We are visual beings living in a new Visual Age

This new Visual Age is bringing us closer together as a global society because we are capable of sharing and seeing one another on a more frequent basis using technology. Our perceptions of the world, the information we absorb and the signals we send, are overwhelmingly more visual in nature. We think and dream in pictures and symbolic images. We replay and re-create life visually in our heads. Even when we read, we transform the words into mental pictures.

We are living in a time of unprecedented technological change and competition for audience attention as we’re constantly being bombarded with visual innovation in both our off and online lives. Within every image there is a hidden language that conveys a message whether it is intended or not. This language is based on the ways people perceive and process visual information.

The study of visual communication can not be disassociated from innovation and the rapidly evolving technology being used to create, collaborate, distribute, and share the vast array of visual communication we consume every day, all day.

Living in a rapidly evolving Visual Age has changed the way we communicate and the more nimble we are in adapting to the changing nature and rapid growth of visual communication and technology, the better the chances are for achieving professional success. It’s critical for communication professionals to learn how to inform, persuade, engage, and interact with accuracy and power by studying contemporary issues that focus on the intersection of visual communication and technology.

- In this class we will look at the practices of visual communication design as a distinct discipline from other forms of visual arts. We will discuss the purposes, approaches and role of visual communication in our everyday life, and the common misconceptions.

- We’ll explore the different levels on which a piece of visual communication could be viewed and read, through analyzing of sender and receiver processes.

- We’ll examine the design process, looking at how a designer typically approaches a design problem.

**COMM 2100 | Introduction to Visual Communication Learning Outcomes**

1. Explore historical, cultural, critical and ethical issues in visual communication including art, movements; forms of artistic/visual expression from architecture to fine arts, film, theatre, graphic design, etc.; stereotyping; image manipulation; artistic/image ownership; and analysis.

2. Learn the vocabulary of linear and non-linear design and principles of composition. This includes the use of form, line, shape, color, texture, mass, position, space, motion, contrast, perspective,
composition, harmony, light and sound. From typography to live performance, every effort will be made to explore the principles as they apply to the role of visual communication in emphasizing the universality of ideas.

3. Understand concepts and apply theories in the use and presentation of images and information.

4. Think critically, creatively and independently.

5. Apply current tools and technologies appropriate for the communications professions, and understand the digital world.

To achieve outcomes these are some of the topics we will focus on throughout the semester:

**Visual Language for Designer’s & The Principles for Creating Graphics That People Understand**
In a time of unprecedented competition for audience attention and with an increasing demand for complex graphics it’s critical to learn how to achieve quick and effective visual communications, and design for the strengths of our innate mental capacities and to compensate for our cognitive limitations. We’ll learn how to:

**Visual Thinking**
Becoming a successful communication professional in today’s highly technological and globally competitive world requires a person to develop and use a different set of skills than were needed before. With doodling, mind-mapping and sketch notes we’ll explore and practice visual thinking.

**The Rise of the Visual Organization**
The sheer amount of data coming at us these days is overwhelming organizations both small and large. We’ll explore why it’s critical to learn how to display and visualize data in ways that leverage human visual capabilities and empower us to discover predictive insights from data.

**The Power of Visual Storytelling**
Attention is the new commodity. Visual storytelling is the new currency. Photos, illustrations, graphics and infographics no longer merely accompany the story. They ARE the story. We’ll learn how journalists, brands, corporations, and non-profits are using visuals, video, and social media to create engaging content that tell powerful stories.

**Information Design & Big Data Visualization**
From infographics to dataviz dashboards, we’ll learn how to turn big data and complex data sets (like worldwide military spending, media buzz, Facebook status updates) into beautiful, simple diagrams that tease out unseen patterns and connections. We’ll discuss how good design is the best way to navigate information glut, and explore web-based tools designed to help us create data visualizations that inform, persuade, and tell powerful stories.

**The Evolution of the Visual Web**
We’ll explore the evolution of the Visual Web, the new era of the internet; comprised of platforms like Tumblr, Instagram, Pinterest, Vine, Snapchat, and others. Through contemporary case studies we’ll examine how Visual Web companies have grown dramatically in the past several years. We’ll explore how the Visual Web could achieve its potential, the technological challenges in this key trend’s path, and critically think about how the most important players might chose to face them.
**Social Mobile Photo & Video**
Going digital and mobile has democratized photography and videography. Mobile technology is altering the way we experience and share images and video: smartphone cameras are freeing individuals to spontaneously capture candid images and video and instantly share them. Smartphone cameras offer a level of spontaneity and immediacy that is often liberating to the pros and demanded by everyone else. So grab your smartphone and tablet we’re going to explore the greatest mobile photo and video apps, and what the evolution of mobile technology means for the pros and the rest of us.

**Visual Social Media Marketing**
Visual Social Media Marketing (#VSSM) is a trend that is taking the social media marketing world by storm. Visual social media networks like Pinterest and Instagram are the quickest growing social networks. On blogs, Facebook, Twitter, Tumblr, and LinkedIn images are driving the most clicks, views and traffic back to websites. We’ll explore exactly how to harness the explosive growth of visual sites and social networks to achieve strategic communication objectives.

**Print to Digital Design Essentials**
You’ll be introduced to the concepts and practices necessary for producing effective visual communication across a variety of formats – from web to print. We’ll cover the elements and principles of design to help you develop your eye and produce evocative designs that communicate. We’ll also explore the foundations of digital design best practices, guidelines, and invaluable advice for creating compelling user experiences on multiple digital platforms.

**A Designer’s Guide to the Tech Industry**
Design is a rather broad and vague term. When someone says “I’m a designer,” it is not immediately clear what they actually do day to day. There are a number of different responsibilities encompassed by the umbrella term designer. With the relatively recent influx of tech companies focused on creating interfaces for screens, many new design roles have emerged. Job titles like UX or UI designer are confusing to the uninitiated and unfamiliar and even to designers who come from other industries. We’ll attempt to distill what each of these titles really mean within the context of the tech industry, as well as identify where job growth is happening.

**Transmedia Storytelling**
“Transmedia storytelling” is telling a story across multiple media and preferably, although it doesn’t always happen, with a degree of audience participation, interaction or collaboration.

To gain a better understanding of transmedia storytelling, and how engagement with each successive media heightens the audience’ understanding, enjoyment and affection for the story, we’ll explore a variety of classic and innovative examples and case studies.
Course Attendance | Participation | Attitude | Effort
Attendance, participation, an attitude of fortitude, and making the effort in this class is critical to your success. You will fall behind very quickly if you don’t attend class and your proficiency and final grade will suffer. You can’t learn and apply what you’re learning if you aren’t present physically and mentally.

If you must miss a class because of illness or an unexpected emergency you must contact the instructor within 24 hours of your absence either by e-mail or phone, and provide written documentation of your excuse (e.g., doctor’s note) within one week of your absence in order for the absence to be considered excused. If you know in advance that you must miss class for a university related activity (e.g. athletic event, academic competition) or religious observance, you must notify the instructor in writing at least one class session before you will miss class in order for it to be considered excused.

Inclement Weather
During the semester, class may be cancelled or delayed due to inclement weather or other reasons. Please pay attention to emails or news posts on D2L notifying you of cancellations or delays.

Technology

Back Up Your Work
Dedicated cloud storage, (dropbox is gr8) a flash drive or an external hard drive is required for this course. Bring it with you or have access during every class meeting. It is a prudent to frequently back up your course work. Data loss of any type is not an excuse for missed deadlines. It is each individual student’s responsibility to ensure that they have current copies of their digital data.

Desire2Learn | D2L
This course will utilize the Desire2Learn program. On this course site, you will find course information, class related announcements, and supplemental information. You are responsible for checking this web site on a regular basis and will be held accountable for all information on this web page. You can access D2L at: http://d2l.mu.edu – your user name and password will be the same as your Checkmarq user name and password.

Course Companion Website
In addition to a D2L course site, I’ve developed a mobile-friendly course site: muviscomm.com

University Policy on Academic Dishonesty
Marquette University is committed to developing the whole person, spiritually, mentally, physically, socially, and ethically. As an institution of higher education, love of truth is at the center of the university’s enterprise, and academic honesty, in all its forms, is an explicit value of the university.

The development and practice of academic honesty and integrity, both inside and outside the classroom, are expectations for all members of the university community. In order to cultivate academic honesty in its students, instructors take every opportunity to help students appreciate both the process and the principles of academic integrity.

Academic honesty can be best understood by academic ethical standards guiding faculty in their work. That is to say, an individual’s contributions, in terms of words and scholarly findings, belong to him or her alone. Furthermore, the integrity of that which one claims to be scholarly knowledge rests on the accurate demonstration of the assumptions and reasoning that produced it.
These standards are used as the implicit basis for teaching and learning in the university. In order for instructors to fairly assess the quality and quantity of a student’s learning as determined by work that students represent as their own, a relationship of trust between instructor and student is essential. Because violations of academic integrity most often involve, but are not limited to, efforts to deceive instructors, they represent a breach of the trust relationship between instructor and student, and undermine the core values of the university.

Please review the full University policy regarding academic honesty, available online at www.marquette.edu/mucentral/Registrar/policy_honesty.shtml. Copyright violations and plagiarism result in serious consequences, both in college and in the professional environment.

Do your own original work and cite all sources when conducting research projects. The penalty for turning in work that is not your own will result in an “F” grade for the course and possible academic expulsion.

Additional Information

email
You should note Marquette University’s policy on e-mail: “Email is an appropriate and preferred method for official communication by Marquette with students unless otherwise prohibited by law. The university has the right to send official communication to students by email with the assumption that students will receive, read and, if necessary, act in a timely manner based upon these emails.” If I need to contact you outside of class, I will use your Marquette University e-mail address. I will expect that you will read and respond to this communication.

Special Needs
Please inform me during the first week of class if you have any conditions that may limit or affect your ability to participate in this course so that we can make necessary arrangements. You may also contact the Office of Student Educational Services (OSES), located in AMU 317 (288-3270) for additional information see also: www.marquette.edu/oses.

Counseling Center
Sometimes personal issues or health issues, such as depression, anxiety, stress, career uncertainty, and/or relationships, can interfere with your ability to function as a student. If you feel that this is happening to you, please contact the Counseling Center. The Counseling Center offers free, confidential counseling services for all full time students. For more information or to make an appointment, call 414-288-7172, or visit their website at www.marquette.edu/counseling.

Emergency Plans
Every Marquette University campus building has emergency shelter and evacuation plans. Please familiarize yourself with the plans of each building in which you take classes or attend meetings. Make sure to note the routes to the lowest level of the buildings for shelter during inclement weather, as well as exits from the buildings in the event of fire or other emergency.

Required Course Text

The Power of Visual Storytelling
How to Use Visuals, Videos, and Social Media to Market Your Brand
by Ekaterina Walter & Jessica Giogilo
Spring 2015 Course Schedule

Please note this schedule is subject to change. Changes will be announced in class and on our course D2L site. Any additional readings will be assigned in class as well. Whenever possible, additional readings will be made available for download on this website and/or our D2L course site.

During the semester, class may be cancelled or delayed due to inclement weather or other reasons. Please pay attention to emails or news posts on D2L notifying you of cancellations or delays.

> Week 1 | 1/13 & 1/15
• Course Introduction
• Seating & Group Assignments

> Readings for Weeks 2, 3 & 4
• Creativity and Education: Why It Matters | Adobe
• Creative Confidence: Unleashing the Creative Potential Within Us All by Tom Kelley & David Kelley
• White Space Is Not Your Enemy: Chapter 1 - What is Design?

> Weeks 2, 3 & 4 | 1/20 & 1/22 | 1/27 & 1/29 | 2/3 & 2/5
• What is Visual Communication?
• The Evolution & Power of Visual Communication in a Visual Age | Internet Trends
• Building Your Creative Confidence
• Visual Thinking With Mindmapping
• Can Creativity & Visual Communication Help Make Positive Change?
• Human Centered Design & Creative Collaboration

Assignment #1 Introduction
Personal Mindmaps Visual Thinking Project
DUE IN CLASS: 1/29

ONLINE D2L QUIZ 1

> Readings for Week 5
• Power of Storytelling (POS): Chapters 1 & 2
• “Find Your Story”, excerpt from Start Something That Matters by Blake Mycoskie
• White Space Is Not Your Enemy: Chapter 9 - Adding Visual Appeal

> Week 5 | 2/10 & 2/12
• The Rise of Visual Storytelling
• Principles & Elements of Design & Photography
• Types, Tips & Tactics of Visual Marketing

Assignment #2
“Worn Stories” Visual Storytelling Project
DUE IN CLASS: 2/17

ONLINE D2L QUIZ 2

> Readings for Week 6
• POS Chapter 3

> Week 6 | 2/17 & 2/19
• The Power of the Platform: Visual Storytelling on Social Networks
• Generation Like: What happens when the traditional teenage quest for identity and connection occurs online?

> Readings for Week 7
• POS Chapter 4 & 5

> Week 7 | 2/24 & 2/26
• Developing a Visual Storytelling Road Map: From Strategy to Implementation
• Real-Time Marketing in a Visual World

ONLINE D2L QUIZ 3

> Week 8 | 3/3 & 3/5: Mid-Term Week
• Catch-Up

ONLINE D2L QUIZ 4

> Week 9 | 3/9 - 3/13: Spring Break - No Classes

> Readings for Weeks 10, 11 & 12
• Mobile App Development Web Vs. Native
• White Space Is Not Your Enemy: Chapters 3, 4, 5, 6, 7 & 13

• The Evolution of Web Design & the Visual Web
• Mobile Application Development Web vs. Native
• Print to Web & Digital Design Essentials
• Creating Content With Web 2.0 Tools

Assignment #3: Part 1 Introduction
Web Design & Content Creation Project
All three part of Assignment #3 DUE IN CLASS 12/4

Assignment #3: Part 2 Introduction
Thinglink Interactive Image Design Project

Assignment #3: Part 3 Introduction
Infographic Design Project

> Readings for Weeks 13 & 14
• White Space is Not Your Enemy: Chapters 10 & 12

> Weeks 13 & 14 | 4/7 & 4/9 | 4/14 & 4/16
• Information & Interactive Design
• Infographics & The Power of Data Storytelling

ONLINE D2L QUIZ 5

> Reading for Week 15
• White Space Is Not Your Enemy: Chapter 11
Grading Criteria

Your grade in this course will be based on the following:

Quizzes = 30%
6 D2L online quizzes will be given in the first half of the semester.

Assignments = 50%
Assignments will be given in class throughout the semester. Your final class project has three individual parts which make up the whole.

Attendance and Participation in Class Exercises, Activities and Discussions = 20%
Throughout the semester you will participate in individual and group exercises, activities, and discussions. Part of your grade will reflect your level of individual participation and effort.