthetics and objectives

Typographic interpretation as graphic images
Integration of photographic elements, illustration and textures
Creative exploration of typography as a communication tool
Type as image, visual hierarchy
Type as integrated design object and function

Assignment 3 (see below)

WEEK 9

Assignment 4 (see below)

WEEK 10

Corporate identity typography

WEEK 11

Expressive typography

Assignment 5 (see below)

WEEK 12

Expressive typography (cont.)

WEEK 13

Assignment 6 (see below)

Typography Exam

WEEK 14

Illustrative typography

ASSIGNMENTS

- 1) **Type as Image project**
- 2) **Visual organization project** (*Typographic Design: Form & Communication*)
- 3) **Pattern design utilizing typography** (*Typographic Design: Form & Communication*)
- 4) **Quadrant typographic poster project**
- 5) **Expressive typography poster project**
- 6) **Typographic event flyer**

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)

Paper (required)

- Notepad, binder, journal

Texts (Required)

The Elements of Typographic Style [Paperback]

[Robert Bringhurst](#)

Paperback: 352 pages

Publisher: Hartley and Marks Publishers; 3rd edition (October 9, 2004)

ISBN-10: 0881792063

ISBN-13: 978-0881792065

Thinking with Type: A Primer for Designers: A Critical Guide for Designers, Writers, Editors, & Students [Paperback]

Ellen Lupton

Paperback: 176 pages

Publisher: Princeton Archit.Press; 1 edition (April 16, 2004)

ISBN-10: 1568984480

ISBN-13: 978-1568984483

Sites (recommended)

- <http://www.tdc.org/>
- <http://www.designhistory.org/>
- <http://www.typography.com/>

Magazines

Computer Arts Magazine

Layers Magazine

Communication Arts (CA)

Schedules and information provided are subject to change.

ADVANCED DIGITAL PHOTOGRAPHY – MA 310

Prerequisite: MA 120

Credit Hours: 4

FALL 2015

Date/Time: T, TH, 9:20-10:50

Classroom: MCC 323

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: Thompson-Clark TC 302

Office Hrs: T.B.D.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course will explore advanced concepts of digital photography and lighting. Students will learn the operation of advanced still cameras and photographic equipment. In addition, advanced shooting techniques and production methods such as wireless off-camera flash, HDR and panoramic photography are introduced as well.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Demonstrate the use of camera manual controls (aperture, shutter speed, ISO)
- B) Demonstrate the use of advanced tools in Adobe Photoshop.
- C) Explain various zoom, wide-angle, macro and specialty lens and appropriate usage.
- D) Describe bracketing photography.
- E) Apply advanced off-camera lighting.
- F) Define off-camera wireless flash.
- G) Employ advanced creative lighting techniques and light meter.
- H) Apply verbal and written communication skills to classmates during class discussion, group projects and critiques.
- I) Demonstrate team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

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Academic Honesty

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Handouts, Assignments, and Email list

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Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor's mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEK 1

DSLR digital camera

Advanced manual controls

WEEK 2

Advanced settings

Exposure
Shutter speed
Aperture
ISO

WEEKS 3-5

Photography principles

Shot composition
Depth of field

Photographic equipment

Macro lenses
Wide angle lenses
Specialty lenses
Wireless off-camera flash
LED lighting

Software applications

Advanced Adobe Photoshop, Aperture
Sharpening
Blending modes
Camera Raw
RGB Channels
Effects filters
Adjustment layers
Retouching

High Dynamic Range photography (HDR)

WEEKS 6-10

Advanced lighting

Natural light
Basic three-point lighting
Off-camera flash sync
Light meter

WEEKS 11-14

Assignments 1-4

ASSIGNMENTS

- 1) **Photograph and compose a full 360 degree panoramic**
- 2) **Photograph and process a series of HDR photos involving landscapes and products**
- 3) **Create a series of product photographs using at least three advanced lighting techniques**
- 4) **Create a series of portraits demonstrating shutter speed, depth of field, aperture and exposure**

READING AND EQUIPMENT

Camera equipment

- DSLR (16 MP or greater)
- Tripod
- Extra SD or CF 4-8 GB card (optional)

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- cd-rom or DVD discs to back-up work (required)

Photo Paper (required)

- Epson Photo Paper Glossy, 8.5" x 11", 50 sheets - S041649 (Amazon \$9)
- OR
- Epson Photo Paper Glossy, 8.5" x 11", 20 sheets - S041141 (Amazon \$21)

Textbooks (required)

Adobe Digital Imaging How-Tos: 100 Essential Techniques
for Photoshop CS5, Lightroom 3, and Camera Raw 6 [Paperback]
(\$24.99 Amazon)
ISBN-10: 0321719875
ISBN-13: 978-0321719874

Sites (recommended)

- <http://www.Lynda.com> (Photoshop and Illustrator)
- http://www.adobe.com/designcenter/video_workshop/
- <http://tv.adobe.com/>

Magazines

- Digital Photo Pro
- Digital Photo Magazine
- Digital SLR Photography
- Layers Magazine
- Communication Arts (CA)
- pdn (Photo District News)
- Aperature

Schedules and information provided are subject to change.

PACKAGING DESIGN – MA 320

Prerequisite: First 7 weeks (Must be taken with MA 360)

Credit Hours: 2

Spring 2015

01/13/2015 03/02/2015

T/TH 9:20-10:50

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T/TH 11-1, W 2-3.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course is a comprehensive packaging design and production course. Students develop packaging from initial concept to production and presentation of 3D designs. Typography, photography and illustration are integrated into complete packaging designs. Various substrates, materials, methods, practical and production considerations are explored in this course.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Apply the 2-dimensional and 3-dimensional design elements and principles involved in package design.
- B) Construct 3D packaging mockups, and models.
- C) Design packaging for a specific consumer/retail market.
- D) Identify and apply the methods, material, practical, and production considerations involved in package design.
- E) Investigate resources and design references as inspiration.
- F) Demonstrate the importance of package design visibility in the commercial marketplace.
- G) Describe packaging production processes and techniques.
- H) Apply verbal and written communication skills to classmates during class discussion, group projects and critiques.
- I) Demonstrate team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused

absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

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Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEK 1

Fundamentals of package design

- Industry trends
- Packaging design and production terminology
- Sustainable practices
- Recycling

Assignment 1 (see separate project sheet)

WEEK 2

Packaging product

- The marketplace
- Marketing and branding the package
- Psychology of the consumer as it relates to packaging
- Regulations and requirements

WEEK 3

Types of packaging

- Hard packaging
- Soft packaging
- Blister and clamshell packs
- Folded carton
- Corrugated carton
- Specialty

Assignment 2 (see separate project sheet)

WEEK 4

Packaging substrates

- Papers
- Boards
- Films and plastics
- Surface finishes
- Aluminum and metals
- Exotic specialty

WEEKS 5-7

Package design, layout and production

- Basic packaging structure
- Basic package design formats
- Production and printing

Assignments 3-5 (see separate project sheet)

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Tools

- Straight edge (12 or 18" rule) cork-backed
- Scissors
- Pencil
- Glue stick or rubber cement
- Exacto Knife or scissors
- Cutting mat or thick cardboard (optional)

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- CD-ROM or DVD discs to back-up work (required)

Photo Paper (required)

- Epson Photo Paper Glossy, 13" x 19", 20 sheets
- Specialty papers / substrates (purchased on an as needed basis)

Texts (optional)

Packaging Essentials: 100 Design Principles for Creating Packages [Hardcover]

Hardcover: 208 pages
Publisher: Rockport Publishers; 1 edition (June 1, 2010)
ISBN-10: 1592536034
ISBN-13: 978-1592536030

Sites (recommended)

- <http://www.Lynda.com> (Photoshop and Illustrator)
- http://www.adobe.com/designcenter/video_workshop/ (Photoshop and Illustrator)
- <http://tv.adobe.com/>

Magazines

Computer Arts Magazine
Layers Magazine
Communication Arts (CA)

Schedules and information provided are subject to change.

CORPORATE IDENTITY + BRANDING – MA 340

Prerequisite: MA 260

Credit Hours: 4

Fall 2013

Date/Time: T, TH 3:40-5:10

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: Thompson-Clark TC 302

Office Hrs: T.B.D.

Media Art Help Line: 440-218-HELP (4357)*

Description: This course focuses on the design and production process of corporate identity systems and brand identity. This course utilizes a systematic approach to comprehensive corporate identity from concept development through design and production. Students will learn the value and how to create a memorable, sustainable identity. Students will create various components including logos, signage, fleet graphics, stationery packages, and identity manuals.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Describe a corporate identity system.
- B) Create a logo and illustrate the creative development process.
- C) Identify appropriate software applications in the production of corporate identity graphics.
- D) Demonstrate the design process and how it is applied to corporate identity and branding.
- E) Employ production methods involved in the design of corporate identity graphics.
- F) Explain the legal considerations of corporate identity standards.
- G) Develop and design a comprehensive corporate identity systems.
- H) Compare similarities and differences between competitor identity systems.
- I) Apply verbal and written communication skills to classmates during class discussion, group projects and critiques.
- J) Demonstrate team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

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Project Grading criteria (Points):

- 1) Concept/design (1-3 points)
- 2) Technical understanding (1-3 points)
- 3) Presentation/craft (1-5 points)
- 4) Meeting deadlines (1-5 points)
- 5) Participation (1-4 points)

Project and Test Grade scale (Letter grade equivalent):

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12-13	D
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Reading Assignments

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COURSE CONTENT (LECTURES)

WEEKS 1 – 2

Corporate identity BASICS

- Historical overview of corporate identity and branding
- Trademarks
- Logotypes
- Combination marks
- Case studies of successful logos and corporate identities
- Corporate identity design manuals
- Transitioning into a new identity and branding

WEEK 3

Assignment 1 (see below)

WEEK 4

Legal considerations

- Copyright laws and regulations; state and federal government
- Design search

WEEKS 5 – 6

Corporate identity design process

- Evaluation of an existing corporate image and branding
- Research and resources
- Consultation with clients

WEEK 7

Assignment 2 (see below)

WEEK 8

Assignment 3 (see below)

WEEKS 9 – 10

Design and production considerations for identity and branding

Design aesthetics
Paper Weight, Size
Paper stock

WEEK 11

Special printing processes

Watermarks
Die-cuts
Embossing
Thermography
Engraving
Folding and scoring
Budget considerations and limitations

WEEK 12

Additional applications of corporate and brand identity

Corporate vehicles
Signage
Uniforms and apparel
Promotions
Special event graphics

WEEK 13

Assignments 4 and 5 (see below)

WEEK 14

Client presentation of a corporate identity system

Formal presentation of identity and branding components to clients
Preparation of the design brief

ASSIGNMENTS

- 1) **Logo differentiation analysis (research essay of good and bad logos/identities)**
- 2) **Letter/number configuration - Visual gestalt of combining letters and numerals** (*Typographic Design: Form & Communication*)
- 3) **Icon design – Summer or winter Olympic icon series design**
- 4) **Symbol, Wordmark, Combination - logo design variations for a single business**
- 5) **Logo and stationery package – Logo, Letterhead, #10 envelope, business card design and application**

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Tools

- Straight edge (12 or 18" rule) cork-backed
- Pencil
- Glue stick or rubber cement
- Exacto Knife or scissors
- Cutting mat or thick cardboard (optional)

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- Cd-rom or DVD discs to back-up work (required)

Photo Paper (required)

- Epson Photo Paper Glossy, 8.5" x 11", 50 sheets - S041649 (Amazon \$9) **OR**
- Epson Photo Paper Glossy, 8.5" x 11", 20 sheets - S041141 (Amazon \$21)

Texts (optional but highly recommended if you are a Media Art Major)

Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands [Hardcover]

[Alina Wheeler](#)

Hardcover: 288 pages

Publisher: Wiley; 2 edition (March 10, 2006)

ISBN-10: 0471746843

ISBN-13: 978-0471746843

Sites (recommended)

- http://identityworks.com/tools/guidelines_and_standards_manuals.htm
- <http://www.smashingmagazine.com/2007/08/28/corporate-identity-manuals-guides/>
- <http://www.designerstalk.com/corpid/>
- <http://www.graphicdesignblog.co.uk/>
- http://images.apple.com/legal/certification/docs/logo_guidelines.pdf
- <http://www.logolounge.com/>

Social media

- <https://www.facebook.com/ciportal>
- <http://mashable.com/2009/03/09/twitter-brand-voice/>

Magazines

Computer Arts Magazine

Layers Magazine

Communication Arts (CA)

Schedules and information provided are subject to change.

2D: MOTION GRAPHICS + VISUAL EFFECTS – MA 350

Prerequisite: BC 112 - First 7 weeks (Must be taken with MA 380)

Credit Hours: 2

Fall 2014

Tue, Thu 2-3:30 PM (8/25 - 10/13/2014)

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office Hrs: T-TH 11:00 - 1:00, W 2:00 - 3:00

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course concentrates on combining visual elements from a variety of sources into a composite, kinetic graphics for film, video and web. Projects include video and animated film titles, logos and broadcast graphics. Emphasis is on the interaction of graphics, typography, video and sound. Students experiment with time-based applications in a time and space environment.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Define y, and z-axis in virtual space.
- B) Differentiate the role(s) of a motion graphics designer in corporate, broadcast, web, and filmmaking.
- C) Demonstrate technical and stylistic distinctions between creating motion for the screen vs. designing for print.
- D) Define inter-relationships between illustration, photography, cinematography, digital video, and motion graphics software.
- E) Apply knowledge of typography and design principles to conceptualize and produce a motion graphic design.
- F) Create a storyboard to effectively communicate the concept to a client or other members of a creative team.
- G) Demonstrate digital production of elements (text, still images, video clips, etc.) to proper technical requirements for use in motion graphics.
- H) Create camera movements like pans, tracking, tilts, rack focus, and zooms.
- I) Create a complex, layered, motion graphic utilizing type, photography, video and sound.
- J) Apply time-based effects using behaviors, key framing, etc.
- K) Create and apply masks, filters, in a layered composite motion graphic.
- L) Develop virtual lighting configurations.
- M) Design and execute an animated motion graphic, such as a logo, title sequence, informational graphic, etc. based on a static prototype.
- N) Apply verbal and written communication skills to classmates during class discussion, group projects and critiques.
- O) Demonstrate team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- 1) Concept/design (1-3 points)
- 2) Technical understanding (1-3 points)
- 3) Presentation/craft (1-5 points)
- 4) Meeting deadlines (1-5 points)
- 5) Participation (1-4 points)

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. **No text messaging. Receiving or sending personal email or inappropriate use of the Internet is prohibited.** Common courtesy to fellow students is expected at all times.

Accessibility Statement

Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact the Director of Disability Support Services, located in 209 Thompson-Clark Hall. Phone number is 724-946-7192.

Academic Honesty

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism will be dealt with in the strictest manner according to the college policies outlined in the catalogue. All work must be original in nature and to this course. Work from previous or concurrent courses is not acceptable, even if altered. Work cannot be copied. Work of others cannot be claimed as the students own. **ANY infringement will result in an F.**

College closings due to weather or other emergencies are announced on local radio and TV stations.

Withdrawing from a course: Please refer to "Withdrawal From a Class" in College Catalog.

Handouts, Assignments, and Email list

Project sheets and handouts will be distributed in class or via the official class email list.

Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor's mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES) Schedules and information provided are subject to change.

WEEK 1

Introduction to motion graphics

- Terminology
- Historical overview of 2-D animation / motion graphics

Assignment 1 (see below)

- Types of motion graphics applications
- Job opportunities in motion graphics
- One, two and three-point perspective
- Isometric drawing

WEEK 2

Basic motion graphics design

- Designing in 2D space
- Introduction to Key framing
- Storyboarding a concept and visualization

WEEK 2 (cont.)

Production and workflow

The Timeline
Creating a new composition
Importing footage and graphics
Placing footage in the composition
Animated typography
Working with a timeline
Creating projects

WEEK 3

Assignment 2 (see below)

WEEK 4

Advanced motion graphic techniques

Working with layered compositions
Introduction to Lights, Cameras & Camera Views
Setting virtual camera angles, x, y, and z axis
Real time previews
Application of special effects
Animating effects parameters over time
Introduction to masks
Introduction to keying

WEEK 5

Assignment 3 (see below)

WEEKS 6 - 7

Assignments 4 (see below)

ASSIGNMENTS

- 1) **Perspective and isometric drawing a mold box**
- 2) **Create an all type animation sequence expressing three action words (i.e. excited, energetic, angry, quiet)**
- 3) **Design an animated “lower-third” title for broadcast**
- 4) **Design a film opening title sequence (type and image)**

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- CD-ROM or DVD discs to back-up work (required)

Texts (required)

Drawing Ideas: A Hand-Drawn Approach for Better Design

Hardcover: 304 pages

Publisher: Watson-Guptill (November 19, 2013)

Language: English

ISBN-10: 0385344627

ISBN-13: 978-0385344623

Sites (recommended)

- <http://motionographer.com/>
- <http://www.digitaltutors.com/11/index.php>
- <http://www.gomediazine.com/>

Magazines

Computer Arts Magazine
Layers Magazine
Communication Arts (CA)

Schedules and information provided are subject to change.

ADVANCED DESIGN + ADVERTISING – MA 360

Prerequisite: MA 280 - Second 7 weeks (Must be taken with MA 320)

Credit Hours: 2

Spring 2015

03/04/2014 - 05/17/2014

T/TH 9:20-10:50

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T/TH 11-1, W 2-3

MediaArt HelpLine: 440-218-HELP (4357)*

Description: In this course students will explore various advanced topics in design including; publication design and advertising campaigns. Publication design will focus on the layout, design and production of multi-page documents. Examples of multi-page documents include; magazine, catalog, newsletter and brochure layouts. In the study of advertising, students will implement a project from initial concept through client presentation to production. Multiple means of commercial advertising are explored including; newspaper, magazine, broadcast and web integrated advertising campaigns. Students will experience the advertising agency team concept including creative direction, art direction, design, and copywriting. In addition, students will experience research, analysis, planning, and presentation.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

Publication design:

- A) Discover resources and design references as inspiration.
- B) Apply the principles and elements of design.
- C) Investigate available papers and surface textures.
- D) Design grids, layouts, and templates for multiple page publications.
- E) Examine a document for typographic, punctuation and grammatical errors.
- F) Demonstrate skills and techniques in the creation of multi-page publications.
- G) Investigate design concepts and solutions for multiple page publications.
- H) Identify and utilize appropriate multi-page design software applications.
- I) Create reader/printer pagination for publication.
- J) Explain different color models (CMYK, PMS).
- K) Create rough and comprehensive multi-page layouts and mockups.
- L) Apply advertising and marketing concepts.
- M) Apply verbal and written communication skills to classmates during class discussion, group projects and critiques.
- N) Demonstrate team skills including taking and giving constructive criticism, leading and/or following directions.

Advertising campaign:

- A) Demonstrate an awareness and critical appreciation of advertising for print, broadcast, retail, and web.
- B) Apply the principles and elements of design.
- C) Describe a Creative Brief model in the development of advertising strategic planning for print, broadcast, and web.
- D) Produce advertising campaign budgets for newspaper, magazine, broadcast and web.
- E) Work as an advertising team and experience the various individual tasks (art direction, design, photography, illustration, copywriter, etc.
- F) Analyze the consumer marketplace.
- G) Identify various consumer interests, and economic trends.
- H) Create a comprehensive advertising campaign, including newspaper, direct mail, magazine, broadcast and web.
- I) Apply verbal and written communication skills to classmates during class discussion, group projects and critiques.
- J) Demonstrate team skills including taking and giving constructive criticism, leading and/or following directions.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT.**

If a project is not turned-in, ZERO (0) points will be given. Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- 1) Concept/design (1-3 points)
- 2) Technical understanding (1-3 points)
- 3) Presentation/craft (1-5 points)
- 4) Meeting deadlines (1-5 points)
- 5) Participation (1-4 points)

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

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Handouts, Assignments, and Email list

Project sheets and handouts will be distributed in class or via the official class email list.

Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor's mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEKS 8-10

PUBLICATION DESIGN

- Multi-page documents
- Cover design
- Layout grids
- Production methods
- Client approvals

Assignments 1-3 (see below)

WEEKS 11 - 14

ADVERTISING CAMPAIGN

Advertising best practices

- Basic principles

Assignments 4-6 (see below)

Fundamentals of advertising campaigns

- Inspiration and industry trends
- Historical review of advertising and creative ad agencies
- Research and creative brainstorming

Advertising campaign components

- Creative copywriting
- Magazine advertising
- Outdoor advertising
- Specialty advertising
- Direct-mail
- Broadcast advertising
- Integrating various media into a unified campaign

Conceptualization, copywriting, media planning, design

- Advertising campaigns creative process
- Research and client relations
- Brainstorming and initial concept and design
- Media buying (broadcast, print, web)
- Internal evaluation and critique of campaigns
- Client presentation of ideas

Application of copywriting, design and production skills

- Strategic copywriting
- Graphic design
- Working with photographers, illustrators, etc.
- Establishing timelines and production schedules
- Selling creative ideas
- Broadcast advertising/ storyboarding
- Total campaign presentation to clients

Applied advertising campaign practices and assignments

- Design and production of a creative advertising campaign for a specific client and product

ASSIGNMENTS (Publication design)

- 1) **Design a 8-page corporate capabilities brochure**
- 2) **Design a cover, financial page and “story” spread for an annual report**
- 3) **Design a cover and two spreads for a product catalog**

ASSIGNMENTS (Advertising campaigns)

- 4) **Conceptualize and design an advertising campaign for a non-profit group (print ad, billboard, transit)**
- 5) **Design a series of web ads for a business service**
- 6) **Design and produce a 15 sec broadcast ad for a consumer product**

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- cd-rom or DVD discs to back-up work (required)

Texts (optional)

Advertising Creative: Strategy, Copy, and Design

Paperback: 368 pages

Publisher: Sage Publications, Inc; Second Edition (October 13, 2009)

ISBN-10: 1412974917

ISBN-13: 978-1412974912

Sites (recommended)

- <http://www.adweek.com>
- <http://adage.com/>
- <http://www.wk.com/>
- <http://www.publicis-usa.com/>
- <http://www.bbdo.com/>
- <http://www.ddb.com/>
- <http://www.ogilvy.com/>
- <http://www.jwt.com/>
- <http://adsoftheworld.com/>
- <http://www.mediabistro.com/agencyspy/>
- <http://allcreativeworld.com/advertising>
- <http://www.advertolog.com>

Magazines

Advertising Age Magazine

Ad Week Magazine

Communication Arts (CA)

Schedules and information provided are subject to change.

3D: MODELING + ANIMATION – MA 380

Prerequisite: BC 112 - Second 7 weeks (Must be taken with MA 350)

Credit Hours: 2

Fall 2014

Tue, Thu 2-3:30 PM (10/14 - 12/5/2014)

Classroom: MCC 275

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office Hrs: T-TH 11:00 - 1:00, W 2:00 - 3:00

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course concentrates on the fundamentals of 3D modeling and animation. Emphasis is on the basics of 3D modeling and keyframe animation of objects. As part of the modeling process, students will work with texture mapping, lighting, shadow and reflection. Animation basics covered in this course include; understanding keyframing, moving objects on a path and deformation of objects over time.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Work with x, y, and z axis in virtual space
- B) Distinguish the role(s) of a 3D artist in broadcast, web, and filmmaking.
- C) Demonstrate technical understanding of 3D modeling and animation techniques.
- D) Apply knowledge of typography and design principles to conceptualize and produce 3D graphics.
- E) Create a storyboard to effectively communicate the concept to a client or other members of a creative team.
- F) Create 3D space camera movements like pans, tracking, tilts and zooms.
- G) Apply time-based effects using key framing.
- H) Develop virtual lighting configurations.
- I) Design and execute an animated 3D graphics, such as a logo, title sequence, informational graphic, etc.

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS AND TESTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, ZERO (0) points will be given.** Unless approved prior to a project due date - late projects will **NOT** be accepted.

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project and Test Grade scale (Letter grade equivalent):

Points	Grade
18-20	A
16-17	B
14-15	C
12-13	D
5-11	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. **No text messaging. Receiving or sending personal email or inappropriate use of the Internet is prohibited.** Common courtesy to fellow students is expected at all times.

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Handouts, Assignments, and Email list

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Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor's mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

COURSE CONTENT (LECTURES)

WEEKS 1-2

Introduction to 3D modeling

- Terminology
- Historical overview of 3-D modeling
- Types of 3D modeling applications
- Job opportunities in 3D

Basic 3D modeling

- x, y, z space
- Types of Objects
 - (meshes, curves, surfaces, meta objects)

Modifiers

- UV, array, bevel, booleans, build, mask, mirror, skin

Basic 3D lighting

- Common types of lights
 - (point, directional, spot)

WEEK 3

Introduction to Rapid Prototyping

Assignment 1 (see below)

WEEK 4

Traditional milling and turning

- Tooling
- Material types

CNC milling

- .stl file creation and milling

WEEK 5

3D Printing (Additive manufacturing)

.stl file creation and printing

Material types

Assignment 2 (see below)

WEEK 6

Assignment 3 (see below)

WEEK 7

Motion Tracking

Rendering

Animation

Keyframes

Materials

Textures

ASSIGNMENTS

- 1) **Model a simple mechanical part (existing) – Autodesk Inventor Fusion**
- 2) **Model a future consumer product (conceptual)**
- 3) **Model a human face – Nevercenter Silo**

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- USB Flash drive at least 4GB (required) or Portable Hard Drive (optional)
- CD-ROM or DVD discs to back-up work (required)

Texts (recommended)

3D Animation Essentials

Paperback: 352 pages

Publisher: Wiley

ISBN: 978-1-1181-4748-1

BLENDER (software application)

Blender 3D Basics

Publisher: Packt Publishing (June 22, 2012)

ISBN-10: 1849516901

ISBN-13: 978-1849516907

<http://www.blender.org>

SILO (software application)

3D Modeling in Silo: The Official Guide

Paperback: 336 pages

Publisher: Focal Press; 1 edition (October 15, 2010)

ISBN-10: 0240814819

ISBN-13: 978-0240814810

<http://www.nevercenter.com/silo/?section=tutorials>

Sites (recommended)

- <http://motionographer.com/>
- <http://designertoday.com/Articles/6855/Six.Excellent.Tips.To.Learn.3D.Modeling.aspx>
- <http://www.webreference.com/3d/index.html>

Magazines

Computer Arts Magazine

Communication Arts (CA)

CGW (Computer Graphics World)

Schedules and information provided are subject to change.

DIGITAL VIDEO + CINEMA: PRE-PRODUCTION – MA 400

**DIGITAL VIDEO + CINEMA: PRE-PRODUCTION
MA 400 - SYLLABUS**

Associate Professor, Kurt Roscoe

Prerequisite: (BC 112 - First 7 weeks - Must be taken with MA 410)

Credit Hours: 2

Spring 2015

01/13/2015 03/02/2015

T/TH 2:00 – 3:30

Classroom: MCC 275/274/323

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T/TH 11-1, W 2-3.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: This course will introduce students to the pre production aspects of video and cinema. Topics included in this course are: scheduling/budgeting, working with talent, basic set construction, locations, safety training, etc. **Students will go into pre-production for their Minor and Major projects in MA 410. Please note:** Students are required to subscribe to an online supplement for the duration of this course. Additional fees are required.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Schedule digital video and cinema productions
- B) Budget digital video and cinema productions
- C) Apply basic knowledge of set construction
- D) Work with proper permits and releases
- E) Demonstrate an understanding of studio and location safety procedures
- F) Practice safety measures involving the use of video and cinema equipment
- G) Demonstrate an understanding of U.S. and international copyright laws

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, (0) points will be given.** Unless approved prior to a due date - late projects will **NOT** be accepted. TESTS WILL BE ISSUED A PERCENTAGE. Final Grade will consist of 1) percentage equivalent (Project Grade) and test percentage (Tests)

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project Grade scale (Letter grade equivalent):

Points	Grade
18-20	A (90-100)
16-17	B (80-89)
14-15	C (70-79)
12-13	D (60-69)
5-11	F (45-59)

Filmskills.com Test Grade scale (Letter grade equivalent):

Percentage	Grade
90-100	A
80-89	B
70-79	C
60-69	D
45-59	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. **No text messaging. Receiving or sending personal email or inappropriate use of the Internet is prohibited.** Common courtesy to fellow students is expected at all times.

Accessibility Statement

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TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- High speed (7200 rpm minimum) portable hard drive (1TB minimum) SSD or Thunderbolt preferred
- DVD discs to back-up work (required)

Texts (optional)

None

Sites (recommended)

- <http://nofilmschool.com>
- <http://www.theblackandblue.com/>
- <http://www.creativeplanetnetwork.com/>
- <http://dslrcinema.com/>

Magazines

American Cinematographer Magazine
Filmmaker Magazine
HD Video Pro Magazine

Schedules and information provided are subject to change.

DIGITAL VIDEO + CINEMA: PRODUCTION
(CAMERA/EQUIPMENT) – MA 410

**Digital Video + Cinema: Production (camera/equipment)
MA 410 SYLLABUS**

Associate Professor, Kurt Roscoe

Prerequisite: (BC 112 - First 7 weeks - Must be taken with MA 410)

Credit Hours: 2

Spring 2015

01/13/2015 03/02/2015

T/TH 2:00 – 3:30

Classroom: MCC 275/274/323

e-mail: roscoe@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T/TH 11-1, W 2-3.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: In this course students will gain hands-on experience in digital video and cinema production. Emphasis is on learning to use cameras and associated video/cinema equipment. In addition, students will also learn cinematography techniques, lighting, grip, and rigging equipment. **Students will go into production for their Minor and Major projects in MA 410. Please note:** Students are required to subscribe to an online supplement for the duration of this course. Additional fees are required.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Operate a light meter
- B) Use appropriate lenses for a given situation
- C) Demonstrate camera manual controls
- D) Demonstrate an understanding of zone systems
- E) Properly set up a green screen
- F) Show different ways to light a scene
- G) Demonstrate lighting differences and limitations between studio and location
- H) Properly use a wide variety of grip equipment and rigging for video and filmmaking
- I) Identify the various types of lighting equipment and apply to appropriate situation
- J) Properly operate advanced filmmaking motion control equipment
- K) Properly operate various still and video cameras
- L) Demonstrate use of camera rigs and cages

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week’s lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students’ responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, (0) points will be given.** Unless approved prior to a due date - late projects will **NOT** be accepted. TESTS WILL BE ISSUED A PERCENTAGE. Final Grade will consist of 1) percentage equivalent (Project Grade) and test percentage (Tests).

Project Grading criteria (Points):

- 1) Concept/design (1-3 points)
- 2) Technical understanding (1-3 points)
- 3) Presentation/craft (1-5 points)
- 4) Meeting deadlines (1-5 points)
- 5) Participation (1-4 points)

Project Grade scale (Letter grade equivalent):

Points	Grade
18-20	A (90-100)
16-17	B (80-89)
14-15	C (70-79)
12-13	D (60-69)
5-11	F (45-59)

Filmskills.com Test Grade scale (Letter grade equivalent):

Percentage	Grade
90-100	A
80-89	B
70-79	C
60-69	D
45-59	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

Classroom etiquette: No food or drink is allowed in the classroom. No cell phone use. **No text messaging. Receiving or sending personal email or inappropriate use of the internet is prohibited.** Common courtesy to fellow students is expected at all times.

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Withdrawing from a course: Please refer to "Withdrawal From a Class" in College Catalog.

Handouts, Assignments, and Email list

Project sheets and handouts will be distributed in class or via the official class email list.

Unless otherwise stated, all Projects must be ready at the start of class the day they are due. Projects, tests, etc. cannot be submitted via email, left in the professor's mailbox, or left the class folder without prior arrangement with the professor.

Reading Assignments

Reading and video review (filmskills.com) assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- High speed (7200 rpm minimum) portable hard drive (1TB minimum) SSD or Thunderbolt preferred
- DVD discs to back-up work (required)

Texts (optional)

Basics Film-Making 01: Producing

eText: ISBN-10 2-940439-58-3, ISBN-13 978-2-940439-58-4

Print: ISBN-10 2-940373-57-4, ISBN-13 978-2-940373-57-4

Author(s): Charlotte Worthington

Publisher: AVA Publishing

Copyright year: © 2008 Pages: 176

Filmmaking: Direct Your Movie from Script to Screen Using Proven Hollywood Techniques

Paperback: 536 pages

Publisher: Focal Press; 1 edition (December 15, 2010)

ISBN-10: 0240817001

ISBN-13: 978-0240817002

Texts (optional)

DSLR Cinema: Crafting the Film Look with Video

Paperback: 320 pages

Publisher: Focal Press; 1 edition (November 1, 2010)

ISBN-10: 0240815513

ISBN-13: 978-0240815510

Cinematography: Theory and Practice, Second Edition: Image Making for Cinematographers and Directors

Paperback: 384 pages

Publisher: Focal Press; 2 edition (August 1, 2011)

ISBN-10: 0240812093

ISBN-13: 978-0240812090

Course supplement

Students will be required to subscribe to **Filmskills.com** for the duration of this course

Sites (recommended)

- <http://nofilmschool.com>
- <http://www.theblackandblue.com/>
- <http://tv.adobe.com> (need to create a free account)
- <http://www.creativeplanetnetwork.com/>
- <http://dslrcinema.com/>
- <http://www.scriptologist.com/>
- <http://colorshemadesigner.com/>

Magazines

American Cinematographer Magazine

Filmmaker Magazine

Schedules and information provided are subject to change.

DIGITAL VIDEO + CINEMA: PRODUCTION
(DIRECTING/CINEMATOGRAPHY) – MA 420

**Digital Video + Cinema: Production (directing/cinematography)
MA 420 – SYLLABUS**

Associate Professor, Kurt Roscoe

Prerequisite: (MA 410 - First 7 weeks - Must be taken with MA 440)

Credit Hours: 2

Spring 2015

03/17/2015 - 05/01/2015

T/TH 2:00 – 3:30

Classroom: MCC 275/274/323

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T/TH 11-1, W 2-3.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: Focus on directing and technical aspects of digital video and filmmaking. Students will learn how to tell the art of storytelling through directing and cinematography procedures and techniques. **Students will continue production for their Minor and Major projects.**

Please note: Students are required to subscribe to an online supplement for the duration of this course. Additional fees are required.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- A) Organize and execute a digital video or filmmaking project
- B) Develop a complete storyline from beginning to end
- C) Conceptualize and pre-visualize a story through storyboards
- D) Create a shot list
- E) Block actors in a scene
- F) Compose a scene
- G) Frame people and objects
- H) Apply intermediate and advanced shooting techniques
- I) Demonstrate an understanding of depth of field and relationship with rack focus
- J) Properly light a scene
- K) Demonstrate framing a scene
- L) Properly set up a green screen
- M) Explain pan, zoom and dolly

ASSESSMENT METHODS

Grades are based on individual and/or group projects. Grade (Point) criteria are evaluated by five major factors: Concept/design, technical understanding, presentation/craft, meeting deadlines, and class participation (this includes critiques, class discussion, meetings with the professor, cooperation with group projects). In addition, there is **one formal test** utilizing the grade scale below. **It should be noted, that because of the technical understanding required in this course, each week's lectures are cumulative and continuously build a technical skill-set required to have a throughout understanding.** Therefore, it is very important that students attend ALL classes. If a class is missed, it is the students' responsibility to catch-up by requesting a review mini-session of a missed class after major lectures (time permitting). Also, all reading assignments should be read by the start of the next scheduled class.

Grading policy: Points will be issued for all PROJECTS. **There are a total of 20 possible points for each PROJECT. If a project is not turned-in, (0) points will be given.** Unless approved prior to a due date - late projects will **NOT** be accepted. TESTS WILL BE ISSUED A PERCENTAGE. Final Grade will consist of 1) percentage equivalent (Project Grade) and test percentage (Tests).

Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project Grade scale (Letter grade equivalent):

Points	Grade
18-20	A (90-100)
16-17	B (80-89)
14-15	C (70-79)
12-13	D (60-69)
5-11	F (45-59)

Filmskills.com Test Grade scale (Letter grade equivalent):

Percentage	Grade
90-100	A
80-89	B
70-79	C
60-69	D
45-59	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

Tardiness: Students are required to be on time for the start of class. The combination of (3) three occurrences of being late to class or early departure are subject to the final grade being lowered one (1) letter grade.

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Reading Assignments

Reading assignments are VERY IMPORTANT and provide necessary review and additional understanding of technical information. Evidence of not having read will result in less than a full understanding and could impact your grade.

TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- High speed (7200 rpm minimum) portable hard drive (1TB minimum)
- SSD or Thunderbolt preferred
- DVD discs to back-up work (required)

Texts (optional)

Filmmaking: Direct Your Movie from Script to Screen Using Proven Hollywood Techniques

Paperback: 536 pages

Publisher: Focal Press; 1 edition (December 15, 2010)

ISBN-10: 0240817001

ISBN-13: 978-0240817002

Cinematography: Theory and Practice, Second Edition: Image Making for Cinematographers and Directors

Paperback: 384 pages

Publisher: Focal Press; 2 edition (August 1, 2011)

ISBN-10: 0240812093

ISBN-13: 978-0240812090

Texts (optional)

The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition

Paperback: 208 pages

Publisher: Focal Press; 1 edition (September 15, 2010)

ISBN-10: 0240812174

ISBN-13: 978-0240812175

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Course supplement

Students will be required to subscribe to *Filmskills.com* for the duration of this course

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- <http://tv.adobe.com> (need to create a free account)
- <http://www.creativeplanetnetwork.com/>
- <http://dslrcinema.com/>
- <http://www.scriptologist.com/>
- <http://colorshemadesigner.com/>

Magazines

American Cinematographer Magazine

Filmmaker Magazine

HD Video Pro Magazine

Schedules and information provided are subject to change.

DIGITAL VIDEO + CINEMA: POST-PRODUCTION
(EDITING) – MA 440

Prerequisite: (MA 410 - First 7 weeks - Must be taken with MA 440)

Credit Hours: 2

Spring 2015

03/17/2015 - 05/01/2015

T/TH 2:00 – 3:30

Classroom: MCC 275/274/323

e-mail: roscoekr@westminster.edu

Office Phone: 7237

Office: McKelvey MCC 272

Office Hrs: T/TH 11-1, W 2-3.

MediaArt HelpLine: 440-218-HELP (4357)*

Description: Students will learn to edit single and multiple video and audio sources. Techniques such as transitions, titles and multi-camera edits are explored along with synchronization of video and audio tracks. In addition, distribution of finished video and cinema video will be examined. **Please note:** Students are required to subscribe to an online supplement for the duration of this course. Additional fees are required.

Course outcomes/objectives:

Upon satisfactory completion of this course, students that regularly attend this course, participate in critiques, in-class discussions and seek additional assistance from the professor if needed, will be able to perform the following outcomes and supporting objectives.

At the end of this course the student will be able to:

- 1) Properly manage project files and project workflow.
- 2) Color correct and enhance video and cinema projects.
- 3) Demonstrate the fundamental concepts of editing.
- 4) Utilize non-linear editing software such as Apple Final Cut and Adobe Premiere.
- 5) Manage footage from various sources.
- 6) Properly compress video and cinema files.
- 7) Select an appropriate distribution channel for the video/film.
- 8) Describe popular “stock” video options.
- 9) Integrate external graphics and effects files.

ASSESSMENT METHODS

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Project Grading criteria (Points):

- | | |
|----------------------------|--------------|
| 1) Concept/design | (1-3 points) |
| 2) Technical understanding | (1-3 points) |
| 3) Presentation/craft | (1-5 points) |
| 4) Meeting deadlines | (1-5 points) |
| 5) Participation | (1-4 points) |

Project Grade scale (Letter grade equivalent):

Points	Grade
18-20	A (90-100)
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Filmskills.com Test Grade scale (Letter grade equivalent):

Percentage	Grade
90-100	A
80-89	B
70-79	C
60-69	D
45-59	F

Attendance: Students are required to attend all regularly scheduled classes. Students are allowed a total of three (3) excused or unexcused absences for the semester. The final grade is subject to being lowered one (1) letter grade for every absence after the 3rd absence. If the student is absent when an assignment is due, the project must be turned-in the next scheduled class meeting.

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TOOLS, MATERIALS, TEXTBOOKS & REFERENCE

Storage

- High speed (7200 rpm minimum) portable hard drive (1TB minimum)
- SSD or Thunderbolt preferred
- DVD discs to back-up work (required)

Texts (optional)

Filmmaking: Direct Your Movie from Script to Screen Using Proven Hollywood Techniques

Paperback: 536 pages

Publisher: Focal Press; 1 edition (December 15, 2010)

ISBN-10: 0240817001

ISBN-13: 978-0240817002

Final Cut Pro X: Visual QuickStart Guide (Visual QuickStart Guides)

Paperback: 528 pages

Publisher: Peachpit Press; 1 edition (November 11, 2011)

Language: English

ISBN-10: 0321774663

ISBN-13: 978-0321774668

Course supplement

Students will be require to subscribe to Filmskills.com for the duration of this course

Sites (recommended)

- <http://nofilmschool.com>
- <http://www.theblackandblue.com/>
- <http://tv.adobe.com> (need to create a free account)
- <http://www.creativeplanetnetwork.com/>
- <http://dslrcinema.com/>
- <http://www.scriptologist.com/>
- <http://colorschemedesigner.com/>

Schedules and information provided are subject to change.

Project #1 (Indy)

Project:

Social issue awareness campaign

Description:

Create an awareness campaign for a social issue. The campaign must consist of a web banner ad, magazine ad and window poster. The campaign must demonstrate a strong and convincing argument for a social issue.

Examples of social issues:

Racism

Women's Rights

Fraud

Drug and Alcohol Abuse Issues/Addiction

Gay Rights

Pro-Life or Pro-Choice

Liberal vs. Conservative

The Poor

Homeless

Marijuana Legalization

Contraceptive Use

Health Insurance Issues

Obesity in Children

Suicide Rates

Private or Public Education

Immigration

Specification references:

<https://support.google.com/adSense/answer/2953032?hl=en> (web ads)

<http://www.condenast.com/brands>

MAGAZINE AD SPECS

Full Page

8" x 10 7/8"

2/3 Vertical

4 1/2" x 10 3/8"

1/2 Vertical

3 3/8" x 10 3/8"

1/2 Horizontal

7 1/2" x 4 7/8"

Application:

Adobe InDesign

WEB AD SPECS

336p X 280p

160p X 600p

728p X 90p

WINDOW POSTER SPECS

12" X 18"

Project #1 (Indy)

PLEASE NOTE: This project is divided into TWO parts. Part 1 (engineering) must be APPROVED prior to moving onto Part 2. Final completion of this project consists of a flat dieline and 3D physical mock-up. Both printed in full-color.

Project:

Package engineering

PART 1 (blister pack and card - ENGINEERING ONLY, no graphics)

Description:

With the provided object - engineer a packaging solution. The solution does NOT include graphics. The solution must "contain" the object and present the object through a "blister pack".

Size:

Blister - no larger than 3" x 3"

Card - unlimited

Design process:

- 1) PENCIL sketches (rough) of THREE (3) options. Sketches will represent product positioning each concept
- 2) Rough scale drawing created in Adobe Illustrator
- 3) Finish dieline created in Adobe Illustrator
- 4) Physical 3-D mockup fully assembled

Application:

Adobe Illustrator or Photoshop

PART 2 (blister pack and card - GRAPHICS)

Description:

With the provided object - design a blister pack "card". The solution includes graphics applied to the "card". The solution includes both the card and blister assembled as one final package. The graphics must include original illustration or photography. All packaging must include standard packaging information (ingredients, weight, etc.)

Design process:

- 1) PENCIL sketches (rough) of THREE (3) options.
- 2) Finish dieline created in Adobe Illustrator
- 3) Physical 3-D mockup fully assembled

Application:

Adobe Illustrator or Photoshop

Final Presentation deliverable:

- 1) Full physical mock-up COMPLETE with graphics
- 2) Flat dieline with graphics

DUE DATE: 1/27/2015 - beginning of class

Be prepared to work on projects outside of regularly scheduled class meeting times.

Project #2 (Indy)

Project:

Label (series of three)

Description:

Design a series of three (3) full-color labels (front and back-complete). The labels should utilize typography photography or illustration. All packaging must include standard packaging information (ingredients, weight, etc.)

The series can contain a combination of cans or jars. Examples include the following:

- Pasta sauce
- Vegetables
- Fruit
- Wine/Beer

Design process:

- 1) Thumbnail PENCIL sketches (rough) of each concept- indicate product brand, product name, placement of content net weight, etc., Illustration
- 2) Present refined layouts
- 3) Present final design (critique)

Use provided template (LABELJar-CanTemplate.ai)

Mount on existing container (bottles, cans, etc.)

Application:

Adobe Illustrator

Final Presentation deliverable:

Flat layout using provided AI Template.

DUE DATE: _____ - beginning of class

Be prepared to work on projects outside of regularly scheduled class meeting times.

Project: #3 Box or carton (group)

Project:

Box, carton or pouch design that includes a window showing dry goods.

Description:

Each group will design a series of two (2) containers for dry goods (i.e. coffee, nuts, cereal, pasta, pet food, etc.) The containers can be a box/carton bag, pouch, or similar container. Use of unique material is highly encouraged. All packaging must include standard packaging information (ingredients, weight, etc.) Rational must clearly justify size, type of package chosen.

Size:

Variable

Individual responsibilities: As a group, individual responsibilities MUST be clearly established and agreed upon prior to beginning the project.

Applications:

Adobe Illustrator, Photoshop

Final Presentation deliverable:

1) Full physical mock-up COMPLETE with graphics

DUE DATE: 3/2/2015 - beginning of class

Be prepared to work on projects outside of regularly scheduled class meeting times.

Project #1 (Indy)

Project:

Ad series and creative brief

Description:

CREATIVE BRIEF - Draft and prepare a creative brief for the ad series. Include the following nine criteria:

- 1) Background
- 2) Objectives
- 3) Target audience
- 4) Audience reaction
- 5) Proposition
- 6) Support
- 7) Voice (Tone)
- 8) Media (Requirements)
- 9) Mandatories

Description:

AD SERIES - Conceptualize and design a series of ads for an existing business, corporation or organization. The series should consist of at least three (4) separate ads. Ad design should vary but the series **MUST** work together as a family.

Please create an ad for one each of the following media:

- Magazine (full page)
- Web site banner (horizontal or vertical)
- Billboard
- Bus shelter

DUE DATE: _____ ***- beginning of class***

Be prepared to work on projects outside of regularly scheduled class meeting times.

Project #1 (Indy)

Signage (typography or handwritten) Photography

Description of project

Photograph a series of signs. The signs should establish a “theme”. EXAMPLE: supermarket signs, road signs, neon signs, old, new, etc. Try to shoot from different angles, distance, etc. to give variety to your shots.

Evaluation process

Step 1) Select 12 of your favorite shots

Step 2) Instructor provides input before going to Step Three

Step 3) Crop to either 5” x 7” portrait or 7” x 5” landscape (all the same)

Step 4) Make final selection

Step 5) Center the photo and printout on 8.5” x 11” copy paper for critique

What to turn-in

A series of six (6) photos of different but “thematic” signs. Each photo must be centered on a single sheet of 11” x 8.5” copy paper. Ready for critique.

Due date

Beginning of class; Two weeks from start of project.

Project #2 (partner) Portrait Photography

Description: Series of portrait photographs that accentuate your subjects personality.

Instructions: Photograph your partner. Create an original, stylized self portrait. Props can be used but the focus must be on the person. The final presentation should include three (3) different views, angle, poses (frontal, side, 3/4, low / high perspective, close-up, etc.

Tip: *Unique crop can help*

Size: 5" X 7" centered on 8.5 x 11 paper

Color: Full

Presentation: Final presentation for critique, must be color output.

Applications used: Adobe Photoshop

Objective: Emphasis will be on creativity.

Additional equipment needed: Digital camera, tripod if available

Due Date: One week from introduction of the project.

Project #3 (Indy) Shadow Photography

Description of project

Photograph different shadows you might find indoors or outdoors. The shadows can be cast from natural or artificial light. The shadows can occur naturally or can be “manufactured”.

Evaluation process

Step 1) Shoot at least 24-36 photos

Step 2) Select 12 of your favorite shots

Step 3) Instructor provides input before going to Step four

Step 4) Crop to either 5” x 7” portrait or 7” x 5” landscape

Step 5) Make final selection

Step 6) Center the photo and printout on 8.5” x 11” photo or 11” x 8.5” photo paper for critique

PLEASE NOTE: NO TWO PHOTOS CAN BE OF THE SAME OBJECT BUT CAN BE OF SIMILAR SUBJECTS.

What to turn-in

A series of six (6) photos of different shadows. Each photo must be centered on a single sheet of 11” x 8.5” photo paper. Ready for critique.

Due date

Beginning of class; Two weeks from start of project.

Project #3 (group)

30-second product or service broadcast advertisement

Description: Students will be divided into groups. The groups are asked to select an existing product or service and create a **new** advertising direction. Students will write and produce the advertisement. This project combines collaboration, writing and production skills.

Project components include:

- 1) Write a creative brief (200 words min.). The brief should include:
 - a) general concept
 - b) target audience
 - c) advertising goals
 - d) brand positioning

EACH MEMBER OF THE GROUP WILL WRITE THEIR OWN BRIEF

- 2) Develop and write a voice-over or narration script. The script should include:
 - a) overview of tone, type of voice, etc. (200 words min.)
 - b) outline of video/audio

The deliverable is the finished advertisement that will be presented to the class in the form of an oral presentation concluding with a preview of the advertisement.

Method of production:

The use of still photography or video can be used. Photos should be animated in some way. Examples could include; transitions, stop motion, etc.

Software:

Adobe Photoshop, Adobe Premiere or Apple iMovie.

Project #4 (Indy)

Macro Photography

Description of project

Using the list below, select (6) six subjects. Shoot macro photographs of each.

Flowers Toys Fruit or Vegetables Currency or coins Materials or surfaces

Nature Tools Electronics Human body Office supplies

What to turn-in

A series of six (6) macro photos. Each photo must be centered on a single sheet of 11" x 8.5" photo paper.
Ready for critique.

Due date

Beginning of class; Two weeks from start of project.

Project #5 (Group)

Altered Reality

Instructions: Beginning with a base landscape photo acquired from the web, **significantly** alter its content. Options include addition of people, animals, machinery, buildings, etc. The goal is to keep the landscape looking as realistic and convincing as possible.

Size: 17" x 11"

Color: Full

Presentation: Final presentation for critique, must be color output.

Applications used: Adobe Photoshop

Primary technique(s) used: Selections, Layers

Objective: Emphasis will be on creativity and technical execution.

Special notes: Consistent color, lighting and shadows are key components to a successful composition.

Due Date: Two weeks from introduction of the project.

Project #6 (Indy)

Likeness photography

Description of project

Identify pairs of objects that are of similar likeness in shape. Photograph each and assemble next to each other. Six (6) pairs are required for critique.

What to turn-in

A series of six (6) pairs of likenesses. Printout on 8.5 x 11 or 11 x 8.5.
Ready for critique.

Due date

Beginning of class; Two weeks from start of project.

Likeness #1	Likeness #2
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Project #7 (Indy) Panoramic Photo

Description: Panoramic landscape

Instructions: Beginning with the “panoramic landscapes” provided, blend together two (2) landscape scenes using three (3) photos each.

Size: 30” in length

Color: Full

Presentation: Final presentation for critique, must be color output. 1/2” border on all sides.

Applications used: Adobe Photoshop

Objective: Emphasis will be on creativity and seamless integration of all photos

Due Date: One week from introduction of the project.

Project #8 (Indy)

HDR photography

Assignment

Write a short essay explaining HDR photography. In your own words the best you can explain the process and the expected results.

Length

200 + words

Source reference

Site at least 3 sources

Examples

Provide 3-6 examples of HDR photography

Due

One week from today. Beginning of class.

What to hand in

Printout of paper, examples

A short introduction can be found in the course text (Digital SLR Photography in easy steps) page 106.

Project #9 (Indy or partner)

Identity change

Instructions: Working with a partner shoot photos of each other. Digitally enhance your photo or partners photo with the liquify filter. Three different versions are required.

Size: 8.5" X 11" (each version printed out seperately)

Color: Full

Presentation: Final presentation for critique, must be color output. 2" border on all sides. Three seperate 8.5" x 11" sheets.

Applications used: Adobe Photoshop

Objective: Emphasis will be on creativity

Due Date: One week from introduction of the project.

Project: Cluster Project

Instructions: In addition to MA 306 coursework/projects, students registered in the BC 112 and MA 306 Cluster course must also complete ONE (1) of the two projects listed below as the MA 306 Cluster Project. In addition, there is a BC 112 project and the "Cluster Project Analysis" paper (see requirements by Mr. Weaver).

Project: Stop Motion animation short (series of photographic stills).

Project Description:

Determine a subject and produce a 2-3 minute photographic animation sequence utilizing the stop motion technique. All photography and music must be original.

Project Pre-approval: The concept for the project MUST be approved PRIOR to beginning the project. A written (verbal) storyboard is required.

Equipment needed: Digital camera, tripod, lighting

Software: Adobe Premiere, iMovie or Final Cut

Deliverable (what to turn-in):

Final sequence must be created in Adobe Premiere and output as a video.

OR

OPTION B

Project: Film Teaser

Project Description:

Create a 90 - 120 sec. "teaser" for the Digital Movie being produced in BC 112. No video or screen captures can be used in the creation of the teaser. Content must consist of original photography and text. Music must be original.

Project Pre-approval: The concept for the project MUST be approved PRIOR to beginning the project. A written (verbal) storyboard is required.

Equipment needed: Digital camera, tripod, lighting

Software: Adobe Premiere, iMovie or Final Cut

Deliverable (what to turn-in):

Final sequence must be created in Adobe Premier and output as a video.

***MA 306 PROJECT DEADLINE: Noon Tuesday, April 12, 2011
(on CD, hand delivered to my office TC 302)***

TEST

Digital Photography Terms (test review)

APERTURE

The adjustable opening in a camera lens used to control the amount of light reaching the image sensor or photographic film. The size of this hole is called the f-stop.

Small f-stop numbers represent a large aperture, Big numbers - small aperture.

DEPTH OF FIELD

The distance between the farthest and nearest points which are in focus. "Depth-of-field" can also be used to describe the zone of acceptable sharpness before and behind a given focused subject. DOF varies according to numerous factors such as lens focal length, aperture, shooting distance, etc.

EXPOSURE

The amount of light that reaches film or the combination of f-stop and shutter speed that controls the amount of light. Also used to describe an exposed piece of image sensor or photographic film.

FOCAL LENGTH

The distance from the optical center of the lens to the image sensor or photographic film. when the lens is focused on infinity, usually expressed in millimeters.

HDR

The process of combining several different exposures as a composite image

ISO

An acronym for the International Standards Organisation. Used to designate speed ratings of film on a logarithmic scale. Digital cameras use the same rating system to denote the camera sensor's sensitivity to light. The higher the ISO number (100, 200, 400, etc.) the more sensitive to light the camera becomes. A downside to this is that as ISO speed climbs, image quality drops and noise forms.

LCD SMUDGE

Where oil from your nose smears the LCD of your camera.

SHUTTER SPEED

The length of time the shutter opens to let light pass through the lens to the focal plane.

WHITE BALANCE

White balance refers to the ability to adjust colors based on white as a reference color to give as true a white as possible; in the process, all the other colors are also corrected.

Auto WB (AWB): the camera determines and selects the correct color temperature for white.

JPEG

A type of lossy file format. It was established by the Joint Photographic Experts Group. It is the most common file format used in digital photography. When the image is saved, the camera strips out data (parts of the photo) that the human eye probably won't notice.

Project #3 (Indy)

Description: 30 second product or service broadcast advertisement that will include original photography and writing (voice over or narration).

Instructions: Select an existing product or service. Write a Creative Brief, write the voice over or narration and formally present to the class.

Writing assignment:

Write a creative brief of your concept for the advertisement and include the following:

- a) Detailed description of product or service being marketed
- b) Rational for your creative direction (target audience, sales goals, distinction from competition)
- c) Detailed marketing direction (i.e. increase sales, new product introduction, update product image, create awareness, etc.)
- d) Write the voice over or narration for the advertisement

Oral presentation:

- a) Photograph the product or service
- b) Assemble photographs and voice over/narration

Applications used: Adobe Photoshop, Premiere, Powerpoint

Equipment needed: Camera, tripod, lighting, voice recorder

Skills developed: Concept development, writing and production

Due Date: Two weeks from introduction of the project.

Project #3 (group)

Writing assignment changes

I have used this assignment in the past, but have not included the Creative Brief. The addition of the Creative Brief is intended to encourage and develop a broader understanding of the goals of the advertising concept, improve collaboration, writing and communication skills. Specifically, each member of the pre-determined groups will produce their own creative brief draft. I will review the briefs, then based on instructor feedback will write a single Creative Brief for the group. It is hoped that through the students independent drafts and the final writing that a better overall understanding of the concept will result.