GD5368.01 SPRING 2013
MOTION GRAPHICS

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TOC

Tuesdays,
4pm–10pm
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Kristian Bjørnard
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I don't really have office hours. However, I should be around campus most Tuesday and Wednesday afternoons between 12–3 if you'd like to schedule outside of class meeting times. If you need something outside of class please email me, and I'll get back to you as soon as I can. If it is an extreme circumstance or some sort of emergency please call.

— **1.   COURSE DESCRIPTION**

This course focuses on time-based design elements of space, pacing, motion, and interaction as they relate to graphic communication. Projects will push the boundaries of emerging media environments and could explore designer-controlled narrative, haptic interaction, sound, or user interaction. Students are encouraged to focus projects around their thesis work or other self-determined endeavors.

1.1   *K Additions*

This class's goals are to engage motion graphics and web technologies as strategic mediums for experimentation and communication, while introducing software and techniques for creating motion works. The course will consist of a general After Effects "how to," covering the basic functions that will allow students to build many kinds of animations directly or, by combining several simple steps, to generate more complex results. From the initial techniques, students will explore how to apply these tools to their work as designers. The last bit will look into interactivity for web and mobile devices for those who are interested. We will look at new interactive and video embedding capabilities in HTML5, animation using CSS3 transitions, and some jQuery/Javascript Magic.

Here's the deal: We're gonna try to learn as much about AfterEffects as possible, but without just doing demos. I want students to be able to say, "hey, I see how this could fit into my practice, I see what some simple motion designs can do for me either as prototyping tools, mockups, etc." Like how one could easily build some simple environments for mocking up a film shoot. Or, how to prototype an iPad app. Or, how to quickly take someone through a bigger film idea. With that in mind we'll also discuss storyboards/animatics, and other principles and processes around "Time + Motion".

— 2.   **LEARNING OUTCOMES**
- *Students learn to work with more complex narrative and storytelling structures.*
- *Students gain broader experience with motion and its role in communication.*
- *Students learn to incorporate the language of motion as a design principle.*
- *Students develop a working process for the design of motion graphics.*
- *Students begin to develop proficiency with production tools for video and animation*

— 3.   **CONTACT INFORMATION / OFFICE HOURS**
Kristian Bjornard / kbjornard@mica.edu / (507) 301-8402
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— 4.   **MATERIALS**
- Vimeo acct
- Otherwise I just need you to have a good way of getting your files to me at project days — thumb drive, dropbox, whatever.
(sidenote: viewing projects in Quicktime for critique days ends up being easier than on Vimeo; but vimeo allows you to actually easily dissemenate your work.)

— 5.   **REQUIRED READING**
- *Understanding Comics* by Scott McCloud
- *Space-Time Problems* by László Moholy-Nagy
- *10 timeframes* by Paul Ford
http://contentsmagazine.com/articles/10-timeframes/

(There will be more to come...)

The one book I ask that you buy is the Scott McCloud book. This can be easily found on Amazon. If you don't want to buy it, I have posted a link to the PDF on the course website I created: mg.ookb.co.
    The rest of the links will be PDFs or links to websites/blogs/online magazines.

— 6.   ROUGH CALENDAR / LAST CLASS MEETING SESSION

1.22	**First Day!** Intro to AfterEffects Cover course contents; assign "4sites" project.	
1.29	Discuss "4sites" people have brought in. Talk about types of Motion. Bringing in PSDs and AI files into AE Design-a-mation 1: Use all 7 types of motion. Tutorial Homework (more nesting/parenting) Assign "A Motion Graphic"	Bring in 4 sites…
2.5	Basic use of "Effects" in AfterEffects Shape layers tutorials from Lynda	A Motion Graphic…
2.12	Shapes vs. Masks discussion Simple Transitions in AfterEffects	
2.19	Look at "A Motion Graphic" videos Assign "Speculative Design" Basics of Cameras/Lights/3D	Speculative Design
2.26	Basic Green Screen Stuff (probably have to split into two groups)	
3.5	Basics of Video editing? Motion Tracking?	
3.12	work on Spec. Design projects Additional Green Screen/Video Editing if necessary	
3.19	**Spring Break No Class**	
3.26	Look at "Speculative Design" Assign animated Text	Animated Text
4.2	Necessary demos/discussion	
4.9	Work Day	
4.16	View Animated Texts Assign Final Projects Decide on how to split up remainder of weeks, who wants web-track, who wants more motion, etc.	
4.23	Work on final projects. *Any other requested short demos?*	Final Project
4.30	Work on final projects. *Any other requested short demos?*	
5.7	**Last Class!** Look at final projects. *Also, last chance for other Questions/Concerns …*	

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— 7. **GRADING CRITERIA**
One grade will be awarded per project unless otherwise noted. Each grade will evaluate process, execution, and presentation. The final grade for the semester will be an average of all project grades, plus a final evaluation of quality of resolve and follow-through in a student's work, visual experimentation, growth of skills, and class participation & preparedness throughout the semester.

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- *Class participation is paramount & should show marked progress in the student's ability to talk about design intelligently & constructively.*
- *Grades for late projects will be lowered one letter grade for each class period that they are late.*
- *Punctuality & participation to in-progress & final critiques will have an impact on the grade for each project.*
- *Work lost due to technological problems will be considered late. It is important to get in the habit of backing up & duplicating files. Technical trouble is not a valid excuse for missing a deadline—neither academically nor professionally.*

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A: *Student's work and effort far exceed expectations.*
Outstanding problem solving, ability to communicate ideas, & craft.
Exceptional class participation & attendance.
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B: *Student's work and effort are above-average achievement.*
Above-average problem solving, ability to communicate ideas, & craft.
Excellent class participation & attendance.
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C: *Student's work and effort are acceptable.*
Adequate problem solving, ability to communicate ideas, & craft.
Acceptable class participation & attendance.
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D: *Student's work and effort are below average.*
Problem solving, ability to communicate ideas, & craft are below acceptable
standards. Unsatisfactory class participation & attendance.
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F: *Student's work and effort are unacceptable.*
Unacceptable problem solving, ability to communicate ideas, & craft.
Inappropriate class participation & attendance.

Sidenote:
As this is a graduate level course, those of you who are graduate students will either receive a P (pass) or F (fail) … The grading scale doesn't quite apply …

Remember, a "C" is supposed to be average.

— **8.** **ATTENDANCE POLICY**

MISS MORE THAN THREE CLASSES AND YOU DO NOT PASS THE COURSE. This isn't my arbitrary decision, it is MICA policy across the board.

If you do miss a class, check the course website (im.ookb.co) I've setup for info on what we discussed and files you might need. If you have additional questions contact me immediately, please don't wait until the next week. You will still be expected to present or be prepared for the following class after any absence — excused or otherwise.

It is also important you show up to class on time and prepared. We've got a lot to cover and it sets the whole class behind when event just one of you shows up late.

— **9.** **COMPLIANCE STATEMENTS**

9.1 *Learning Resource Center ADA Compliance Statement*
Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For additional information please refer to: http://www.mica.edu/LRC

9.2 *Health and Safety*
It is the responsibility of faculty and students to practice health and safety guidelines relevant to their individual activities, processes, and to review MICA's Emergency Action Plan and attend EHS training. It is each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify, within each art making process, and require personal protection equipment use, by each student for each class, when applicable. Students are required to purchase personal protection equipment appropriate to their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection is in place.

9.3.1 *Plagiarism*
Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students have the

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NOTE:
On Critique days it is important to have tested & loaded videos + files prior to class starting so as not to waste time once class starts.

responsibility to become familiar with such processes and to carefully follow their use in developing original work.

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9.3.2   *Plagiarism Policy*
MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else's ideas or work without proper acknowledgment. Without proper attribution, a student may NOT replicate another's work, paraphrase another's ideas, or appropriate images in a manner that violates the specific rules against plagiarism at MICA. In addition, students may not submit the same work for credit in more than one course without the explicit approval of the all of the instructors of the courses involved.

9.3.3   *Consequences*
When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor will confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department chair. Depending on the circumstances of the case the department chair may then report the student to the Office of Academic Affairs or Graduate Studies, which may choose to impose further penalties, including suspension or expulsion.

— **10.   MISCELLANY**
Door codes for 3rd floor of Brown
Brown 303 :   6,9,0,0   (lounge)
Brown 304 :   6,2,3,4
Brown 305 :   5,4,4,7
Brown 306 :   1,2,3 enter
Brown 307 :   5,4,1,3
Brown 308 :   key only, guards can open
Brown 309 :   2+4, 3 enter
Brown 311 :   photo room sign up with Anita

— **11.**   **ROUGH PROJECT OUTLINE**

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11.1   ***4 Examples***
Bring in 4 pieces/works/motion-designs
1. A work you like and think is good.
2. A work you do not like and do not think is good.
3. A work you like, but suspect might not be good.
4. A work you don't like, but have to admit is good.
Explain your choices.
(these must be works/sites you feel relate to this class, or are examples of what you wish [or definitely do not wish] to get from the class)

11.2   ***A Motion Graphic***
I know we've done some simple, maybe a little bit boring, things to start out with, but it is all for a reason — this project specifically. Make what you consider to be a "Motion Graphic" with the skills we've learned so far. Make it about something that you like.

11.3   ***Speculative Design***
Where use of motion graphics is often seen today is in speculative videos to either show design ideas, quickly mockup user interfaces, or give us a lens into a possible future. We'll look into how one can use AfterEffects and a few simple video skills to build our own examples of this. If you don't know what to do, just pick an "app" or other device or tool and show us how that works…

11.4   ***Animated Text***
Using all the various tools and functions and techniques we've seen in the last few weeks (or will see) you'll need to build an animation of text elements (keep it too as few other simple design elements as possible … I'd like to really see this as a typography exercise). I encourage you to find an existing project or idea that you can use for this.
    The main requirements for this project are that you predominately use text. Animating song lyrics could be one option, playing with a poem that you like could be another, seeing how motion can be used to change the feel or flow of a novel another. My preference is that graphics, imagery, other video, etc. be used at a minimum and only for conceptually important instances.

11.5   ***Final Project***
Based on what we've done so far, pick what you like, and do something great! Some of you might want to keep working on one of the other projects; some of you may want to do something new; some of you might want to work on Web stuff; and some 2nd years might be working on their thesis sites… We'll try to figure out a way to help everyone.