Department of Art & Design
University of Minnesota Duluth
Graphic Design Program

Art 3937:02
Typography 2
Spring 2018
Tue & Thu 10:00–11:55 am
MonH 121
Blue Section

Project 2

Music: Expressive Typography

A 'concrete poem' is a reduced piece of writing that visually conveys experiences, ideas, and emotions, in a vivid and imaginative way, through the particular combination and arrangement of letters and words on a page.

Brief

Create three 'concrete poems' with original typographic compositions after selecting a song and choosing one significant fragment (no more than the chorus and one verse; a few sentences are enough) from the song lyrics. Create one typographic composition that depicts the concept: an experience, idea, or emotion inspired by your song through the spatial arrangement of letters and words. Create two other compositions that respectively convey the rhythm (beat) and the melody (melodic and harmonic movement) that result from listening to the song through the spatial and sequential arrangement of letters and words. Think abstract emotive typographic expressions rather than images formed from letters and words.

Objectives

- Use typography as a compositional element to convey meaning.
- Create relationships between the 'verbal' messages (representation of the spoken word) and the 'visual' messages (representation of things) portrayed with type.
- Develop abstract thinking with typography.
- Evaluate how type selection, size, and placement affect and even at times determine the meaning of the message.

Procedure

Select a song and extract from its lyrics a significant fragment (no more than the chorus and one verse; a few sentences are enough) to create 'concrete poems.'

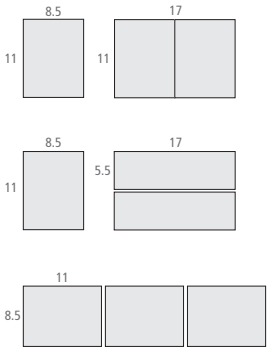
1. With the reduced piece of text, create a concrete 'graphic' poem that visually conveys experiences, ideas, and emotions motivated by the **concept**, character, and genre of your song in a creative way. Use any number of type faces, styles, and sizes and arrange the letterforms in a spatial (**simultaneous and non-linear**) fashion, on an 8½ x 11" vertical or horizontal page.
2. With the same piece of text, create another concrete 'musical' (kinetic) poem that visually portrays the **rhythm/beat** that results from listening to the song, in an imaginative way. Use any number of type faces, styles, and sizes and arrange the letterforms in a spatial and sequential (**consecutive and linear**) fashion on half of an 11 x 17" page (see illustration below).
3. With the same piece of text, create a third concrete 'musical' (phonetic) poem that visually portrays the **melody** (melodic and harmonic movement) that results from listening to the song, in an imaginative way. Use any number of type faces, styles, and sizes and arrange the letterforms in a spatial and sequential (**consecutive and linear**) fashion on half of an 11 x 17" page (see illustration below).

Note: While there is no restriction concerning the use of type (typefaces, styles, sizes, colors), your final designs must effectively support a defined concept or idea. In addition, the use of a grid system or lack thereof will depend upon your design decisions.

Final Submissions:

Your final submissions are

1. Printed: concept panel at 8½ x 11", rhythm and melody panels printed together at 11 x 17" (trim away white edges, see illustrations below for options), and design statement.
2. Digital process PDF that includes this sheet, all your research, ideation, thumbnails, sketches, drafts, critique notes, and lastly your final designs and design statement presented chronologically and professionally. File size may not exceed 20 MB, with name like this: *Steve Bardolph 2 process.pdf*
3. Digital project PDF: smaller, separate PDF (print quality) of only your final designs and design statement. File size may not exceed 10 MB, with file name like this: *Steve Bardolph 2.pdf*
4. Music files: playable (check on a friend's computer) unprotected mp3 or other audio file of your full song labeled with artist and title, as well as an mp3 of your trimmed song fragment, labeled like this: *Beck-Wow-Edit.mp3*
5. Combine digital files above in a folder labeled like: *Steve Bardolph 2 Music*



rhythm: The pattern of musical movement or beat through time.

melody: Structure with respect to the arrangement of single notes in succession.

Schedule:

Tuesdays are listed below, Thursdays are lab/work days:

February 6

Introduce project, select song and text from song lyrics.

February 13

Definition of concepts and ideas, discussion of idea sketches. Bring mp3 of song to share.

February 20

Rough Draft Critique.

March 27

Final Critique. I encourage you to finish up before enjoying Spring Break March 3–11.

Due: Tue March 13

Steve Bardolph
Associate Professor
UMD Art & Design
Phone: (218) 726–7605

Email: bardolph@d.umn.edu
Office: MonH 228 (dropbox on door)
Office Hours: T & Th 12:30–2:00pm
Sign up online: z.umn.edu/officebard

Original lyrics from script

JEREMY

NOW SHOULD I TAKE THE BUS OR WALK INSTEAD?
I FEEL MY STOMACH FILLING UP WITH DREAD

WHEN I GET NERVOUS MY WHOLE FACE GOES RED
DUDE, WEIGH THE OPTIONS CALMLY AND BE STILL

A JUNIOR ON THE BUS IS KILLER WEAK
BUT IF I WALK WHEN I ARRIVE I'M GONNA STRAIGHT-UP REEK
AND MY BOXERS WILL BE BUNCHY AND MY PITS WILL LEAK
OH, GAH, I WISH I HAD THE SKILL
TO JUST BE FINE AND COOL AND CHILL

(Perhaps we see JEREMY on the bus, heading to school.)

I DON'T WANT TO BE A HERO
JUST WANNA STAY IN THE LINE
I'LL NEVER BE A ROB DENIRO
FOR ME, JOE PESCI IS FINE
AND SO I FOLLOW MY OWN RULES
AND I USE THEM AS MY TOOLS
TO STAY ALIVE
I DON'T WANT TO BE SPECIAL, NO NO
I JUST WANNA SURVIVE

First draft placement

NOW SHOULD I TAKE THE BUS OR WALK INSTEAD?

AND MY BOXERS WILL BE BUNCHY AND MY PITS WILL LEAK

I FEEL MY STOMACH FILLING UP WITH DREAD

WHEN I GET NERVOUS MY WHOLE FACE GOES RED

DUDE, WEIGH THE OPTIONS CALMLY AND BE STILL

A JUNIOR ON THE BUS IS KILLER WEAK

BUT IF I WALK WHEN I ARRIVE I'M GONNA STRAIGHT-UP REEK

AND MY BOXERS WILL BE BUNCHY AND MY PITS WILL LEAK

OH, GOD, I WISH I HAD THE SKILL

TO JUST BE FINE AND COOL AND CHILL

I DON'T WANT TO BE A HERO

JUST WANNA STAY IN THE LINE

I'LL NEVER BE A ROB DENIRO

FOR ME, JOE PESCI IS FINE

AND SO I FOLLOW MY OWN RULES

AND I USE THEM AS MY TOOLS

TO STAY ALIVE

I DON'T WANT TO BE SPECIAL

NO NO

I JUST WANNA SURVIVE...

Very First Draft

I feel my stomach filling up with DREAD
Now should i take the bus or walk instead?
When I get nervous my whole face goes RED
A junior on the bus is killer weak
DUDE weigh the options calmly and be STILL
But if I walk when I arrive I'm gonna straight-up reek
and my boxers will be bunchy and my pits will LEAK
Oh god I wish I had the skill to just be FINE and COOL and CHILL
I don't wanna be a HERO
I don't wanna stay in the line
Just wanna stay in the
and
So I follow my own rules
and I use them as my TOOLS To stay alive
I don't want to be Special
no no, I just wanna
SURVIVE...

Critique notes

Very playful

Keep binary on same line

Maybe too many fonts and too many lyrics?

Now should i take the bus or walk instead?

I feel my stomach filling up with DREAD When I get nervous my whole face goes RED

A junior on the bus is killer weak

DUDE weigh the options calmly and be STILL

But if I walk when I arrive I'm gonna straight-up reek and my boxers will be bunchy and my pits will LEAK

Oh god I wish I had the skill to just be FINE and cool and FHILL

I don't wanna be a HERO

Just wanna stay in the line

and so I follow my own rules

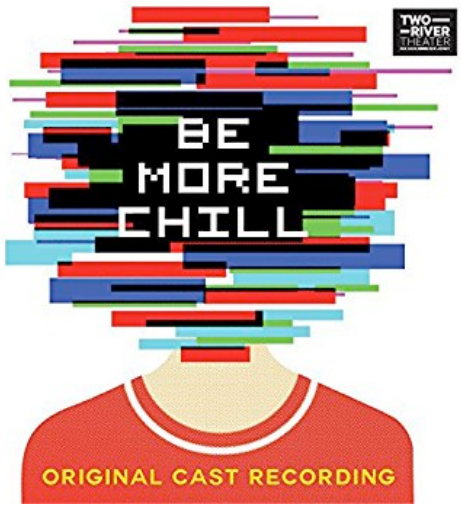
and I use them as my TOOLS To stay alive

I don't want to be Special no no, I just wanna SURVIVE...

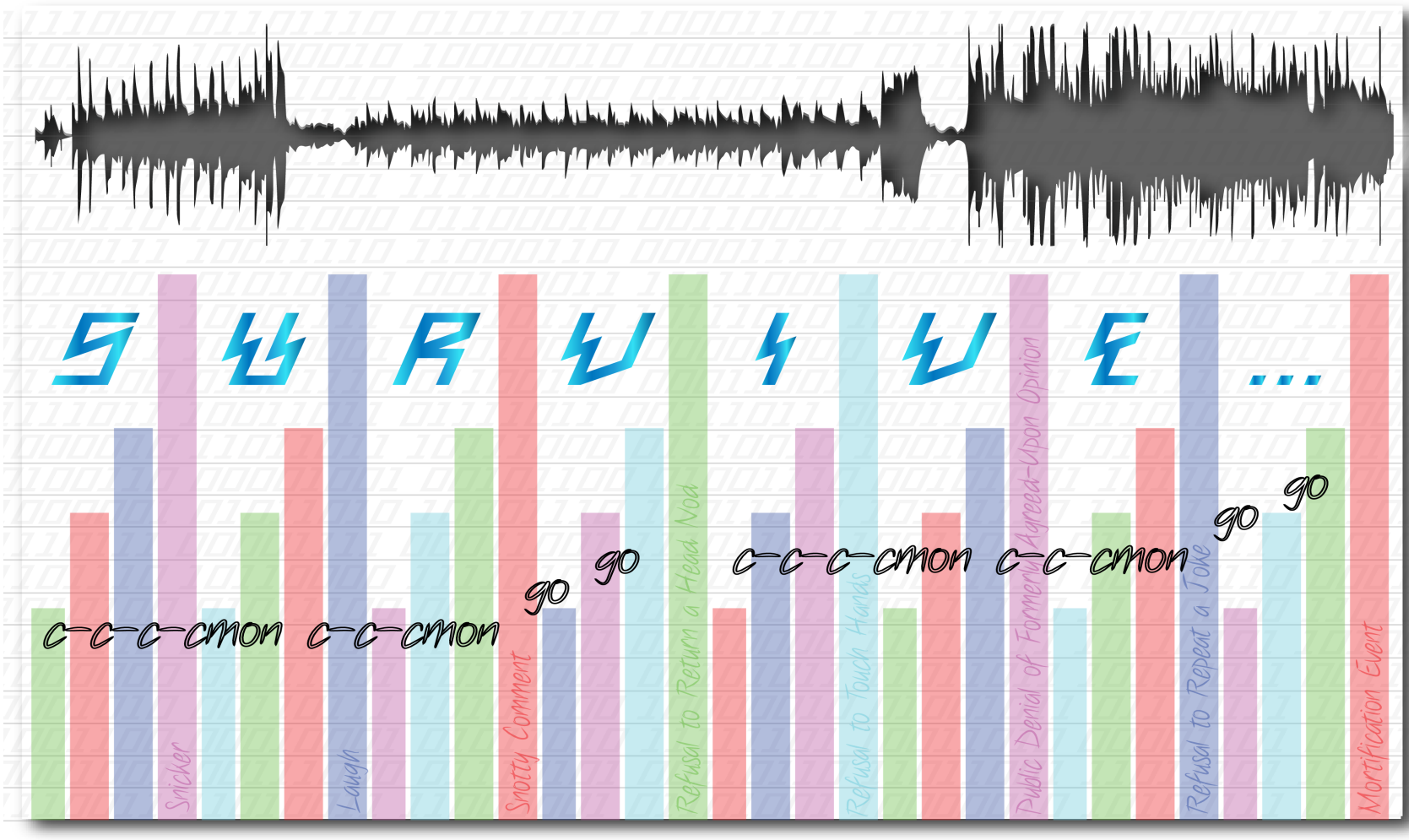
Design Statement

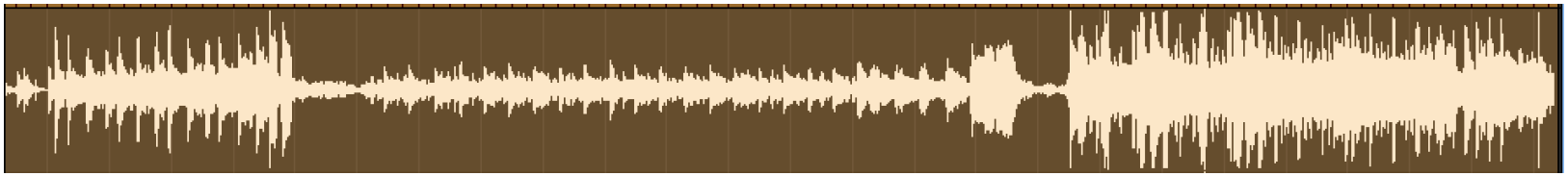
Concept Panel

I specifically chose this song from the Be More Chill musical soundtrack as it is the song I related to most when first listening. The design for the concept page is designed like a school notebook with binary lined in the background. The binary pokes through the notebook forshadowing when Jeremy Heere gets his supercomputer squip. It's blending the lines between being a teenage human and being a robot. Many of the words are bold and colored giving an almost urgent sense since Jeremy is often riddled with anxiety, yet tries to be relaxed. The colors are based off of the album cover for the soundtrack. The common typeface used here is called "HF".

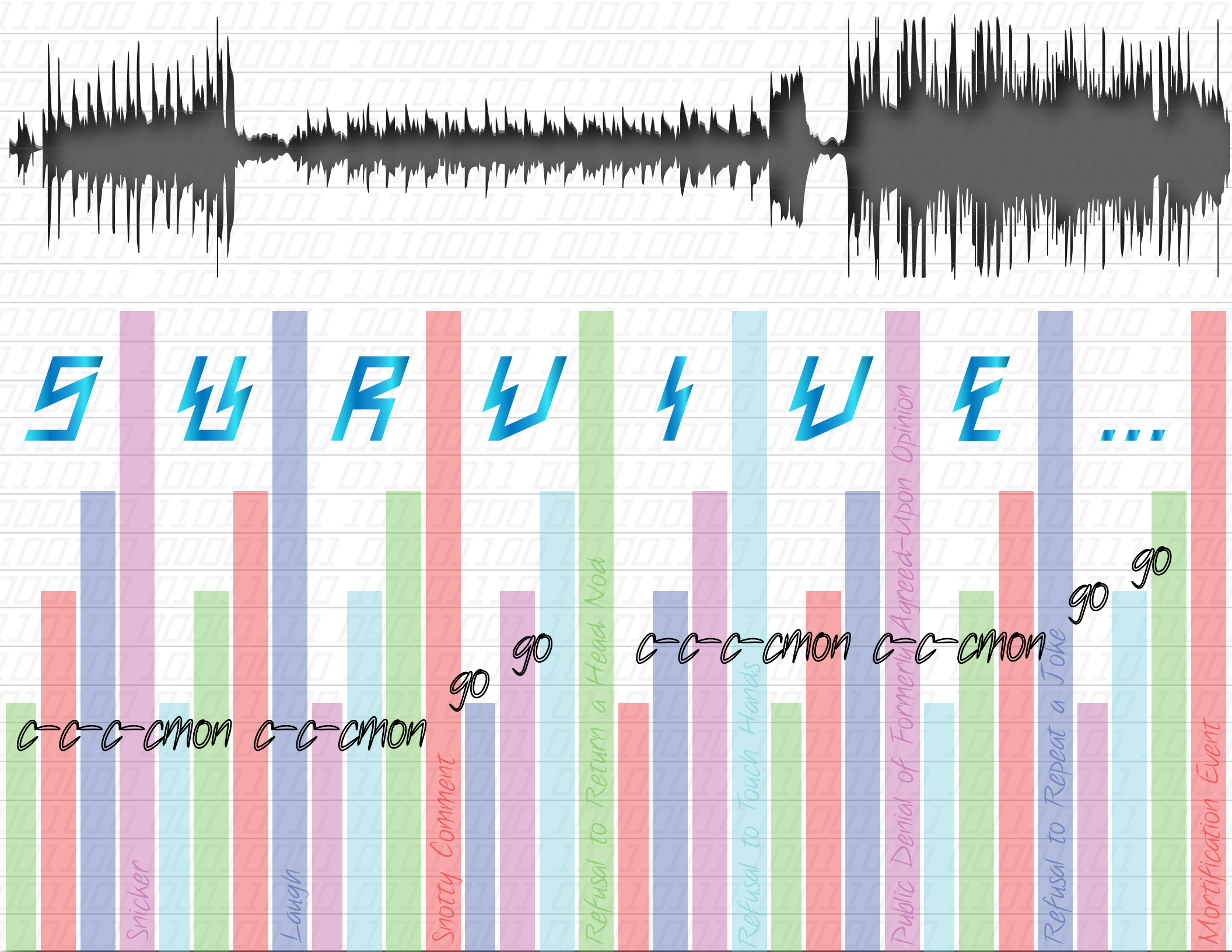


Beat/Rhythm Panel





Original Garageband beat

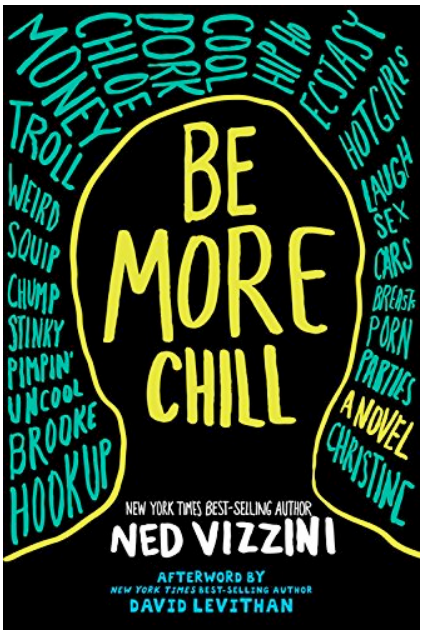

SURVIVE...
c-c-c-cmon
c-c-cmon
go
go
c-c-c-cmon
c-c-cmon
go
go
Snicker
Laugh
Snotty Comment
Refusal to Return a Head Nod
Refusal to Touch Hands
Public Denial of Formerly Agreed-Upon Opinion
Refusal to Repeat a Joke
Mortification Event

Design Statement

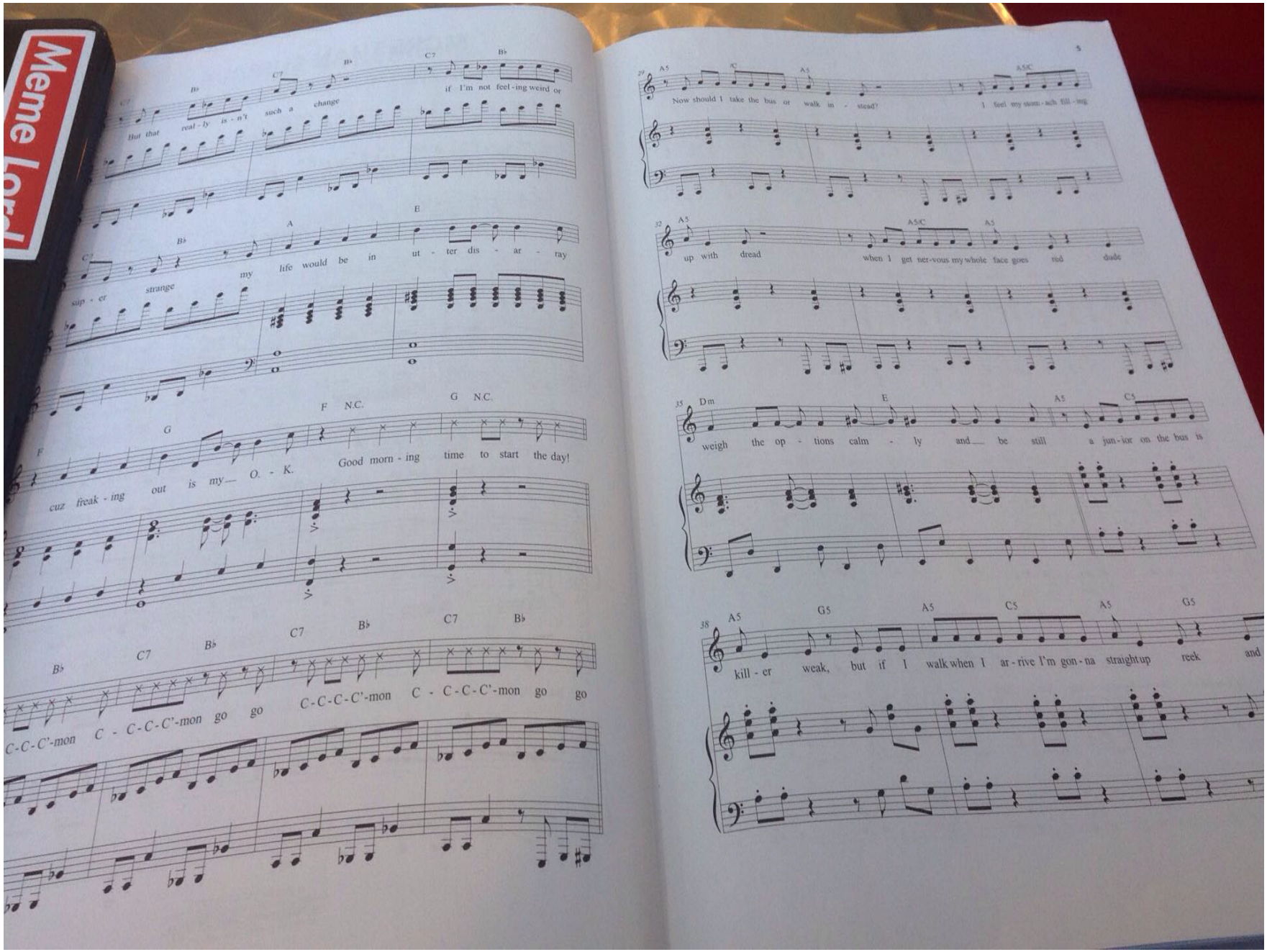
Beat/Rhythm Panel

The colored bars again represent the colors of the main album art as well as the common four note beat heard throughout the song. It's still continuing the notebook trend, connecting the concept page to the melody page. The typefaces used are 'Note This'' for it's handwritten look and ,,Hand of God'' for a techy appeal. The black bar is the garageband soundwave which is used as the connecting the pages togeher.

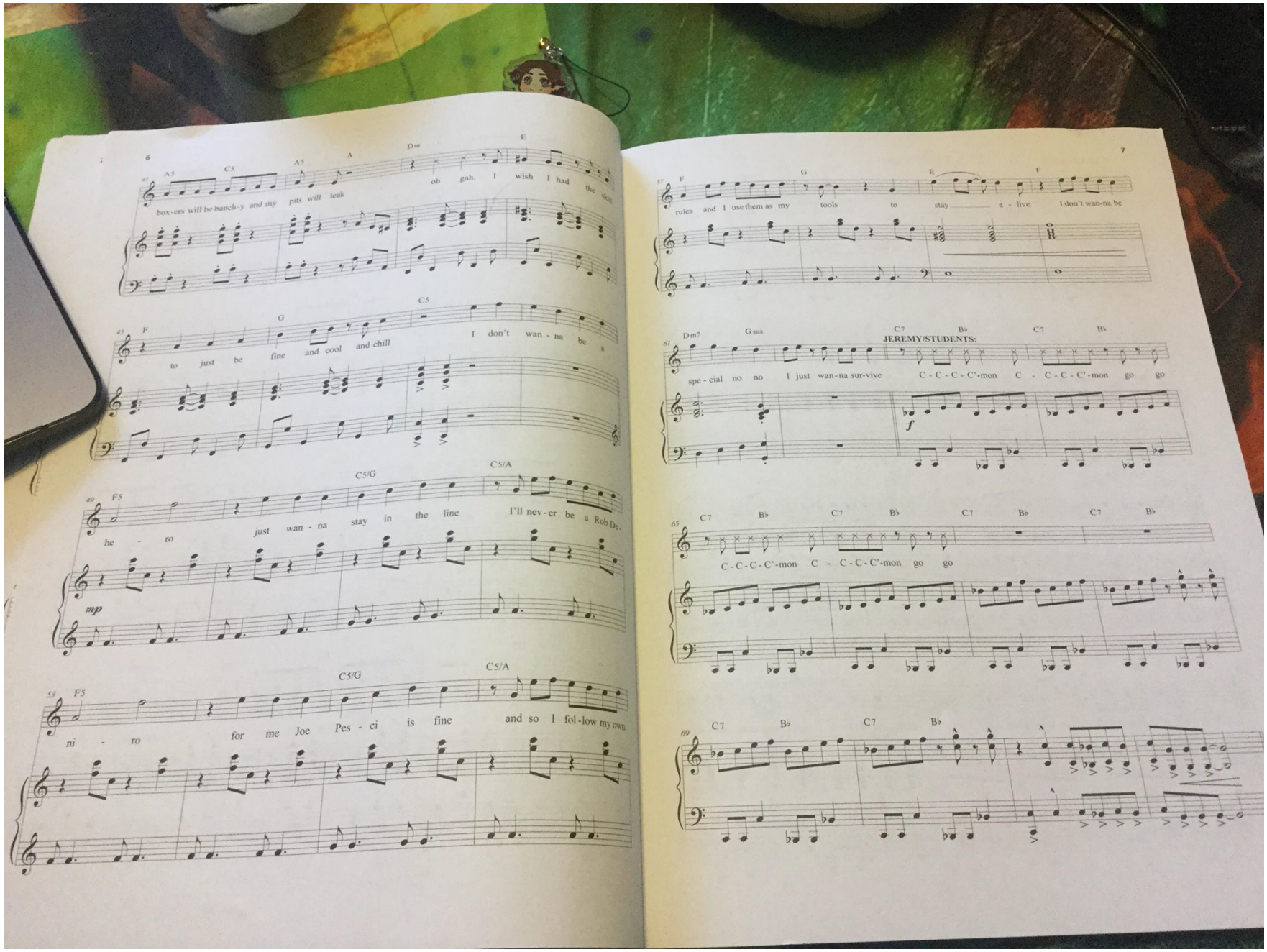
The 'C-C-C-Cmon' line is also repeated throughout the song as well as the musical connecting the play together. The hidden words in the tallest colored blocks are a reference to the book the musical is based on. They reference Jeremy's humilation sheets, which are notebook pages full of documenting the embarrassments that come his way. It's another reason he wishes to more than survive in highschool. The types of humiliations he documented were featured on one of the covers to the book.



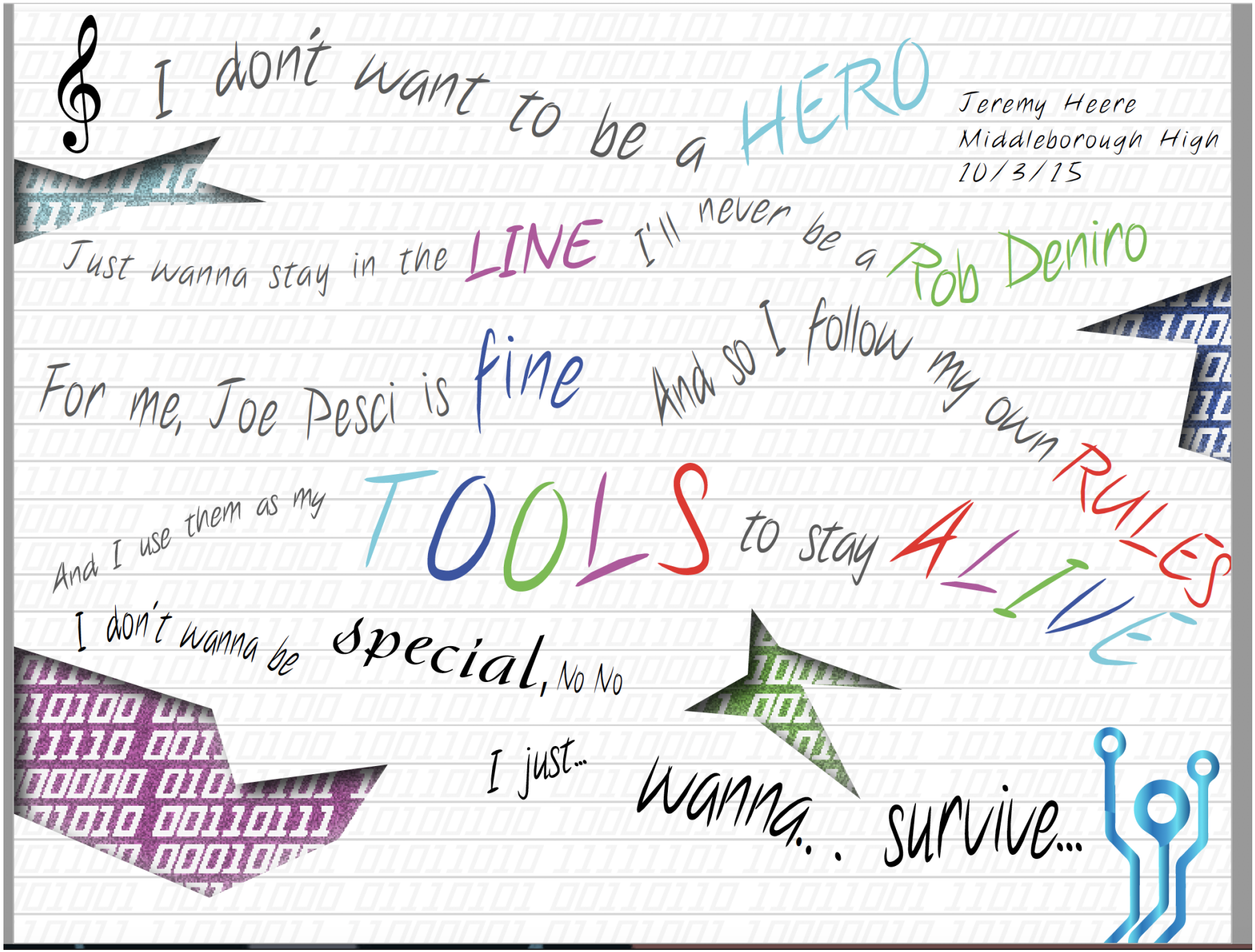
Original sheet music written by Joe Iconis



Original sheet music written by Joe Iconis



First Draft


I don't want to be a HERO
Jeremy Heere
Middleborough High
10/3/15
Just wanna stay in the LINE
I'll never be a Rob Deniro
For me, Joe Pesci is fine
And so I follow my own RULES
And I use them as my TOOLS to stay ALIVE
I don't wanna be Special, No No
I just... wanna... survive...

I don't want to be a HERO

Jeremy Heere
Middleborough High
9/13/15

Just wanna stay in the LINE I'll never be a Rob Deniro

For me, Joe Pesci is fine And so I follow my own RULES

And I use them as my TOOLS to stay ALIVE

I don't wanna be special, No No

I just... wanna... survive...

Design Statement

Melody Panel

Like the other pages, this page continues to have the coded background poking through the notebook sheet again foreshadowing Jeremy's electronic assistance later on. The name, highschool, and date are to make this piece appear like an assignment that Jeremy was working on in highschool. An vent piece in an art class would be a distict possibility The words are angled to appear like the sheet music written by Joe Iconis. This was done to make it look like Jeremy was singing his wards. The typeface used here is called "Note This" which was used because it looks like handwritting. This makes it more believabke that a teenage boy wrote it.

Will Conolly - Jeremy Heere

Joe Iconis - Music Writer