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GRAPHIC DESIGN

PRACTICE & EDUCATION

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CHAPTER 1

Articles
Writings on
Graphic Design Education

Poetry in Motion

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Although concrete poetry has never gained mainstream status in the literary world, it has become a necessary and important visual exploration in design vocabulary. Concrete poetry is primarily a function of "Poetic-typography" or typographic poems in which an idea or word, and in this case, a font, is substituted for imagery. Although not exclusively typography, concrete poetry is primarily a visual exploration of type as image. Simultaneously hard to define and visually easy to identify, concrete poetry is an anomaly wholeheartedly embraced by the design community without due credit to its source or predecessors. Concrete poetry is not quite structured enough to be accepted into most poetry anthologies, and yet it is so visually rampant in the design world that it is often overlooked or disregarded as simply part of the visual barrage of modern life. When concrete poetry made its first widely acknowledged presence in the 1950s, 1960s, and 1970s it was most often a construction of easily accessible visual and typographic materials, primarily executed on the typewriter, by hand, or through collage. Although the methods of execution have changed, concrete poetry has not.

Methodology

As an avenue for educational exploration, concrete poetry has depth and meaning not often explored. It can be both figurative and abstract and at the same time still communicate with subtle force. In fact, the best concrete poetry alludes to image without ever becoming representational and is often achieved by abstracting content and typographic nomenclature, thereby creating a "word-image." Concrete poetry makes for an excellent project topic due to its restrictive nature, forcing a student to think visually – both linguistically and formally – rather than through image alone. A concrete poetry project provokes the student to confront a problem by subverting the imagery to create a solution so direct and forceful that it can only be called "concrete."

This project, which is given at Virginia Commonwealth University in Qatar in the first quarter of the senior year, meets two objectives in our curriculum: **1) to force the students to visually think in a program that no longer has a class dedicated to the subject and 2) to reinforce the degree of competency students need to compete in any typographic arena.** Due to the structure of our curriculum it is important that both of these objectives be reinforced in each class with more complexity subtly added.

For most graphic design students this project is their first introduction to concrete poetry beyond basic literature requirements, if that. This project, assigned in the basic motion graphics course, addresses how impactful communication can be achieved through brevity, a solution most, if not all, designers are in search of. Not only is the practicality of brevity necessary, but also the exposure to diverse fields of thought is mandatory in a discipline so heavily influenced by other fields through client contact and/or technology. Graphic designers cannot think of themselves as artists acting, or for that matter, visually

thinking, in a void, uninfluenced by the advances of technology or thought. Like scientific method, concrete poetry is but one method for developing the visual and critical thought process. Exposing students to concrete poetry subtly forces them to acknowledge, albeit on the subconscious level, that diverse thought processes can influence, strengthen, and mold the design field.

To make the students aware of the viability and currency of concrete poetry today, I first expose them to the history of it and then show them current examples. These examples may not fall under the formal guises of concrete poetry, but they are relevant to the design principles and philosophy inherent in the subject matter. Through classroom exposure, most students come to the realization that concrete poetry appears to be so commonplace in current visual advertising and design vocabulary that they have taken it for granted without ever fully understanding it. This introduction to or re-exposure to concrete poetry often helps the students see the connection they need to make between their general education requirements and their design degree in order for them to take full advantage of the opportunities a university degree offers.

Exposure to concrete poetry is a reintroduction to the familiar so that it can be examined, defined, assessed, and assimilated into the students' vocabulary or visual process. It is up to the students to define how research of the subject will influence their own approach to words, word-images, semantics, type, and their concept of design as a whole. In other words, the students define their own method for developing gestalt in the visual thinking process. I can only provide them clues. One set of clues I discuss is a list of concrete poetry categories gleaned from Peter Mayer's article, Concrete Poems Just Are, and through classroom experimentation.[1]

|		
Ornamented Letter	Ornamaneted Word	Ornamaneted Word
Ornamaneted Word	Artificial Letter	Artificial Letter
Artificial Word	Penetrated Word	Word + Picture
Colored Word	Telling Typeface	Shift
Reversal	Visible Pun	Ideogram
Pictogram	Logogram	Framed Word
Text Fill	Text Surround	Text Drawing
Text Drawing	Bent Letters	Visual Pun
Permutation		
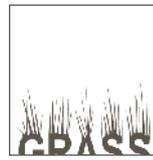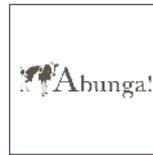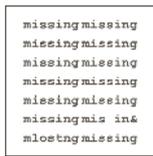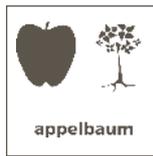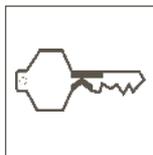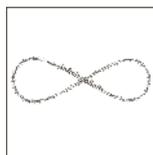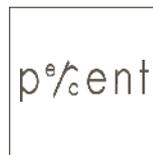
1. Ornamented letter: Letter with pictorial additions relevant to the meaning of the word.[1]

2. Ornamented word: The same process operating at word level.[1]

3. Artificial letter: Letter constructed of representations of things or substances.[1]

4. Artificial word: The same process operating at word level.[1]

5. Penetrated word: A word with a semantically relevant word or image penetrating it.[1]

6. Word + picture: A blend in which the word stands next to a textually relevant picture.[1]

7. Colored word: A relevantly colored word.[1]

8. Telling typeface: The use of a semantically relevant typeface.[1]

9. Shift: The relevant movement of letters or words.[1]

10. Reversal: The relevant reversal of a letter.[1]

11. Visible pun: A rebus, i.e., a picture of an object whose name is a pun of the word. (Not the same as a visual pun, which is a matter of a similarity of visual appearance.)[1]

12. Ideogram: A visual representation of an idea.[1]

13. Pictogram: The replacement of a word by an illustration of that word.[1]

14. Logogram: The replacement of a word by a sign that is not an ideogram or a logogram, e.g., % or $.[1]

15. Framed word: Word framed by an illustrative picture or vice versa.[1]

16. Text fill: A form made by shaping the textual margins, or in typewriter or computer terms, drawing a closed form, filling it with text and then erasing the drawn line. (If the line were not deleted, it would be a framed word.)[1]

17. Text surround: The opposite of text fill. The shape of the outline is a relevantly shaped hole in the text.[1]

18. Text drawing: A drawing made using the letters of the text.[1]

19. Bent letters: The letters of a word bent so that the outline of the word becomes that of an appropriate picture.[1]

20. Visual pun: A substitution of a word or image for a word or image similar in appearance.

21. Permutation: Ordering of words or images grouped by similarities or semantic proximity.[2]

Process Phase 1/Day 1
Word-images, lists, sketches

The students use this list as a conceptual primer to help them define their thought process and develop word-images. The primer does not literally define a topic, create a concept, or determine a word-image. The primer helps students to think uniquely, by eliminating some preconceived notions and by temporarily restructuring their natural thought process. This restructuring of the thought process temporarily handicaps the students or levels the playing field, so that the pressure to perform is momentarily alleviated, allowing the students to adventure into the unknown where anything is possible and word-images become easily associative. Unlimited possibilities are our ultimate goal – freeing the mind from constraints and allowing the students to rely on natural observation to yield a multitude of possibilities rather than one good idea.

Research and daily observation comprise most students' natural observation.

The resulting thoughts and commentaries often take the form of lists, notes, doodling, and simple sketches. From this material a student must develop literary comprehension and cultivate the formal elements of letter, syllable, word, sign, space, support, color, mass, perceived sound, and movement. To look beyond the word and create greater meaning is the challenge. In other words, the word must communicate more than its meaning through its form and composition, rather than syntax and grammatical structure. Like most things, this is easier said than done, especially if imagery is not used.

Phase 2/Day 2
Storyboard, composition, and time

To aid in the attainment of the goal to create a multitude of possibilities, it is necessary to discuss basic poetic literary principles such as stanza, rhyme, and measure. These terms define, but do not encompass, the syntax of poetic structure. They can also be used to outline the syntax of motion and time-based media. **At this point, it is helpful for the students to think of their word-images as evolving over time or space and being influenced by accent, phonemes, verse, rhythm, stanza, rhyme, and measure (sidebar 1).** These poetic literary principles could be associated with the frames of a storyboard, the visual space and negative space of a composition (frame or not), and the time it takes for an event to elapse. When time or measure influences an idea or word-image, two or more 'readings" or possibilities often become viable, just as voice inflection and tone can change meaning.

Literary poetry uses punctuation to reinforce the inflection of each stanza. Concrete poetry may use punctuation, but is more likely to utilize indexical information and to abstract iconic representation (visual example of an icon, and then an example of that icon being abstracted). In the "poetic" sense, this inflection of information could be coupled with events such as the fragmentation or condensation of information or literary devices, including analogy, juxtaposition, metonymy, metaphor, alliteration, lyric, onomatopoeia, palindrome, parody, series, syllogism, simile, tautology, and other rhetorical figures and tropes (sidebar 1). In addition, it is often helpful to think of this as an exploration into scene dictation and movements of plot. Ultimately all of these will yield endless variety and permutations. It is this permutation of events and substitution of ideas that concrete poetry is rooted in.

Side Bar 1: Definitions of Literary Principles
ACCENT:
1. Distinctive manner of pronunciation, prominence given to one syllable of a word.
2. The emphasis given in speech, poetry, music, etc., to a particular sound, syllable, or word.
3. A mark used to indicate the place of accent in a word. The primary accent notes the chief stress, and the secondary accent a weaker stress.
4. Mark over a vowel in writing or printing to indicate pronunciation (verb).[3]

ANALOGY:
1. Agreement or resemblance in certain aspects.
2. A similarity in function and appearance, but not in structure or origin.
3. Inference that items showing some resemblances will show others.[3]

ALLITERATION:
1.The occurrence of two or more words having the same initial sound, as in "a fair field full of folk." (phonetic operator).[3]

IRONY:
1. The use of words to express the opposite of the literal meaning.
2. An incongruity between the actual and the expected results of an event.
3. In concrete poetry, irony is used to convey concepts with wit that can be achieved only through impeccable timing.

JUXTAPOSITION:
1. To place together; put side by side for comparision.[3]

LYRIC:
1. Of poetry, expressing the poet's inner feelings; also, pertaining to the method, personality, etc. of a writer of such verse.
2. Meant to be sung.[3]

MEASURE:
1. Rhythmic movement or beat.
2. The portion of music contained between two bar lines.[3]

METAPHOR:
1. A figure of speech in which one object is likened to another by speaking of it as if it were that other, as in "He was a lion in battle." (semantic operator).[3]

METONYMY:
1. Using the name of one thing to stand for another, related thing.[4]

NON SEQUITUR:
1. An inference that does not follow from the premises.
2. Any comment not relevant to what has preceded it.[3]

ONOMATOPOEIA:
1. The formation of words in imitation of natural sounds, as crack or bow-wow.
2. An imitative word.
3. The use of such words.[3]

PALINDROME:
1. A word, sentence, verse, etc. that is the same read forward or backward, as "Madam, I'm Adam."[3]

PARODY:
1. A humorous or burlesque imitation of a literary or musical work or style.[3]

PHONEME:
1. Smallest distinguishable unit of speech, which functions to distinguish one utterance from another.[3]

QUATRAIN:
1. A stanza or poem of four lines.[3]

RHETORIC:
1. The art of discourse, both written and spoken.
2. Affected and exaggerated display in the use of language.[3]

RHETORICAL:
1. Pertaining to rhetoric; oratorical.
2. Designed for showy oratorical effect.[3]

RHYME:*
1. A correspondence of sounds in two or more words, especially at the ends of lines of poetry.
2. Poetry; verse.[3]

RHYTHM:
1. The recurrence or repetition of stress, beat, sound, accent, motion, etc., usually occurring in a regular or harmonious pattern or manner.
2. Music; the relative duration and accent of musical sounds.
3. In painting, sculpture, etc., a regular or harmonious recurrence of lines, forms, colors, etc.[3]

SERIES:
1. An arrangement of one thing after another; a connected succession of persons, things, data, etc. on the basis of like relationships.[3]
2. The ordering of persons, things, data, etc. in which the order gives significance to the surrounding elements through linear or nonlinear juxtaposition.[7]

SIMILE:
1. A figure of speech expressing comparison or likeness by the use of such terms as like, as, so, etc.[3]

STANZA:
1. A number of lines of verse that make up a metrical division of a poem.[3]

SYLLOGISM:
1. An argument consisting of two premises and a conclusion logically drawn from them.[3]

TAUTOLOGY:
1. Repetition of the same idea in different words; pleonasm.[3]

TERCET:
1. A stanza or poem of three lines.[3]

TROPE:
1. The figurative use of a word.
2. Loosely, a figure of speech.[3]

VERSE:
1. A single metrical or rhythmic line.
2. Metrical composition; poetry: distinguished from prose.
3. A poem.
4. A stanza.[3]

*(phonetic operator)

Phase 3/Day 3
Decoding critique

Up to this point the student has been firmly grounded in the visual thinking process and the development or enco-ding of information without the use of image. **Now it is important that the student be able to predict how a viewer will decode the information.** Most students are literal, and therefore they prefer to decode the information for the viewer, thereby giving away the pun before they tell the joke, rather than encode their visual thought process within the creation of a design. The viewer must become an active participant in the decoding of infor-mation in order for the design to gain some level of respectability and memorability.

Through a loose form of beta testing students can define, if the viewers are actively decoding the information or if the information is simply handed to them on a platter. This requires determined critical thinking and analysis from, by, and for each student-designer and observer. Depending on the number of students, this can take place in a small criti-que or one-on-one observation. A combination of critique styles yields the best results. In any case, the students have a keen eye when properly primed. Because the students have exposure to exceptional predecessors and the glut of advertising mediocrity, they have the benefit of hindsight. When pushed most students surpass homage to the histori-cal figures of concrete poetry and attempt to create unique signs of personal expression, not only as visual poets but also as critical poets.
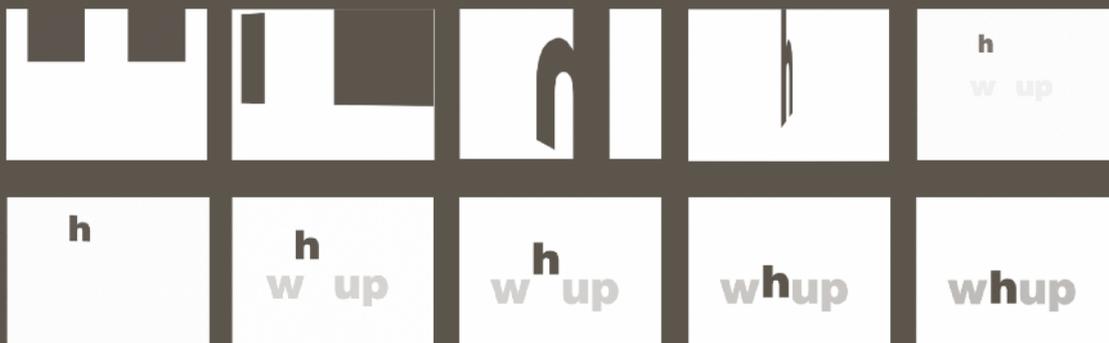
Whup

Whirl Picture

Phase 4/Day 4
Motion

After the students have assimilated the visual concepts of concrete poetry, it is time for them to start thinking about constructing their thoughts through motion and time-based media. In the structure of this class, three shorts for their reel provide the perfect outlet for their new appreciation of concrete poetry and at the same time introduces them to the underpinnings of sequence and the pragmatics displaying motion graphics. In the structure of students' progression through our program most will have a majority of their design courses completed and be working towards their portfolio, however not all will have videography experience. Animated shorts, in their simplicity and marked constraints, make use of all of the student's prior knowledge without overly taxing his or her motion graphics confidence.

At first, the students are limited to flat-pattern, text only, allowing them to maximize the saving capacity and limiting their image use. Simultaneously, the exposure to concrete poetry is a springboard for projects that follow and an entry point to the more technical information demanded of a student. These basic issues are contrasted to the more complex topic of creating time-based media for the screen. This first project explores the practicality of animation, the demands of motion, and the constraints of technology and provides insight into the basics of motion graphics. The following projects are creatively hinged upon this first project and address the specifics of building a reel, utilizing sequence, and the fundamentals of time. This article concentrates on the first project and through it, expectations of quality and visual acuity are established. These expectations will translate into deeper and more complex issues of problem solving throughout the remainder of the class (Motion Graphics).

To make the transition from sketch to screen, basic motion graphics terminology is discussed, such as persistence of vision, STMPE code, frame, cell, and key frame (sidebar 2). Each of these is defined in relationship to the construction and characterization of the poetry in motion, in other words, the treatment of the language on the substrate of the screen and time. As so aptly stated by Rudolf Arnheim, this substrate is interpreted through the interrelationship of permanence and change. Each aspect of this relationship within sequential and nonsequential media is expressed through the reciprocity of space and force.

"The forces represented in a painting are defined primarily by space. The direction, shape, size, and location of the shapes that carry these forces determine where they apply, where they go, how strong they are. The expanse of space and its structural features – for example, its center – serve as a frame of reference for the characterization of forces. Conversely, the space of a theater or dance stage is defined by the motor forces that populate it. Expanse becomes real when the dancer runs across it; distance is created by actors with drawing from each other; and the particular quality of central location is brought to light when embodied forces strive for it, rest at it, rule from it. In short, the interaction of space and force is interpreted with different emphasis." [5] In fact, these compo-nents of screen and time, the relationship of permanence and change – force and space – are the most difficult for students to grasp, but it is this understanding that will help them to create a memorable piece.

The basics of applied media aesthetics are defined by concise methodological structures that bring these abstract concepts into reality, allowing us to better understand the degree to which our mind's eye is critical of any visual process or thought. For example, Arnheim's description of space and force could be applied to any number of media aesthetics, but the description best fits the aspects of vectors in motion, the magnetism of a frame, and the attraction of mass (sidebar 2). All of these aesthetics are discussed in detail, ascribed to the students' subconscious observations, visual thoughts, and sketches, and brought to the conscious critical thinking process so that the methodology of media aesthetics can be assimilated into the work. For example, Herbert Zettl defines a vector as a perceivable force with a direction and magnitude. [6] He further delineates this phenomenon by describing a vector field, line, and magnitude (sidebar 2). Each of these could be directly related to the stage, screen, or frame (field); the line of movement a character takes or the implied direction the character enforces (line); and the degree of force that character uses (magnitude). As in the introduction of concrete poetry, this basic list of clues that make up the gestalt of motion, sequence, and composition is provided and reinforced through classroom critique. At VCUQ, shot composition as applied to video and film, such as camera direction, field of view, and depth of field (etc.), is not broached in this class but is discussed in detail in the videography class.

Aesthetic energy	After image	Anthropomorphism		Aspect ratio	Asymmetry of the frame	Attractive of mass

Cell + Frame	Continuing vectors	Diverging vectors	ease in + ease out	Graphic vectors	Inbetweens	Index vector
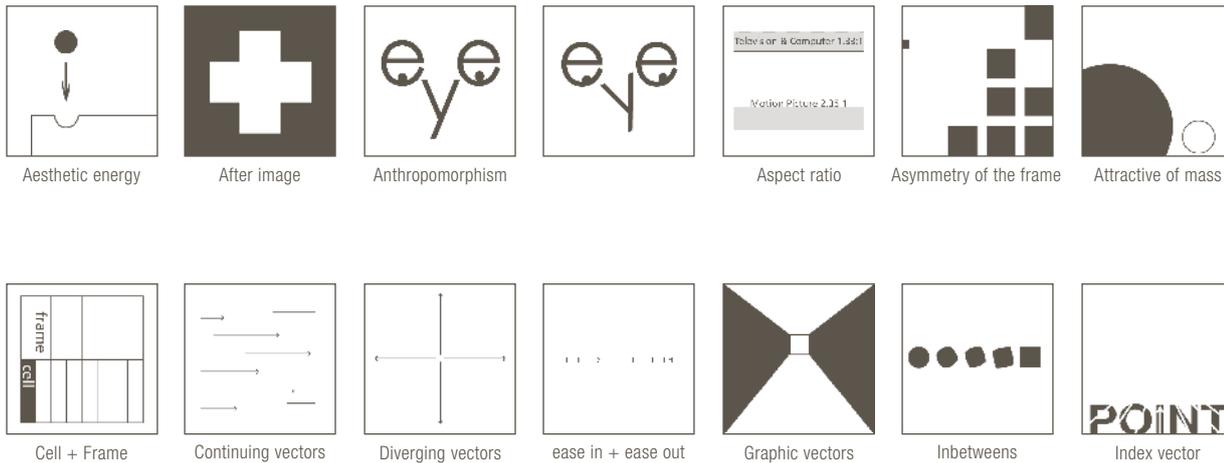
Side Bar 2
Media Synthesis Definitions

1. AESTHETIC ENERGY:

   The energy we perceive from aesthetic phenomena, such as color, sound, and motion. Can be expressed as vector magnitudes.[6]

2. AFTER IMAGE:

   An overstimulation of the retinal cones and neurons within the eye. If we stare at an individual color, for instance, red, for a minute or two and then look at a white background, we will see red's complementary, green, as an after image.

3. ANTHROPOMORPHISM:

   The ascription of human form or characteristics to a deity, or to any being or thing not human.[3] It is important to discuss with the students how type can look like an object or, better yet, act like an object by taking on anthropomorphic features through indexical characteristics such as movement, size, and weight. For example, a concrete poem addressing the subject of baseball may utilize type that is constructed of baseball illustrations creating a very literal read. In contrast, a classic typeface that moves and acts like a baseball player will communicate with more poetic depth and intelligence.

4. ASPECT RATIO OF THE SCREEN:

   The physical size of the screen is limited to the size of the monitor. Although the traditional aspect ratio of three (height) to four (width) is discussed the students are allowed to vary this if it is content appropriate.[6]

5. ASYMMETRY OF THE FRAME:

   The right and left sides of the television screen are unequal in visual prominence. The right side is said to command more attention than the left.[6]

6. ATTRACTION OF MASS:

   Large screen images with highly saturated colors will appear to have more visual prominence and stability than other smaller elements. A larger graphic mass appears to have more power to attract smaller elements.[6]

7. CELL:

   The smallest compositional unit within a frame. Each cell is animated and overlaid to compose the frame.

8. CONTINUING VECTORS:

   Vectors that succeed each other in the same direction.[6]

9. DIVERGING VECTORS:

   Vectors that point or move in opposite directions.[6]

Jump out	Keyframe	Frame magnetism	Motion vector	Objective timing	Simutaneous contrast will cause gray dots to be seen between squares.

Vector	Vector field	Vector line	Vector magnitude
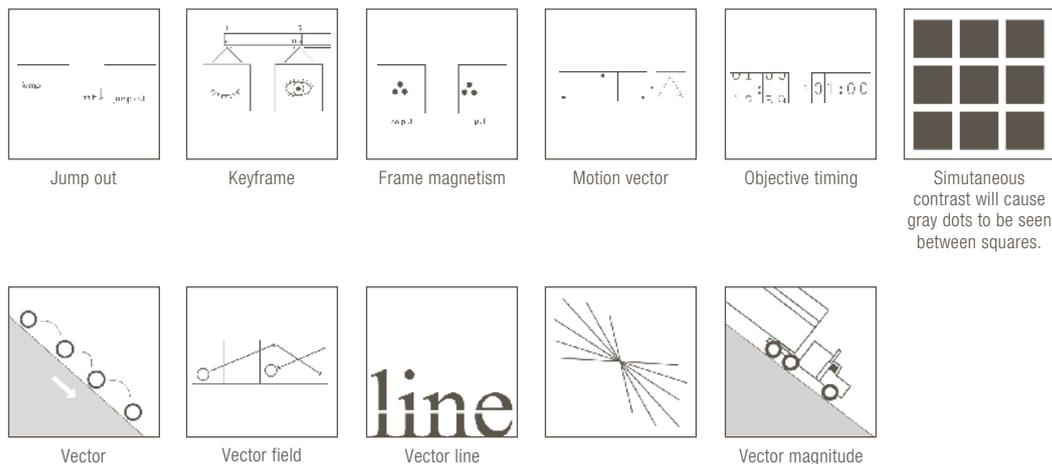
10. EASE IN AND EASE OUT:
Slowing down or speeding up an animated object to enhance the reality of the movement and overcome inertia. For example, distance runners speed up as they leave the gate and slow down when they cross the finish line.

11. FRAME:
A compositional unit within an animation or motion graphics piece composed of many overlying cells. The frame is the smallest projected unit that the mind's eye captures and reads as motion through the phenomenon of persistence of vision.

12. FRAMES PER SECOND:
The number of frames projected per second. Traditionally, film is projected at 24 frames per second, video and broadcast television at 30 frames per second, and Web at 12 frames per second. The difficulty with Web animation is that the frame rate is often dependent on bandwidth and client-side technology, preference setting, and software.

13. FRAME RATE:
The duplication of frames within a series used to decrease labor. For example, "shooting on three's" means that the same frame will be duplicated over three frames. This low frame rate will be barely perceptible to the eye. However, the lower the frame rate the smoother and more detailed the animation should be. In traditional film "shooting on two's" is the norm. For low cost, "shooting on three's" is apparent most often. Disney animation is "shot on one's."

14. GRAPHIC VECTORS:
A vector created by lines or by stationary elements arranged in such a way as to suggest a line. Graphic vectors are ambivalent as to precise direction, but they do indicate a directional tendency, such as horizontal, vertical, curved.[6]

15. GROUP:
a. One of three types of units. The only connective in a group is a common denominator of resemblance or relationship. Motif is stated, but can never evolve except by context: each additional motif clarifies the common denominator.[7]
b. A listing, not modified. There is no movement except frame flow.[7]

16. HIERARCHIC RELATION OF DEPENDENCE:
The hierarchical arrangement of visual forces within the frame in which one element is given more dominance than another. For example, the bird is attached to the zebra's back, not the other way around. In typographic hierarchy, an italic cut typeface is perceived as a subset of the roman cut.[5]

17. INBETWEENS:
The frames that fill in serial motion between keyframes.

18. INDEX VECTOR:
A vector created by something that points unquestionably in a specific direction.[6]

Water

Smoke

19. JUMP CUT:
   a. An image that jumps slightly from one screen position to another during a cut.[6]
   b. Type in motion can appear to jump cut poorly when improper alignments are used without consideration to content, context, or composition. In this case, jump cutting type will distract the viewer and slow down legibility and readability. See Static vectors of centered type.

20. KEYFRAME:
   The beginning and end frames of an animated sequence or directional movement.

21. MAGNETISM OF A FRAME:
   The pull of the frame (screen edges) exerts on objects within the frame (screen).[6]

22. MOTION VECTOR:
   A vector created by an object actually moving in a specific direction or an object that is perceived as moving on the screen. A photograph or drawing of an object in motion is an index vector but not a motion vector.[6]

23. MOVING FRAMEWORK:
   The movement of the frame or an element within the frame that imparts action to the setting and the objects it contains. This may also be closely related to the camera movement. For example, a lion standing still in a stampede of gazelle will appear stoic and persistent whereas the gazelles appear to move faster than their true speed. In motion graphics, a still frame inserted into a series will appear arrested and halting.[5]

24. OBJECTIVE TIMING:
   The time measured by the clock. Quantitative measure of time intervals in which observable change occurs.[6]

25. PACE:
   Refers to the perceived speed of an event: whether the event seems to move along rather fast or whether it seems to drag. Although pace belongs to subjective time, it is a quasi-quantitative measure. Pace is horizontal time rather than a vertical vector.[6]

26. PERSISTENCE OF VISION:
   A perceptual phenomenon in which our mind's eye holds on to images for a split second longer than they are actually projected, so that a series of quick flashes or frames is perceived as one continuous image.

27. SERIES:
   One of three types of units. It is defined by linear progression of narrative movement from one frame to the next.[7]

28. SEQUENCE:
   One of three types of units. It differs from a series by the elaborate rate references within or between any other picture. Instead of a strong linear progression of narrative, movement is causal, linking frames nonlinearly.[7]

Fire

Potty Mouth

29. SIMULTANEOUS CONTRAST:
A color effect resulting from the use of unequal portions of color and caused by retinal cone fatigue. To some degree all colors create simultaneous contrast, but pure color opposites will produce pronounced simultaneous contrast that can exaggerate a sense of strobing to the mind's eye. This phenomenon can be used to create a sense of motion without actually moving.

30. STATIC VECTORS OF CENTERED TYPE:
a. Type that is centered in one frame requires that the next frame correspond. If the alignment changes, the type will appear to vibrate in space rather than move in time.
b. Singular letters or numbers must be centered or the letters and numbers will appear to vibrate in space rather than move in time. This effect is most apparent as the set width of the letter or number changes from frame to frame. For example, an "m" has a wider set width than an "n" and will appear to vibrate in sequential frames if flush left or flush right alignment is used inappropriately.

31. STMPE CODE
(SOCIETY OF MOTION PICTURE AND TV ENGINEERS):
The standard time code for the synchronization of video and audio equipment usually expressed in hours: minutes: seconds: frames (i.e., 02:59:49:03 = 2 hours, 59 minutes, 49 seconds, 3rd frame).

32. SUBJECTIVE TIMING:
The duration we feel; also called psychological time. A qualitative measure.[6]

33. TIMING:
The control of objective and subjective time.[6]

34. Vector:
In media aesthetics, a perceivable force with a direction and magnitude.[6]

35. VECTOR FIELD:
A combination of various vectors operating within a single picture field (frame), from picture to picture field (from frame to frame), or from screen to screen (multi-screens).[6]

36. VECTOR LINE:
An imaginary line created by extending converging index vectors or a motion vector. In order to preserve shot continuity, all cameras must be to either one or the other side of this line.[6]

37. VECTOR MAGNITUDE:
The degree of the directional force of the vector; the amount of energy we perceive. A high-magnitude vector is a strong vector; a low-magnitude vector is a weak one.[6]

Phase 5/Day 5
Editing and critical analysis of composition and concept

The introduction to visual perception and the perceived phenomena of motion is fundamental to the accurate creation, critique, and refinement of a motion graphics piece. Once the fundamentals are embraced and understood, narrative time must be balanced. It is not enough for students at this level to understand the basics of composing the frame and gestalt. They also must understand the weight of time over seconds through pace and timing. Selection, or rather elimination, is fundamental to both concrete poetry and motion graphics, as is the simplification of an animation. Only through brevity and parsity can the impact of what is said be weighed. Given the fact that the order of events that has transpired will constantly modify what comes later and vice versa, it is important that the events be sparse and direct. Complete, literal narration will bog down the viewers in details and they will lose their interest; therefore it is essential to "rip apart" the piece and leave only the "guts." This brings to the forefront the importance of the editing cut or the effects of montage as described through series, sequence, and group. Furthermore, since the events are stored in the mind's eye and therefore, perceived causally and simultaneously, it is important that each piece be observed linearly and in a continuous loop.

Conclusion
Phase 6/Day 6
Submitting your work

The concrete poetry project is an exploration of time and meaning rather than a narration of what the student and viewer already knows. Like the implementation of the scientific process, this exploration could lead a student to pose a question or condition, explore a circumstance, or enter a new world where the viewer is the navigator. Not only does concrete poetry ask students to think differently, but it also begs the students to interact differently with their surroundings and the screen. In this case the reel of shorts does not dictate the outcome, but it does help the students realize the shortcomings of being overly complex through the delimitations. In this way the reel actually forces the students to think concretely about what is needed to communicate their ideas and to eliminate any excess.

As for the execution, most students use a time based media program such as Adobe After Effects or Final Cut Pro, an image editing software program, such as Adobe ImageReady; however, many also choose to render each element of their design frame by frame. I require only that the students learn about the image editing and technology available to them and when it is most appropriate to use it or find other solutions. In either case the software and the methods are not a delimitation but rather key pragmatic components of the project.

Logo
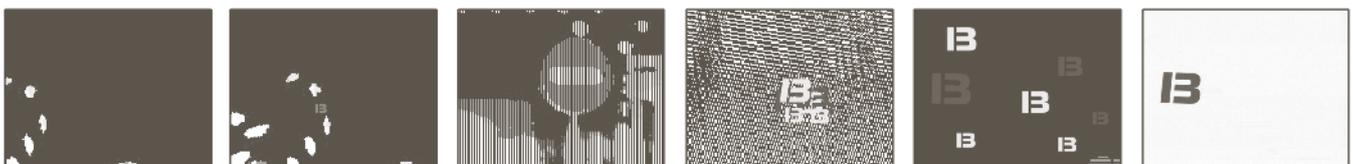
Beeb

In some sense, for three weeks the students have been involved in a game of visual cryptography in which "the projection of codes that are not specifically verbal or linguistic transforms 'words' into icons or figures."[2] The object is not necessarily to create a fully resolved animation in such a short amount of time, but to give the student insight into new ways of thinking and experimenting. The objective is to force the students to think outside the box and eliminate preconceived notions of what communication is and thereby what a reel entails. At the end of the class I would like the students to view motion as more than entertainment. I want them to see it as an inter-active medium that can educate as well as provide a service.

Endnotes

1 Peter Mayer, "Concrete Poems Just Are," Eye: The International Review of Graphic Design Number 20, Volume 5 (Spring 1996), 70-77.

2 Clemette Padin, "Uruguayan: Visual Poetry," Visible Language, Visual Poetry: An International Anthology Volume 27, Number 4 (Autumn 1993), 468-480.

3 Funk & Wagnalls Standard Dictionary (New York: Harper Collins Publishers, 1983).

4 Philip B. Meggs, Type and Image: The Language of Graphic Design (New York: Van Nostrand Reinhold, 1992), 32.

5 Rudolf Arnheim, Art and Visual Perception: A Psychology of the Creative Eye (Berkeley: University of California Press, 1992), 372-409.