

PROJECT 2

compelling composites

OBJECTIVES

RUBRIC

PHOTOSHOP REQUIREMENTS

STEPS

- IDEATION + SKETCHES
- PROPOSAL
- ONE-ON-ONE + WORK DAYS
- FINAL WORK

 PHOTOSHOP

 BEHANCE

GOOGLE CALENDAR

objectives

To create an original, compelling narrative via composite using Adobe Photoshop.

[See Photoshop Requirements](#) expected to be explored while creating the artwork.

PARAMETERS

- The composite should show considerable attention to construction via:
 - Layers
 - Effects and/or Filters
 - Textures
 - Colorization
- Elements should be effectively arranged and create a unified composition and a compelling, clear, and powerful image.
- The work should employ the use of symbolism.
- The work must not rely on text to convey a message or story.
- The composition and concept must be original to you alone.
- All images must be free for personal use or public domain.
- Work must not be pixelated due to resolution being too low.
- Photos should be white balanced *or* have color temperatures and exposures as a design choice.
- Project should be edited with a high degree of effectiveness.
- All elements should blend smoothly (no rough or hard edges visible) unless for effect.
- A demonstrated ability to conceptualize via quality of ideas, creativity, development and execution.

Students will also be introduced to expressing one's ideation to solve a problem in writing, which will be displayed on Behance.

As explained in the syllabus, grade sheets will be returned with rubrics and brief comments. By each rubric point, CR, 1/2 CR, or No CR will be listed. The numerical equivalent would be:

CR = **100%** | 1/2 CR = **50%** | No CR = **0%**

OVERALL:

- **Directions were followed accurately on every step.**
- **Meaningful participation** in all class and/or one-on-one discussions.
- **Time management:** All work turned in on time or before due date(s).
- **Ambition:** The overall evolution of work shows commitment and creative problem-solving.

IDEATION + SKETCHES:

- Student present for in-class ideation/brainstorming activities and discussions.
- Preliminary sketches show experimentation and significant ideation.

PROPOSAL:

- [No spelling or grammar mistakes.](#)
- Work displays significant, unrushed efforts of critical thinking, self-reflection, and creativity.
- Ideas presented are original and creative.
- Final sketch takes into account shape and its relation to space (figure and ground).
- Sketch is completed using paper and dark pencil or ink (can trace over light pencil).

ONE-ON-ONES:

- Student able to verbalize a general plan to create artwork via Photoshop tools.
- Significant progress and effort has been made since the last class each day.
- Professional communication with professor, including thoughtful questions and active listening with note-taking.

FINAL WORK:

PHOTOSHOP FILE








- Photoshop skills/tools learned in class so far used/explored to create final work.












BEHANCE POST

- [No spelling or grammar mistakes.](#)
- Behance post contains required elements.
- Work displays significant, unrushed efforts of critical thinking and self-reflection.

photoshop requirements

The following is a list of Photoshop skills/tools learned so far in this course that you should be able to do on your own with a few reminders. Like any other skill, software use takes repeated use for it to be easy. [See slides online](#) for class demonstrations and assignments. Many things may also be learned from a quick Google Search or using the Help menu in Photoshop.

- ❑ Photoshop interface.
- ❑ Image : Image Size
- ❑ “Photoshop Math”
 - > Width x Height x Resolution
- ❑ Saving your work
- ❑ Moving work around  
- ❑ Polygonal Lasso 
- ❑ Edit : Transform choices
 - > we covered Scale, Rotate, Distort, and Warp
- ❑ Image : Adjustments
 - > we covered Curves, Brightness/Contrast, Hue/Saturation, and Black & White
 - > do this on a layer or use to affect a layer
- ❑ Window : Layers
 - ❑ Adding, Duplicating, Moving, Locking/Unlocking Layers
 - ❑ Layer Blending Modes and Opacity
- ❑ Cropping 
- ❑ Eyedropper 
- ❑ Type tool (and Window : Character) 
- ❑ Brush tool (size, hardness, opacity) 

- ❑ Dodge 
- ❑ Burn 
- ❑ Sharpen 
- ❑ Smudge 
- ❑ Eraser 
- ❑ History Brush 
- ❑ Filters (we covered Motion Blur - lots more!)
- ❑ Layers - Vector Mask 
- ❑ Selecting objects:
 - ❑ Object Selection 
 - ❑ Select : All
 - ❑ Quick Mask* (Q) and paint to select
- ❑ Edit : Fill : Content-Aware Fill
- ❑ Clone Stamp 
- ❑ Spot Healing Brush
- ❑ Healing Brush 
- ❑ Patch* 
- ❑ Liquify
- ❑ Content-Aware Fill
- ❑ A.I. Generative Fill

* Only briefly covered.

STEP 1 ideation+ sketches

KEEP ALL WORK FROM ALL STEPS TO DOCUMENT PROCESS IN FINAL BEHANCE POST.

The first day of the project will involve an Ideation/Brainstorm Day workshop as students come up with ideas individually and in groups, in both written and visual formats.

INDIVIDUAL IDEATION: VERBAL

We will begin this project with 15 minutes of individual ideation/brainstorming to develop a narrative. Start by jotting down your initial ideas in your sketchbook. Answer the following prompts to get started. *Put effort into these because they are due with your final sketch in the next class.*

1. What themes would you like to explore in this work?
Examples of themes include adversity, advocacy, freedom, social change, social constructs, heroes, humans and the environment, identity, industry, progress, decay, growth, etc.
This is not an exhaustive list but rather examples to get you started.
2. What feeling(s) do you want to convey in this work? What imagery or visual cues will you use to communicate this feeling?
3. Who is your [protagonist](#) (and/or [antagonist](#))? Is the protagonist a human? An animal? An object? Or something else?
4. Is it necessary for us to see the protagonist in order to understand the story?
5. What events led the protagonist to this point?
6. What might happen next?
7. How can [symbolism](#) be used in this work?
8. What might your composition look like?

INDIVIDUAL IDEATION: VISUAL

Students will be guided in class on multiple rounds of visual ideation. Quality of sketches is not as important as the quality of ideas explored. Requirements: complete at least the minimum announced in class. More are encouraged.

GROUP IDEATION

Next, students will be broken into multiple groups multiple times. Each time within the group, each member will share their ideas.

- Share confidently. All ideas are valid and important. Be respectful of your group members. Don't talk over others. Don't dismiss anyone's point of view just because it might be different from your own.
- One of the most important lessons to learn in this class is that you're not in this alone. Some of the best ideas are born from discussion with our peers. We are team and we are only as strong as our weakest member. Build each other up. Help each other thrive.
- Refer back to the prompts above in your discussions. Build on your initial ideas. Write down everything in your sketchbook.
- Think and discuss verbally and visually.
- Document as much as you can about YOUR work to later show on your [Behance](#) page.

DUE > WHAT • WHEN • WHERE

- Work is to be completed in class on **Tues Feb 13**.
 - All work from this day will be part of the required **Proposal**. See this [next step](#) and what is **DUE** using the material from this day.
 - All work from this day is also **DUE** in the final Behance post, which documents the entire process.

Professor will review requirements for **Proposal due** for the next class, including **Goals** and **Final Sketch**.

STEP 2 proposal

KEEP ALL WORK FROM ALL STEPS TO DOCUMENT PROCESS IN FINAL BEHANCE POST.

OBJECTIVE

Most project in your career as an artist or designer will require a proposal. A proposal is a written document detailing your plan for a project. The proposal is typically submitted to a boss and/or client for approval. Those of you looking to enter the education field have much more significant paperwork similar to this that entails verbalizing a plan and its execution.

While you are in college, you will submit proposals before many of your projects. Even if only sketches, mock-ups, wireframes, etc. are demanded, one must be able to verbally explain their work.

PROPOSAL DOCUMENT

Create a 8.5 x 11 inches multi-page document created in any word processing program like Pages, Word, or Google Docs. Save the file as **YOUR LAST NAME_Proj2_Proposal**.


This document must contain the following:

- **NAME:** Your name
- **TITLE:** The title of the proposal
- **GOALS:** A paragraph or so explaining your goals for this project. Be specific. "I want to learn more about Photoshop" is too broad.
Setting multiple goals for yourself outside the parameters of assigned projects is essential to your experience as a student.
- **IDEATION:** A typed list of all the [Ideation: Verbal questions](#) followed by your answers. Answers should be well-thought out, well-formed, and written using full sentences with correct grammar and punctuation. In addition to the digital document, the [Ideation: Visual sketches](#) should be presented.
- **FINAL SKETCH:** A refined, detailed sketch of your planned composition. Sketches are an integral part of brainstorming and communicating your ideas to others. *see next page >>*

- Your sketch should reflect everything you wrote in the proposal.
- Sketches should be done on paper - not digitally. Lines should be dark enough to photograph well if classes move to virtual. Therefore, student can either create drawing with dark pencil marks or draw lightly with pencil and then trace over with ink/fine tip marker.
Sketches should come before you ever touch a computer – or phone, or tablet. A reliance on technology (Googling for ideas) will not help you grow. It is a crutch. Believe in yourself and your ability to create original works.
- Your sketch may include color if you choose, but it is not a requirement.

DUE > WHAT • WHEN • WHERE

DUE for discussion in class on **2:00pm** on **Thurs Feb 15**.

- **YOUR LAST NAME_Proj2_Proposal** document turned in your **GOOGLE DRIVE**  shared folder for this class. Place in sub-folder **PROJECT 2**.
- 1 **printed** Proposal page(s) on normal letter-sized 8.5 x 11 paper.
- 1 **final sketch** created on paper using pencil. Ink, colored pencils, markers, etc. are optional.

STEP 3+ one-on-one +work days

FILE CREATION

- File Name: **YOUR LAST NAME_Proj2.psd**. (Photoshop native file type.)
 - Image Size: **10 inches x 10 inches**
 - Resolution: **150 PPI** (no more, no less)
 - Color Mode: **RGB, 16-Bit**
 - Use as many skills/tools listed in [Photoshop Requirements](#) as possible when creating artwork.

ONE-ON-ONE x 2

Each student will have a brief one-on-one accountability check-in with the professor. This is an opportunity for individualized instruction as well, but student should be able to verbalize a general plan of Photoshop tool usage.

Each time, student must show up with work that has been completed beyond the previous class day. **Remember, you are required to spend a minimum of three hours per week on work for each studio art class you take.**

WORK DAYS

KEEP ALL WORK FROM ALL STEPS TO DOCUMENT PROCESS IN FINAL BEHANCE POST. As you work, make sure **to take screenshots of your work** at various stages of completion. These work-in-progress screenshots will be required later in the project.

Each class period, you will be given studio time to work on this project. Take full advantage of this time by working and asking questions as needed.

To work outside of class on lab computers: *see next page >>*

- **LIB-336** is available **8:15am - 5:25pm on Tuesdays and Thursdays** while Prof. Nikki is teaching; however >>>

- You may not have access to the computer you use in class, so ensure you have your files saved elsewhere.
- Professor cannot help when teaching another class.
- Student must be quiet and not intrude in any way on other classes.
- **LIB-340** is available when the library is open with your key card.
- *Other Art + Design labs mentioned on syllabus.*

DUE > WHAT • WHEN • WHERE

For each of the following days:

- Photoshop work must have been completed since the last class time. All students will put up work when class begins; therefore, it is expected each student would have spent time outside of class working in Photoshop on this project.
- When not in discussion, student should be working on the file. Therefore, if you have questions that must be answered before you can proceed, be one of the first who speak with professor!

DUE for one-on-one discussion in class at **2:00pm** on **Tues Feb 20**.

- **YOUR LAST NAME_Proj2.psd** file up on student's computer to discuss.

DUE for one-on-one discussion in class at **2:00pm** on **Thurs Feb 22**.

- **YOUR LAST NAME_Proj2.psd** file up on student's computer to discuss.

DUE for one-on-one discussion in class at **2:00pm** on **Tues Feb 27**.

- **YOUR LAST NAME_Proj2.psd** file up on student's computer to discuss.

final work



DUE > WHAT • WHEN • WHERE

FINAL WORK DUE at **2:00pm** on **Thurs Feb 29**.

GOOGLE DRIVE

- **YOUR LAST NAME_Proj2.psd** file turned in your shared folder for this class.
Place in sub-folder **PROJECT 2**.

SLACK

- **YOUR LAST NAME_Proj2.png** file created from Photoshop posted in **#1413_proj-2 channel**.

final work



Save all steps of this project, and be ready to write a brief explanation of your design choices and self-evaluation. Your Behance page will be updated with each project.

- » **It is highly suggested you write all of this out in a document that can check your grammar and spelling first** (Word, Pages, Google Docs, etc.). Then copy : paste your text and insert images in one sitting on Behance. This way you also avoid the internet suddenly crashing midway and losing information that wasn't yet cached.
- » When creating the post, remember this should also display comprehension of design. **You must use visual hierarchy** by making sure sections, like **SUMMARY**, are clearly defined via type weight (and/or other techniques) so the information's "chunks" are clearly defined.

See next page for specific directions for this project's Behance artist statement page:

- **SUMMARY:** Minimum of one paragraph summarizing the project and its objectives. Do not copy the project sheet. Instead, explain it like you would explain to a friend.
- **GOALS:** Restate what you did on your Proposal. Update anything if necessary.
- **IDEATION + SKETCHES:** Minimum of one paragraph per each bullet point below, briefly explaining these first steps of your design process. **Remember that you are telling a story to the public, not just the professor who knows what you did and why you did it.**
 - » List the Ideation questions answered, which can be copied from your Proposal.
 - » **SHOW** image(s)/screenshot(s) of your preliminary sketches. Briefly **EXPLAIN.**
 - » **SHOW** image(s)/screenshot(s) of your final sketch. Briefly **EXPLAIN.**
- **WORK IN PROGRESS: Explain your progress.** Use screenshots. Tell a story. :)
 - » **SHOW** screenshot(s) of Photoshop as work completed. Briefly **EXPLAIN your process.**
- **FINAL WORK: SHOW** screenshot(s) of final work.
- **KNOWLEDGE GAINED:** Minimum of one paragraph explaining what you learned. Share the technical skills of the software used and design choices, but also discuss any changes to your mindset or expectations of Photoshop, art, design, etc. in general.

Make sure you check your grammar and spelling using Grammarly, or similar. **Improper grammar and misspellings greatly reduce your project grade!**

DUE > WHAT • WHEN • WHERE

*In class on **Tues Feb 27**, paste in the URL to your Behance page on Slack #1413_behance.*

Project 2 Behance post **DUE by 2:00pm** on **Tues Mar 5**.

Make sure your post is **published** on Behance. Then check the URL for your page on Slack channel. Your new project should be up! :)