

## Project 5A Sequence

### **Design an abstract, animated GIF that establishes a strong narrative arc.**

Your animation must be designed according to the following constraints:

- \*No representational imagery—abstraction only
- \*The quotes below will inspire the animation, but should not be included in it (so no text in the final GIF)
- \*Must be at least 20 frames and likely will be more
- \*Set your GIF size in Photoshop to 432 x 432 pixels (6 x 6")

### **Week 13: Sketching (Thanksgiving)**

Choose one of the following quotes to inspire your animation:

Perhaps the only way to escape your fate is not to know it. Now, when I think of not knowing the future, I think of when, in a yoga class, my teacher had us begin our practice by doing sun salutations with our eyes closed, for as long as we could stand it. “What can you trust of what you can’t see?” he would ask as we moved slowly and then faster, trying not to fall.

What can you trust of what you can’t see?

Alexander Chee, “The Querent” in *How to Write An Autobiographical Novel*

Those joys were so small that they passed unnoticed, like gold in sand, and at bad moments she could see nothing but the pain, nothing but sand; but there were good moments too when she saw nothing but the joy, nothing but gold.

Leo Tolstoy, *Anna Karenina*

From above, swimming looks effortless. Swimmers glide along the surface like fast canoes. With no visual cues to indicate distance gained or heights ascended, it’s easy to forget the fatigue concealed in the feat. It’s easy to forget that water is a weighty medium that requires tremendous strength to push through.

Anelise Chen, *So Many Olympic Exertions*

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Identify primary themes in your chosen quote. Pick out important words. What does the quote remind you of? What ideas might it refer to? I am interested in *your* interpretation, not any “correct” meaning.

Based on your analysis, develop a visual concept. Avoid simply illustrating the quote: instead, consider how you can extend or reinterpret the quote visually.

With your concept in mind, sketch storyboards (at least 20 individual square frames) that animate your composition. Think about how motion can convey your concept. Consider changes in scale, position, rotation, and shape.

## Project 5A Sequence

Nothing is officially due this week (Thanksgiving).

However, I highly recommend uploading your progress to Slack. I will provide feedback for all storyboard sketches posted by Saturday, November 28.

### Week 14: Transfer Sketches to Photoshop

Recreate your sketches in Photoshop.

Test and refine your initial concept. Consider:

- \*Visual Transitions: Should they be smooth or rough? Do you need to add or subtract frames to achieve this?
- \*Pacing: How many seconds will you assign to each frame? Does the pace change or stay the same?
- \*Formal elements: Do the colors and compositions support your concept?
- \*Narrative arc: Have you achieved a clear beginning, middle, and end?

Upload a draft of your GIF to Slack. Due Thursday, 12.10 by 6 p.m. CST.

### Week 15: Critique

The final project is due **on Thursday, 12.17 at midnight CST.**

Save your GIF and upload to Slack.

## Project 5B Sequence

### Design a short book that establishes a strong narrative arc.

Your book must include:

- \*A haiku poem inspired by one of the quotes below
- \*Images you create—You may use any materials you want to create imagery, as long as you are able to scan or photograph images for use in InDesign
- \*Images can be representational
- \*At least 5 spreads (see left)
- \*A front and back cover
- \*Creative title on the front cover

### Week 13: Sketching (Thanksgiving)

Choose one of the following quotes to inspire your book:

Perhaps the only way to escape your fate is not to know it. Now, when I think of not knowing the future, I think of when, in a yoga class, my teacher had us begin our practice by doing sun salutations with our eyes closed, for as long as we could stand it. “What can you trust of what you can’t see?” he would ask as we moved slowly and then faster, trying not to fall.

What can you trust of what you can’t see?

Alexander Chee, “The Querent” in *How to Write An Autobiographical Novel*

Those joys were so small that they passed unnoticed, like gold in sand, and at bad moments she could see nothing but the pain, nothing but sand; but there were good moments too when she saw nothing but the joy, nothing but gold.

Leo Tolstoy, *Anna Karenina*

From above, swimming looks effortless. Swimmers glide along the surface like fast canoes. With no visual cues to indicate distance gained or heights ascended, it’s easy to forget the fatigue concealed in the feat. It’s easy to forget that water is a weighty medium that requires tremendous strength to push through.

Anelise Chen, *So Many Olympic Exertions*

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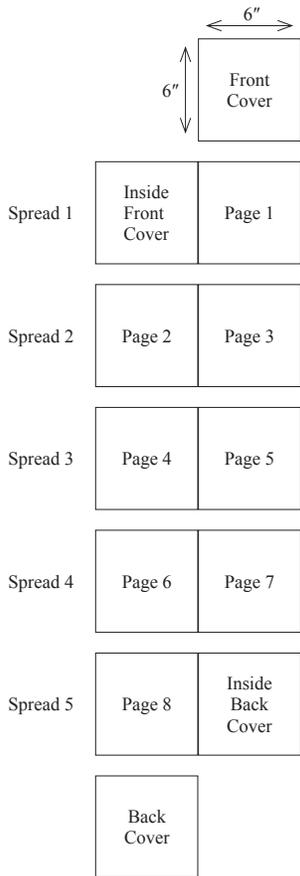
Identify primary themes in your chosen quote. Pick out important words. What does the quote remind you of? What ideas might it refer to? I am interested in *your* interpretation, not any “correct” meaning.

Write a haiku poem inspired by themes you identify in the quote. A haiku is a poem that contains three lines of 5, 7, and 5 syllables respectively:

Write your haiku now

Inspired by the quote’s themes

Make it creative



## Project 5B Sequence

Using your haiku as the starting point, develop a visual concept. Avoid simply illustrating the haiku: instead, consider how you can extend or reinterpret it visually.

Sketch small storyboards that investigate the type of imagery you want to create and what order it will be shown in.

Also consider how the text will be displayed—will the full haiku be presented at the beginning? Laid out across several spreads? How will the images relate to the words? Explore as many different directions as possible.

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However, I highly recommend uploading your progress to Slack. I will provide feedback for all storyboard sketches posted by Saturday, November 28.

### Week 14: Transfer Sketches to Photoshop

Choose one direction from your storyboards. Create imagery and start laying out the content (text and images) in InDesign.

At this point, consider how you will refine each page. Investigate the pace at which you introduce text and how text and image can interact on the same page to support your narrative arc.

Export a rough draft of your book as a PDF and upload to Slack. Due Thursday, 12.10 by 6 p.m. CST.

### Week 15: Critique

The final project is due **on Thursday, 12.17 at midnight CST.**

Save your book as a PDF in spreads and upload to Slack.