

PLAYBILL®

FOLEY THEATRE



An Electronic Manifesto

by Trish Foley

I am a Media Artist.

I am the social conscience and my voice is my artwork.

My faith lies in Humanity.

When I listen, I listen to everyone.

When I speak, I speak to everyone.

I practice honest, open communication and accept full responsibility for myself and my actions.

I promote learning, tolerance, structure, and social involvement.

I am a role player.

I challenge oppression.

I am committed to my artwork, my family, and building a stronger community.

My artwork contains stories that communicate to the largest and most diverse audience.

It exposes relationships between my experiences, others, and the universe.

It evokes thought, emotion, and viewer participation.

My choice medium is Electronic Media because it translates human experience into a new form of consciousness.

This new consciousness reflects our socially constructed realities creating an ever evolving set of truths.

Electronic Media and my new consciousness transcends time and space defined by the world in which I live.

They promote changes in HOW I believe not WHAT I believe.

There is a revolution taking place within my mind.

It allows me to incorporate the whole of humankind within me and transform myself into information.

I am the message.

The message will prevail.

My future depends upon my reclaiming responsibility for myself and Humanity while supporting technological, communication, and information progress.

I must accept our world of multiple truths.

I must not forget that I am human.

Humanity will prevail.

MASTER SYLLABUS

Course Name : **UNDERSTANDING MEDIA**

Course Number : **VISH 110**

Lecture Hours: 2

Lab Hours: 2

Credit Hours: 3

I. Course Description

This media literacy course will focus on how after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned. Are we rapidly approaching the final phase of the extensions of man - the technological simulation of consciousness as Marshall McLuhan predicts? Will the creative process of knowing be collectively and corporately extended to the whole of human society, much as we have already extended our senses and our nerves by the various media? Students will decide whether the extension of consciousness, so long sought by advertisers for specific products, will be "a good thing". There is little possibility of answering such questions about the extensions of man without considering all of them together. Any extension, whether of skin, hand, or foot, affects the whole psychic and social complex. Students will finally discuss and establish their own point of view as to how this theoretical extension of consciousness through media will affect their use of it as a Graphic or Digital Media Designer.

II. Course Objectives

A. What students will know about different media:

1. That media messages have economic, political, social, and aesthetic purposes (e.g., to make money, to gain power or authority over others, to present ideas about how people should think or behave, to experiment with different kinds of symbolic forms or ideas)
2. How different media (e.g., documentaries, current affairs programs, web pages) are structured to present a particular subject or point of view
3. The elements involved in the construction of media messages and products (e.g., the significance of all parts of a visual text, such as how a title might tie in with main characters or themes)
4. The production elements (i.e., rhetorical elements) that contribute to the effectiveness of a specific medium (e.g., the way black-and-white footage implies documented truth; the way set design suggests aspects of a character's socio-cultural context; effectiveness of packaging for similar products and their appeal to purchasers)
5. The influence of media ownership and control (e.g., concentration of power and influence with a few companies; diversification of media corporations into other industries; the commercial nature of media; influence of origins on a media message or product)
6. The influence of different factors in the construction of different media (e.g., media owners, sponsors of specific programs, codes governing advertising aimed at children, copyright laws) on media production, distribution, and advertising (e.g., whether a program is scheduled late at night or at peak times, whether a film is released in theaters or only on video)

7. The different aspects of advertising in media (e.g., advertising intertwined with media content, such as advertising copy presented in the form of news stories or the close association of feature articles with surrounding advertisements; the influence of advertising on virtually every aspect of the media, such as the structure of newspapers; advertisers as a pressure group; sponsorship as a form of advertising; ambiance in media that is sympathetic to advertising, such as lifestyles portrayed on television)
8. The extent to which audience influences media production (e.g., selection of audiences on the basis of their importance to advertisers or media institutions; production of programs with high audience ratings and low production costs, such as game shows; how media producers determine or predict the nature of audiences)
9. The relationship between media and the production and marketing of related products (e.g., how and why books are reissued in conjunction with film releases; how the target audience for a film determines the range of products marketed and this marketing in turn helps shape the film)
10. The influence of media on society as a whole (e.g., influence in shaping various governmental, social, and cultural norms; influence on the democratic process; influence on beliefs, lifestyles, and understanding of relationships and culture; how it shapes viewer's perceptions of reality; the various consequences in society of ideas and images in media)
11. The legal and ethical responsibilities involved in media use (e.g., censorship; copyright laws; FCC regulations; protection of the rights of authors and media owners; standards for quality programming; regulations for broadcast repeats; forms of media self-control; governmental, social, and cultural agencies that regulate media content and products)
The role of the media in addressing social and cultural issues (e.g., creating or promoting causes: U.N. military action, election of political parties; use of media to achieve governmental, societal, and cultural goals.

B. How students will be able to demonstrate that they can effectively interpret different media:

1. Use a range of strategies to interpret visual media (e.g., draw conclusions, make generalizations, synthesize materials viewed, refer to images or information in visual media to support point of view, deconstruct media to determine the underlying biases and decode the subtext)
2. Use a variety of criteria (e.g., clarity, accuracy, effectiveness, bias, relevance of facts) to evaluate informational media (e.g., web sites, documentaries, advertisements, news programs)
3. Identify the conventions of visual media genres (e.g., a talk show contains an opening monologue, humorous discussion between host and a sidekick, guest interview, interaction with the audience, and special performances; news programs present the events of the day as stories with setting, character, conflict, and resolution)
4. Analyze and explain how the rules and expectations governing media genres can be manipulated for particular effects or purposes (e.g., combining or altering conventions of different genres, such as presenting news as entertainment; blurring of genres, such as drama-documentaries)
5. Use strategies to analyze stereotypes in visual media (e.g., recognize stereotypes that serve the interests of some groups in society at the expense of others; identify techniques used in visual media that perpetuate stereotypes)

6. Interpret and make connections between context and values projected by visual media (e.g., the implication in television science programs that science is progressive and helps solve problems; influence of changing societal values on media products; political context, such as conflicts between loyalty and betrayal in *High Noon*, made in American during the McCarthy period; cultural values suggested by omissions from visual media, such as soap operas featuring only materially advantaged people)
7. Explain how images and sound convey messages in visual media (e.g., special effects, camera angles, symbols, color, line, texture, shape, headlines, photographs, reaction shots, sequencing of images, sound effects, music, dialogue, narrative, lighting)
8. Interpret and evaluate effects of style and language choice in visual media (e.g., use of long-shots to signify both real and metaphoric isolation; rapid editing in a television commercial; juxtaposition of text and color in a billboard; words in headlines intended to attract attention)
9. Interpret how literary forms can be represented in visual narratives (e.g., allegory, parable, analogy, satire, narrative style, characterization, irony)
10. Identify, analyze, and critique a variety of techniques used in advertising (e.g., portrayals of happy families and exotic places; celebrity endorsement; use of humor; emphasis on value and reliability; sex appeal; science and statistics; appeal to fears and insecurities)
11. Demonstrate an understanding of how editing shapes meaning in visual media (e.g., omission of alternative perspectives; filtered or implied viewpoints; emphasis of specific ideas, images, or information in order to serve particular interests; the careful construction of seemingly straightforward texts)
12. Interpret and explain the effects of visual media on audiences with different backgrounds (e.g., age, nationality, gender, class, belief system)

III. Course Topics

Part I:

- The Medium is the Message
- Media Hot and Cold
- Reversal of the Overheated Medium
- The Gadget Lover: Narcissus as Narcosis
- Hybrid Energy: *Les Liaisons Dangereuses*
- Media as Translators
- Challenge and Collapse: The Nemesis of Creativity

Part II:

- The Spoken Word: Flower of Evil?
- The Written Word: An eye for an Ear
- Roads and Paper Routes
- Number: Profile of the Crowd
- Clothing: Our Extended Skin
- Housing: New Look and New Outlook
- Money: The Poor Man's Credit Card
- Clocks: The Scent of Time
- The Print: How to dig it
- Comics: MAD Vestibule to TV
- The Printed Word: Architect of Nationalism
- Wheel, Bicycle, and Airplane
- The Photograph: The Brothel-without-Walls
- Press: Government by News Leak
- Motorcar: The Mechanical Bride

- Ads: Keeping Upset with the Joneses
- Games: The Extensions of Man
- Telegraph: The Social Hormone
- The Typewriter: Into the Age of the Iron Whim
- The Telephone: Sounding Brass or Tinkling Symbol?
- The Phonograph: The Toy that Shrank the National Chest
- Movies: The Reel World
- Radio: The Tribal Drum
- Television: The Timid Giant
- Weapons: War of the Icons
- Automation: Learning a Living

IV. Laboratories

Laboratory work is woven within the class structure and is performed in the Labs and Studio in the Applied Arts Building on campus.

V. Text

Required: *Understanding Media: The Extensions of Man*, Marshall McLuhan, Lewis H. Lapham

VI. Materials and Equipment

Necessary materials and equipment will be provided by the Visual Communications Department for the students to complete projects for this course.

VII. Bibliography

Texts: *Media Literacy*, W James Potter

Theory of Media Literacy: A Cognitive Approach, W James Potter

Media Literacy in the Information Age: Current Perspectives, edited by Brent D Ruben, Robert Kubey

VIII. Methods of Evaluation

There are three main papers in this class. Each paper evaluates and targets different mediums. Students will choose one of the papers and create a visual component to accompany it for a final class presentation. This final presentations, paper and visual component will be included in student's final digital portfolio.

Quizzes	15%
Research Paper 1	10%
Position Paper 2	10%
Analytical Paper	10%
Presentation 3	20%
Preparation	25%
Participation	10%
Total	100%

The final grading scale will be as follows; 90-100 = A; 80-89 = B, 70-79 = C; 60-69= D; and 60=F.

IX. Attendance Policy

This course ascribes to the attendance statement found in the college catalog.

X. Refund Policy of CCBC

100%	withdrawal prior to first day semester
80%	withdrawal during first week of class
60%	withdrawal during second week of class
40%	withdrawal during third week of class
No refund	withdrawal after third week of class
100%	if the College cancels the class



2007 Visual Communications Design Charrette

What is a Charrette?

Charrette (pronounced [shuh-ret], often misspelled **charette** and sometimes called a **design charrette**)

Origins of the term "charrette"

Thought to originate from the *École des Beaux-Arts* in Paris in the 19th Century, the word *charrette* is from the French for "cart" or "chariot". Student architects worked furiously on grand illustrations that were their design presentations, literally in the cart ("en charrette"), as they were wheeled through the streets of Paris on their way at the very last minute to turn in their work to their professors.

The term *charrette* also, historically, applied to the cart used to carry the condemned to the guillotine.

Hence the current meaning of work leading up to a deadline: subsequently morphed into the urban-planning usage of the term.

Modern use of "charrette"

1. A **charrette** is a meeting to resolve a problem or issue consisting of an intense period of design activity. Within a specified time limit, participants work together intensely to reach a resolution.

2. Today, **charrette** has come to describe the rapid, intensive, and creative work session, usually lasting a week or more, in which a design team focuses on a particular design problem and arrives at a collaborative solution. Charrettes are product-oriented. The public charrette is fast becoming a preferred way to face the planning challenges confronting American cities.

3. The term **charrette** has evolved to refer to the intense design exercise itself. Of which it is a creative process akin to visual brainstorming that is used by design professionals to develop solutions to a design problem within a limited timeframe.

Charrette = Participation in your community

Charrette = Collaboration within your community

Charrette = Communication

Why a Charrette?

A charrette promotes a healthy design community and improves the social, economic and physical well-being of the students, faculty, CCBC, and Beaver County.

What is the Charrette process?

A. Information gathering and public participation:

The designers listen to project specifications; examine the project opportunities and its context with the help of local experts. There is often a kickoff presentation and reception the first evening.

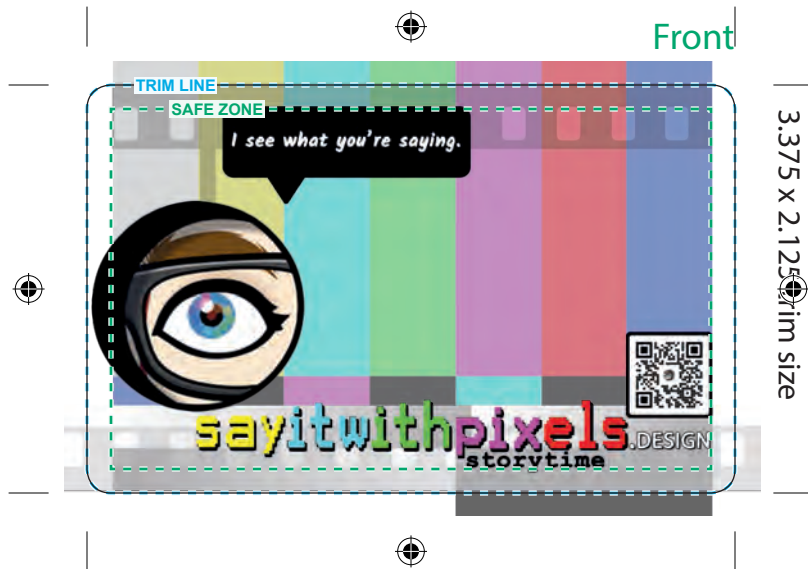
B. Design & Review:

The design team, with an understanding of the project at hand, proceeds to collaborate with each other by brainstorming, reviewing and critiquing the team's progress at regular intervals called design loops, of information gathering, design, and presentation.

C. Illustrated Presentation:

A charrette ends with a final presentation of design and findings that communicate the team's design solution. The solution is made available to the public for review and the best solution is implemented.

3.375x2.125, 1/8 inch Corner Radius





TRISH FOLEY

sayitwithpixels.DESIGN
storytime

FADE IN.

GRAPHIC. TITLE - "Inside each of us is a natural-born storyteller, waiting to be released." -- Robin Moore, author

EXT. CREATIVE EYES - AT FULL ATTENTION

As an observer of life's ebbs and flows, my passion for creative storytelling bloomed. My stories express events we have during our human experience. Presenting stories to the right audience and using the appropriate medium(s) is very important to me.

INT. PHOTOGRAPHY DARK ROOM - CREATIVE BEGINNING

Photography was the first medium I embraced to capture my storytelling. Framing images with an inherent understanding of composition, color theory and asymmetry appeared naturally. A yearning to learn more about visual literacy and how it supports storytelling began in the high school classroom and continued in my academic studies.

EXT. PRODUCTION STUDIOS & EDITING SUITES - CREATIVE REAL WORLD

Professional film & video production experience provided the opportunities to apply learned creative theory to real-world storytelling campaigns. I returned to V.C.U. and taught in the Visual Communications program and found the move to the teacher's desk very rewarding. Students of all ages became a part of my creative learning community. Helping students tell their stories through real-world inspired project goals and influences was a natural transition in my journey.

EXT. LIFE'S CLASSROOM - COLLABORATION

A lifelong of creative learning & application has led me to the opportunity of telling my story as an adoptee. Searching for my origin identity has found the answers to my questions. Becoming an active part of the adoptee community has helped me realize that I can use my creative abilities to heal from my own adoptee plight. Yoga and mindfulness have enabled me to develop my voice with grace and forgiveness. My story could not only help YA adoptees beginning the search for their origin identity but also correct the popular adoption narrative.

I am merging my writing and illustrations made from childhood images, scrapbook momentos, and anecdotes together to create a new media form of an adoptee memoir for the young adult adoptee audience. Not knowing how my creative storytelling journey will end, I view this creative endeavor as the healthiest way to better understand my life as an adoptee. I am incredibly blessed and filled with gratitude for all of my human experiences. I believe that my story may allow the adopted readers to discover the inner power necessary to heal from their identity confusion and begin their own search when they're prepared to do so.

GRAPHIC. TITLE - "Stories create community, enable us to see through the eyes of other people, and open us to the claims of others." Peter Forbes, photographer and author

EXT. CONTACT ME - VIA QR CODE

Do you have a story that you'd like to convert to pixels for the screen or print? Every project supports my current creative endeavors.

to be cont'd.