

## COURSE DESCRIPTION

An advanced level course utilizing computers to produce graphic design work for printed and digital media.

## COURSE GOALS

- Identify the principles and technical methodologies, used in timebased mediums.
- Apply artistic and technical methodologies in the creation of digitally delivered timebased mediums.
- Create works that demonstrate a technical aptitude for industry standard tool (software and hardware) used in time-based mediums.
- Recognize and demonstrate typography's role within motion graphics and time-based mediums.
- Implement time management practices, planning, and storyboarding techniques used in developing time-based media.

The graphic features a large orange circle on a white background. The text 'ARS375' is written in a large, bold, white sans-serif font across the center of the circle. Below it, 'DIGITAL DESIGN' is written in a smaller, bold, white sans-serif font. To the left of the circle, the text 'WEB BLENDED' is written vertically in a white sans-serif font. To the right of the circle, 'VAB C 320' is written vertically in a white sans-serif font. Below the circle, the name 'ALMA HOFFMANN' is written in a bold, black sans-serif font. Underneath the name, the office hours are listed: 'office hours: w: 11:00-1:30pm', 't-tr: 1:30-2:00pm', and '4:45-6:00pm'. At the bottom, the contact information is provided: '251-461-1437 office | 630-835-5389 cell', 'university of south alabama', 'visual arts building c, 348', and 'mobile, al 36688'. On the far left, the text 'T-TR: 6:00-8:45PM' is written in a bold, black sans-serif font. Below this, the email address 'ahoffmann@southalabama.edu', the Twitter handle 'twitter: almahoffmann', the Pinterest handle 'pinterest: almahoffmann', and the website 'almahoffmann.com' are listed in a smaller, black sans-serif font.

**T-TR: 6:00-8:45PM**  
ahoffmann@southalabama.edu  
twitter: almahoffmann  
pinterest: almahoffmann  
almahoffmann.com

**ALMA HOFFMANN**  
office hours: w: 11:00-1:30pm  
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251-461-1437 office | 630-835-5389 cell  
university of south alabama  
visual arts building c, 348  
mobile, al 36688

## COURSE PRE-REQUISITES

Restricted to Majors  
Must have a "C" or above in ARS 373 and ARS 374. Fee.

## RECOMMENDED TEXTBOOKS

Adobe After Effects CS6 Classroom in a Book  
Adobe Creative Team

After Effects Apprentice: Real World Skills for the Aspiring  
Motion Graphics Artist  
Meyer, Chris

## DISCLAIMER

Contrary to popular belief, Facebook will not make you a great designer or artist.

**DIGITAL DESIGN** This class will introduce us to strategies of visual communication through kinetic elements, focusing on form, speed, rhythm, orientation, color, texture, and quality of motion. Students will explore the expressive potential of typography in a variety of exercises. The assignments deal with how controlling the typographic presentation in time can affect how we perceive and read textual messages.

Students are encouraged to explore and experiment with many different media both traditional and non-traditional medium that may explore expressing ideas in combination with the usage of software tools such as iMovie, After Effects, and others. Any other production techniques and media that facilitates or supports the narrative sequence, are strongly encouraged (i.e. story boards, flip books, series of photographs, contact sheets, proof sheets, slides, film strips, video tapes and video cameras, hand-drawn stop motion animation, Super 8, rotoscoping animation, etc.). Students are required to turn in a process book documenting their exploration and experimentation in print and motion. Students will also be making a DVD at the end of class to document projects, compositions and process book. Please note, exercises are not complete until they are on the class server, named correctly, and displaying through the web interface.

## PROFESSIONAL EXPECTATIONS

1. Class preparedness, completing assignments on time, bringing materials (all required sketches, visual research, tool, and others, to class, checking class site for instructions).
2. Volunteering answers, asking questions, and helping other students.
3. Paying attention during class demonstrations.
4. Following project's instructions on syllabus and taking notes.
5. Participating in critiques, presentations, and discussions. Not only are you showing respect, but you will also avoid quizzes.
6. Arriving on time and staying for the full time period.
7. Notify instructor before class starts if you need to leave early. Make arrangements with two or three students to obtain any information you might miss and contact them; class material will not be repeated.
8. Keeping cell phone off.
9. Turning projects, binders, and PDFs on time at the beginning of class.
10. Backing up all your files, taking care of your computer, and other materials.
11. All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted. Use a 3-hole puncher or plastic sleeves for your binder.
12. Keeping PDA and grooming for your personal time.
13. Only engaging in social media when it is relevant to the class and/or project.
14. All assignments are due at the beginning of class.
15. Keeping excellent craft because craft is as important as the project itself for both binder and final project.

**SKETCHES** will take as long as they take. In the past, you were required to do a minimum of **50** sketches. In this class, however, **we will be sketching story boards of 6 frames per board**. Therefore you will be required to create at least **3-4 story boards per project**. Sometimes that will not be enough to get the idea across.

Sketching your ideas for motion projects is critical. You need to see and plan your movie. Any design professional and motion design site will confirm this. Complaining about it will result in me assigning even more sketches. The sketches are assigned to hone your visual thinking skills. Doing them is your decision of course. Though you should know I do count them and grade them as part of the daily work ethics component and the process for every project.

**This semester we will only turn in one binder at the end of the semester. Make sure to collect all of your process and keep tabs on it so you don't lose your research, process work, iterations, and others.**

## RESEARCH

Unless otherwise stated, you are expected to do research for every project: visual research to get ideas, subject or content research to understand your topic or its content. Other types of research may be needed from time to time. For example, if you are working on a quote, you may need to research the context of the quote. Or if you are creating a poster, you may need to research posters as a medium and their purpose. Or if your project uses a special technique, you will need to research that technique, study how others have done it and learn from them. Every visual decisions need to be documented and properly justified. It is important that you learn to offer a sound rationale for your design solutions. A designer must be a good thinker and a strategist, otherwise, we will end up making photocopies and doing second rate work at a copy store.

**Each project will require you to turn in a set of at least 50 images for inspiration and precedent, subject matter, and others as appropriate.**

## DEADLINES

Missing a deadline is strongly discouraged as I am not able to accept late work. Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by The Office of Special Student Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

## WORK ETHICS & PARTICIPATION

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbooks and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Professional demeanor and behavior in class.
- All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class
- Silent attendance will not earn full credit. Sleeping or texting in class lowers your points.
- Daily work cannot be made up, it depends on being in class.
- **No work to show, no points.**

## NOTE TAKING

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

## WEB BLENDED DAY

You will have an assignment and you will turn it in by a specified time and date. Sometimes the assignment will be a tutorial and other times it will be a project. If a project, the rubric is included in the syllabus along with the points the project is worth. For tutorials, a list of recommended tutorials is available on Appendix 4, page 36 or you will choose a tutorial. After completing it, you will upload the project and a short reflection of what you learned on a shared folder in DROPBOX or the mutually agreed on site.

**Web Blended** days will be graded the same way **WORK ETHICS** is graded. You will get 2 points for posting a tutorial relevant to the class and 3 points for your completing the tutorial and providing a good summary that specifically details what you have learned.

## ATTENDANCE

Because class attendance is crucial to the learning process it is expected that students will attend every meeting.

1. **Three absences** will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. **Three unexcused** late arrivals or three unexcused early departures will equal one absence. You will not be allowed in class if arriving 40 minutes late. It will be considered an absence.
4. If 6 class days are missed, you will get an F in the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation.
6. Please try to schedule doctor's appointments and any other appointments so that they do not fall during your class time.

The University's academic policy and procedures which can be found in the Undergraduate and Graduate Bulletin, page 33.

*"An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.*

*For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.*

*Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.*

*Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.*

*All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.*

*Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up."*

## ACADEMIC DISRUPTION POLICY

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. See: <http://www.southalabama.edu/lowdown/academicdisruption.shtml>:

*"Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.*

*The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise. To ensure these rights, faculty and staff members have the responsibility:*

- *To establish and implement academic standards.*
- *To establish and enforce reasonable behavior standards in each academic setting.*
- *To document and report incidents of academic disruption.*
- *To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student Conduct (refer to USA Policies in the student handbook "The Lowdown" for specifics).*

*Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property, and/or is otherwise prejudicial to the maintenance of order in an academic environment. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated."*

## STUDENT ACADEMIC CONDUCT POLICY

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>.

*"The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained.*

*The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.*

*Students enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own coursework and not provide unauthorized information or materials to another student.*

*As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and*

*are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school for reasons of academic misconduct will also result in permanent dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct."*

## POLICY ON PLAGIARISM SOFTWARE

Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

This is cited from [www.indiana.edu/~wts/wts/plagiarism.html](http://www.indiana.edu/~wts/wts/plagiarism.html).

*"What is Plagiarism and Why is it Important?*

*In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.*

*How Can Students Avoid Plagiarism?*

*To avoid plagiarism, you must give credit whenever you use another person's idea, opinion, or theory; any facts, statistics, photos, graphs, drawings—any pieces of information—that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words."*

## STUDENTS WITH DISABILITIES

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Student Disability Services will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. The office of Student Disability Services is located at 320 Alumni Circle, Faculty Court West, Suite 19. Or call 251-460-7212. Email: [specialstudents@southalabama.edu](mailto:specialstudents@southalabama.edu).

## COURSE AND TEACHER EVALUATION

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration.

## ADDITIONAL REQUIREMENTS & RECOMMENDATIONS

### ONLINE WRITING SUPPORT

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail [csaint-paul@usouthal.edu](mailto:csaint-paul@usouthal.edu).

Information about the University Writing Center and Online Writing Lab can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

### JAGALERTS

JagAlert is an academic program intended to help freshman and sophomore students be successful in their courses. Watch for the JagAlert email around week 6 of this semester and then check your alerts in PAWs.

## WHAT TO EXPECT FROM ME

### FACILITATE

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work possible and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed. I expect a lot but I will be there for you at the same time.

### GRADING

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and will ask you to be patient.

### EMAILS

Every effort will be made to answer your emails within a 24 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again and make sure it is properly and politely formatted. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period. **No emails will be answered on Sundays. If you have an emergency, please feel free to text me or call me.**

Since there are times that I will be delayed in responding to emails, it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. It is NOT available for critiques or any other matters that should be taken care of during class time.

### OFFICE HOURS

My office hours are listed on the first page of your syllabus. Office hours are **Tuesdays and Thursdays from 1:30-2:00pm, 4:45-6:00pm, and Wednesdays from 11:00-1:30pm**. You can stop by and talk with me if you need to. There will be a sign up sheet on my door for you to pick a time that is convenient for you. Because sometimes I step out to the main office or to a meeting, it is advisable to let me know in advance to put you in my calendar and to ensure I will be there. If those days do not work, contact me to make an appointment.

### HONESTY & RESPECT

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

## GRADING CRITERIA & SUPPLIES

At a job interview, no one will ask you what grade you got in Graphic Design classes or this class. However, your portfolio will reflect how well you learned, explored, and expanded upon the concepts covered in this course.

### The Standard Rule

Meet the standard requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. To get an A, you must MAKE an A, which means making work above and beyond the standard requirements.

- A** 100-90 **excellent performance**, well above expected achievement, you covered all the bases, you went above and beyond and gave it all
- B** 89-80 **good, very good performance**, above expected achievement, covered most bases, but there may be areas that still need improvement here and there
- C** 79-70 **so and so performance**, you kept things safe, did not go beyond the expected, attention to detail needs improvement, craft and project are so and so, not really all that great
- D** 69-60 **poor or below expected achievement**, project is poorly executed, in other words, you could have done better, much better
- F** 59- 0 **hmmm...** we need to talk

Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.

#### 1.0 Work Ethics/Meeting Preparation

**5 points per class**

Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information. Since we meet 2x per week, there will be approximately 130 points (maybe less) in this category.

#### 2.0 Web Blended Day Tutorials

**5 points or predetermined by assignment**

- 3.0 Project 1: Motion Design Principles 50 points
- 4.0 Project 2: Motion Designer Short Presentation 25 points
- 5.0 Project 3: Stop Motion Movie 75 points
- 6.0 Project 4: GIFS 75 points
- 7.0 Project 5: Mini Kinetic Typography 50 points
- 8.0 Project 6: Kinetic Typography 75 points
- 9.0 Semester Binder 50 points

## SUPPLIES

Please bring the following to class:

- **Willingness to work and re-work your sketches and story boards. Repeat.**
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers (you may want to use them to sketch)
- Pencils to sketch
- Erasers
- Grid paper (useful for layout and proportions)
- Binders to collect and organize all the process for each project
- Scissors
- **"2 in one cropper" by Delta (found at photo stores— call first) or cut 2 pieces of "L" shapes (2" thickness, 7" x 7" length) to be used a cropping tool and as a window template**
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Spray adhesive
- Matting boards\* to mount your finished work for projects.  
\*These can be cut professionally at the art or hobby store
- Flash drive of at least 8GB to back up work.
- Create an account on Dropbox, SugarSync, or Copy to back up your work to the cloud
- Healix mat or any other cutting surface
- **A digital camera, or an slr camera, and/or video camera**
- **Tripod or something to stabilize your camera**
- **2 large foam core boards (preferably white but you can experiment)**
- A favorite one hour photo developing establishment
- Epson photo quality matte paper in different sizes. It is suggested you get a pack of 11 x 17 or the super A/B size which is 13 x 19.
- Mac Laptop Computer as specified in the department's computer policy
- Mouse and/or WACOM tablet to work on the computer

# PROJECTS' RUBRIC

DESIGNER	DATE	PROJECT: ON TIME	YES	NO	
TOTAL POINTS/75: 0					
CATEGORY	EXCELLENT	GOOD	AVERAGE		POOR
<b>WORK ETHIC 10 PTS</b> Responsibility, reliability, pro-activeness throughout the project. Met all deadlines. <b>POINTS: _____</b>	<b>10-9 POINTS</b> Student finishes work early giving him/her time to seek additional feedback, had time to rework, if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	<b>8-7 POINTS</b> Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique enough to work out conceptual problems or help students. He/she come to class prepared most of the time.	<b>6-5 POINTS</b> Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	<b>4-0 POINTS</b> Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	
<b>PROCESS: 25 PTS</b> Open and frequent communication with instructor and classmates seeking and giving feedback. Active engagement in critique sessions. <b>POINTS: _____</b>	<b>25- 22 POINTS</b> Student goes beyond expectations showing studies of micro and macro aspects of the project. Evidence of studies brought to class in the form of more sketches, print outs, a variety of notes and observations, etc..	<b>21-20 POINTS</b> Student has evolved and there is evidence of progress. There is also evidence of areas that need a bit more consideration and study to solve the project.	<b>19-17 POINTS</b> Student stays within the expectations. It shows some studies of micro and macro aspects of the project but needs a deeper engagement and observations, etc..	<b>16-0 POINTS</b> Student shows minimal or no studies of micro and macro aspects of the project. Evidence of studies is lacking or minimal.	
<b>DESIGN SOLUTION: 30 PTS</b> Concept and narrative are unique, fresh, and innovative. It is clear student evolved beyond the sources of inspirations taking advantage of the medium. Design elements and principles are used to clearly enhance the concept and narrative. <b>POINTS: _____</b>	<b>30-27 POINTS</b> Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	<b>26-24 POINTS</b> Solution is good, inspiring, and is consistent with the concept and goals. There are few details that need more attention and development.	<b>23-21 POINTS</b> Solution is appropriate and meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	<b>20-0 POINTS</b> Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	
<b>CRAFT: 10 PTS</b> Portfolio level presentation of final project in physical and/or digital form. Files have been labeled and uploaded as instructed. <b>POINTS: _____</b>	<b>10-9 POINTS</b> Attention to detail is evident in the neatness, cleanliness, and care of the work both in the printed or digital piece, as well as in the printed or digital piece.	<b>8-7 POINTS</b> Attention to detail is present. Neat and clean work. Few errors are found in the printed and/or digital versions (some widows for examples, glue marks, etc.	<b>6-5 POINTS</b> Attention to detail needs attention in the neatness, cleanliness, and care of the work both in the design itself (no jagged images or widows, etc.) as well as in the printed or digital piece.	<b>4-0 POINTS</b> Attention to detail lacks attention in the neatness, cleanliness, and care of the work both in the design itself (no jagged images or widows, etc.) as well as in the printed or digital piece.	

## COMMENTS



# BINDER'S RUBRIC

DESIGNER	DATE	BINDER ON TIME	YES	NO
<b>TOTAL POINTS/100:</b>				
CATEGORY		EXCELLENT	GOOD	
<b>BINDER: 45 PTS</b> Neatness & organization. Process for all projects has been documented with all supporting materials: content and subject research, visual inspiration for each project, sketches, iterations, notes, observations, feedback. In short, the binder resembles a semester binder in quality and quantity. <b>POINTS: _____</b>	<b>45-40 POINTS</b> Binder is organized chronologically, easy to follow and access. All the parts of the project are in order as well the documentation of the work. It is clean, neat, and looks like it has been the project companion.	<b>39-36 POINTS</b> Binder is organized, easy to follow and access but may have few areas of improvement such as thorough documentation and reaching a level of showing that it was a companion during the process.	<b>35-31 POINTS</b> Binder may be organized but not easy to follow and access. Parts of the project are scattered. Binder needs to be cleaner and looks more like an afterthought.	
<b>CRAFT: 5 PTS</b> Binder looks clean on the outside as well as on the inside. Properly labeled and assembled. <b>POINTS: _____</b>	<b>5 POINTS</b> Excellent binder, properly labeled, well put together, assembled, and organized. Looks professional.	<b>4 POINTS</b> Some scuffs are present, not super clean and neat, and a tad difficult to follow and find the materials.	<b>3 POINTS</b> Attention to detail needs attention in the neatness, cleanliness, and care of the binder.	
			<b>30-0 POINTS</b> Binder may be almost empty for the project and the time given, it is not organized and it is hard to follow and access.	
			<b>2-0 POINTS</b> Poorly put together and assembled.	

**COMMENTS**

# CLASS SCHEDULE SPRING 2015: SUBJECT TO CHANGE

WEEK	TUESDAYS	THURSDAYS
1	<p><b>Jan. 13</b> Introduction to class. Syllabus, policies, introductions, etc.. Introduction to Project 1. Discussion of what we will be doing in the class during the semester. Assign the <b>first 7 tutorials</b> (about 15 minutes) of After Effects CC Essential Training on Lynda.com. If you have CS6, you would need to search for it by changing CC to CS6. <b>Written reflection about tutorials is due next Tuesday.</b> It will be uploaded to Dropbox or Lore.</p>	<p><b>Jan. 15 WEB BLENDED DAY.</b> Work on Project 1. <b>Upload to specified online site by Sunday Jan. 18th by midnight.</b></p>
2	<p><b>Jan. 20 Discussion of Project 1. We will watch the best examples of Project 1 in class and discuss them.</b> Bring popcorn if you like. Assign Project 2 &amp; 3. Discussion of projects and tutorials. <b>Reflection of tutorials due.</b></p>	<p><b>Jan. 22</b> Short stop animation discussion and examples. Time to practice in class. Bring needed supplies to practice. In class work. Bring ideas for final project 3. Discuss ideas. Develop 3 story boards for final project. Assign the next 3 tutorials AE CC (about 26 minutes) on Lynda. <b>Reflection due next Thursday.</b></p>
3	<p><b>Jan. 27 First set of presentations due. Story boards due (6 frames each).</b> Pick the best one. Start working on final project. In class work, feedback.</p>	<p><b>Jan. 29 Second set of presentations due. Critique. Reflection of AE tutorials #2 due.</b> In class work, feedback.</p>
4	<p><b>Feb. 3 Web Blended Day.</b> Work on final stop animation movie.</p>	<p><b>Feb. 5 Third set of presentations due. Project 3 due.</b> Assign Project 4: GIFS. Discussion of project and examples. Assign the rest of AE tutorials to complete Lesson 1 &amp; 2: The Fundamentals of AE and Up and Running with AE. Reflections due next Tuesday. Start brainstorming about topics for GIFS. Practice of making GYFS in class following tutorial. 3 story boards due on Tuesday.</p>
5	<p><b>Feb. 10 Fourth set of presentations due. Story boards due.</b> Pick best one. Pick a GIF tutorial <b>Reflection of AE tutorials #3 due.</b></p>	<p><b>Feb. 12 Fifth set of presentations due. Critique of GIFS.</b> Assign <b>Reflection #4 due Monday Feb 16th at midnight.</b></p>
6	<b>Feb. 17: MARDIGRAS HOLIDAY</b>	
7	<p><b>Feb. 24 Web Blended Day Reflection of AE tutorials #4 due.</b> Start working on chapters 5 &amp; 6 Creating Animations &amp; Using Effects tutorials. Reflection due next class.</p>	<p><b>Feb. 19 Sixth set of presentations due Project 4 GIFS due.</b> Start working on chapters 3 &amp; 4 AE tutorials. Reflection due next Tuesday.</p> <p><b>Feb. 26 Seventh set of presentations due Reflection of AE tutorials #5 due.</b> Assign Project 5: Mini kinetic animation on AE.</p>

## FINAL EXAM MEETING TIMES

### TYPOGRAPHY

Tuesday May 5th 1:00-3:00pm

### DIGITAL DESIGN

Tuesday May 5th 6:00-8:00pm

# CLASS SCHEDULE SPRING 2015: SUBJECT TO CHANGE

WEEK	TUESDAYS	THURSDAYS
<b>9</b>	<p><b>Mar 10</b> Eight set of presentations due Discussion of kinetic typography. Story boards for Project 5 due. Pick the best ones. Start working in class.</p>	<p><b>Mar 12</b> Web Blended Day: pick a tutorial on an advanced technique in AE. Will share with class. Upload reflection by midnight.</p>
<b>10</b>	<p><b>Mar 17</b> Ninth set of presentations due. In class work on project. Discussion of tutorials.</p>	<p><b>Mar 19</b> Tenth set of presentations due. Critique. Group feed-back.</p>
<b>11</b>	<p><b>Mar 24</b> Last presentation due. In class work on project. Small group feedback.</p>	<p><b>Mar 26</b> Group critique. Bring popcorn to class. Project 5 due. Assign Project 6. Discuss project and ideas. Start thinking of story line and story boards.</p>
<b>12</b>	<p><b>Mar 31</b> Web Blended Day: pick a tutorial on an advanced technique in AE. Will share with class. Upload reflection by midnight.</p>	<p><b>Apr 2</b> Story board ideas due. Pick the best one. Start work in class. Discussion of tutorials.</p>
<b>13</b>	<p><b>Apr 7</b> Small group discussions and feedback on movie ideas and production. Class discussion.</p>	<p><b>Apr 9</b> Critique. Must have first minute or two ready by now. Discussion in class about ideas, techniques, whether or not the movie is expressing intentions and metaphors.</p>
<b>14</b>	<p><b>Apr 14</b> Web Blended Day: pick a tutorial on an advanced technique in AE. Will share with class. Upload reflection by midnight.</p>	<p><b>Apr 16</b> Small group discussions and feedback on movie ideas and production. Class discussion.</p>
<b>15</b>	<p><b>Apr 21</b> Small group feedback.</p>	<p><b>Apr 23</b> In class work. Discussion of tutorials.</p>
<b>16</b>	<p><b>Apr 28</b> Final Critique.</p>	<p><b>May 30</b> Project 6 due. Bring pop corn to class. We will show everybody's movies.</p>
<b>17</b>	<p><b>May 5th</b> Final Meeting Time 6:00-8:00pm</p>	

## PROJECT 1: MOTION DESIGN PRINCIPLES

### RATIONALE

A thorough understanding of the principles of motion in design is imperative for successful design solutions.

Submit one example for each of the following:

#### Principles:

- Slow In/Slow Out (also called Ease In/Ease Out sometimes)
- Anticipation
- Squash & Stretch
- Arcs
- Straight Ahead Action versus Pose to Pose
- Staging
- Exaggeration
- Follow Through/Overlapping Action
- Secondary Action
- Timing
- Solid Drawing
- Appeal

#### Other regulatory and organizational principles

- Proximity
- Grouping
- Layering
- Rotation
- Keyframes
- Sequence
- Juxtaposition
- Hierarchy
- Transition
- Rhythm and Pace
- Duration and Pause
- Foreshadow and Recall

### PROCEDURE

After defining each principle, you will research short animated examples of each one and will create a PDF document to turn in. On the document you will show the screenshot of the frame that best expresses each principle. You will provide a very short description, the name of the example, the designers, and the link.

### FINAL FORM

You will compile the examples and all related information following the template given to you in the next few pages.

### REFERENCES

The 12 Basic Principles of Animation by Bryan Clark

<http://cgi.tutsplus.com/tutorials/the-12-basic-principles-of-animation--ae-6178>

5 Animation Principles Every Motion Designer Needs to Know by Mark Masters

<http://blog.digitaltutors.com/5-animation-principles-every-motion-designer-needs-know/>

The State Of Animation 2014 by Rachel Nabors

<http://www.smashingmagazine.com/2014/11/18/the-state-of-animation-2014/>

12 basic principles of animation

[http://en.wikipedia.org/wiki/12\\_basic\\_principles\\_of\\_animation](http://en.wikipedia.org/wiki/12_basic_principles_of_animation)

Animation Notes #5: 12 Principles of Animation

[http://minyos.its.mit.edu.au/aim/a\\_notes/anim\\_principles.html](http://minyos.its.mit.edu.au/aim/a_notes/anim_principles.html)

Animation Principles

[http://courses.cs.washington.edu/courses/cse459/13au/exercises/animation\\_principles.html](http://courses.cs.washington.edu/courses/cse459/13au/exercises/animation_principles.html)

The Illusion of Life

<http://the12principles.tumblr.com/>

Disney's 12 Principles of Animation (Pay Attention, App Designers) by Kyle VanHemert

<http://www.wired.com/2014/05/12-principles-of-animation/>

### OBJECTIVES

- To research motion design principles and define them.
- To identify examples of each principle to share with the class.
- To analyze each example based on each principle to compare and evaluate their application on each example.

*Motion Design Principles*

YOUR NAME

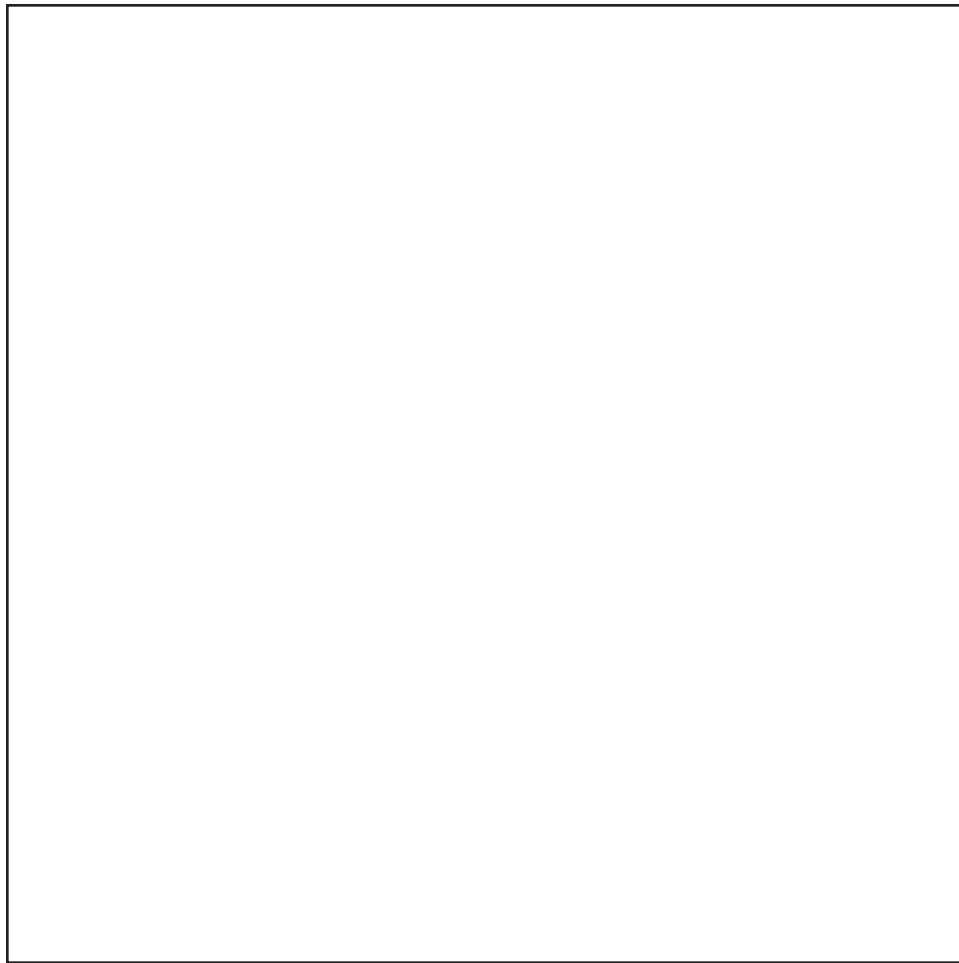
*Art 375 Digital Design*

*Professor: Alma Hoffmann*

{ EXAMPLE FOR }  
{ POSITIONING }  
ONLY

PROJECT 1: MOTION DESIGN PRINCIPLES TEMPLATE

TITLE



2 sentences explaining the composition, title, designer's name, and source.

# PROJECT 1: MOTION DESIGN PRINCIPLES RUBRIC

Designer: \_\_\_\_\_

PROJECT 1: Motion Design Principles

# ARS375

Date \_\_\_\_\_

Turned in on time \_\_\_\_\_ yes \_\_\_\_\_ no

Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no

COMMENTS

	EXCELLENT	GOOD	AVERAGE	POOR
<p><b>Images</b> are well presented, clear, have good quality, and are creative. Images are not pixelated, jagged and/or stretched.  <b>1 point each (24 points)</b></p>				
<p><b>Appropriate format</b>, professional and neat. The document looks and is presented professionally. <b>2 points</b></p>				
<p><b>Explanations have been included and are short</b>, concise, and there are no glaring errors in the explanations (sans serifs identified as serifs, etc.). No spelling or grammar errors.  <b>1 point each (24 points)</b></p>				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

## PROJECT 2: WHO'S WHO IN DIGITAL DESIGN

### RATIONALE

To know where to go, we must understand where we came from and to be inspired to create, we must look at sophisticated solutions, we must learn to look at the best.

### PROCESS

Choose one of the designers or a company from the provided list of pioneer artists and designers in motion: Trailer designer, Film Title designer, TV Title designer, or Film Title companies

Your research report is a 5-7 minute in-class presentation to your peer students. This presentation is based on research. The following structure is expected:

- 1 - Abstract  
Short biographical statement
- 2 - Background  
Biographical/conceptual context
- 3 - Description  
Description of the person's work, achievements, process, etc..
- 4 - Analysis  
Why is the work significant to our context?
- 5 - Conclusions  
Your evaluation and opinions
- 6 - References (Please refer to Appendix 4 on page 21 for information about oral presentations)  
Minimum of three books, articles, essays, websites about the topic
- 7 - Be certain to practice and time your presentation before presenting in class. You will be evaluated based on the substance of your research and clarity of your presentation. You may use HTML, pdf, or other web-accessible technology to present your topic.
- 8 - Have your presentation accessible from the class website for viewing and presenting. Optimize the amount of information per page, legibility of typography and images based on a presentation context and a screen resolution of 1024 x 768 pixels.

### 9 - Make sure to enjoy.

**Refer to Appendix 4 on page 21 for information about oral presentations. Refer to Appendix 2 on page 19 for information about labeling the file.**

**Presentations will start on Tuesday Jan. 27.** Two students will present each class for 5-7 minutes. Points will be deducted if you go over 7 minutes.

### OBJECTIVES

- To identify prominent designers in the field of motion graphics.
- To examine the process and work of other designers.
- To review and evaluate how other designers solve design problems in motion graphics
- To analyze and compare the work of successful designers.
- To design a presentation that clearly communicates their thoughts to the class to the class.
- To understand how a presentation is a piece of digital media and therefore, apply design principles of visual organization.



Date \_\_\_\_\_  
 Turned in on time \_\_\_\_\_ yes \_\_\_\_\_ no

Designer: \_\_\_\_\_

## Project 2: Digital Design Designer Presentations

**COMMENTS**

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<p><b>CONTENT: 10 POINTS</b>                      Presentation is informative, interesting, and engaging. Presenter identified areas where he/she can learn from their designer. Presenter discussed his/her choice's relevance to the field of motion graphics or motion design. No errors or typos found.</p>				
<p><b>IMAGES: 5 POINTS</b>                      Images are well presented, clear, have good quality, and are creative. Images do not distract from the content.</p>				
<p><b>PRESENTATION DESIGN: 5 POINTS</b>                      Design of the presentation designed was clear allowing the content to be read and understood. Presentation was orderly and concise. Presentation was free from typos and inconsistencies.</p>				
<p><b>PRESENTER: 5 POINTS</b>                      Presenter spoke clearly, projected his/her voice, and his/her pace was consistent. Presenter came across as prepared and it was obvious the presenter knew their topic. Presenter came across in a professional manner and was able to answer any questions posed to his/her.</p>				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

## PROJECT 3: LET'S START EASY: STOP MOTION ANIMATION

### RATIONALE

Stop motion animation is also known as stop frame animation. It is one of the oldest methods of showing objects moving in film. It is used to produce short and long feature films alike. Some special effects photography is based on stop motion techniques. The film *Closed Mondays* became the first stop motion film to win the Oscar in 1975 that was created by filmmaker and clay animator Will Vinton. Other beloved movies have been made using stop motion such as *Rudolph, the Red-Nosed Reindeer* (1964), *The Nightmare Before Christmas* (1993), *Gumby: The Movie* (1995), *Chicken Run* (2000), *Wallace & Gromit: The Curse of the Were-Rabbit* (2005), *Coraline* (2009), *ParaNorman* (2012), *The Boxtrolls* (2014). There are many other movies of course. There are also music videos done using stop motion such as *Sledgehammer* (1987) by Peter Gabriel and *Her Morning Elegance* (2009) by Oren Lavie.

Stop motion can be time consuming and it takes time and care. You must set the camera so it does not change positions (unless there is a desired effect) or shake. It also requires you to mark your objects so that you know how and where to place them or if you want to move them, you know where to, etc..

Stop motion animation has a distinctive look that many find appealing. Part of the appeal resides in the idea of making static objects move over time creating a story line. The possibilities then become endless as a child who creates a story line by physically repositioning his/her toys and doing voice overs. Stop animation allows us to do that. But it also introduces us to the principles and techniques the software is based on such as keyframes, moving over time (fast and slow), zooming in and out, etc.. We will create two or more stop animation movies. One or several really short ones to get the feel for and practice and the other one will be the final project.

### PROCESS

For this project, we will use the following tutorial: <http://tinkerlab.com/easy-stop-motion-animation-kids/>. Do not be bugged down by the fact that it is for kids. After an intense search and actually doing some of these tutorials myself, I picked this one because it does the job and it is also easy to understand. In addition it does not endorse a particular software or tools.

After you have read the tutorial, you will pick toys or whichever objects you would like to use to **practice**. Notice the emphasis on practice. Feel free to explore and experiment. Make these practice ones between 3 and 6 seconds.

There are several **apps** that will allow you to do stop motion. You are welcome to use whichever app you find useful to you. You can also use **iMovie** to place your shots in. Though it is a good software to use, it has one limitation; it does not let you set the 24 or 30 frames per second rate. For more information see iMovie Stop Motion Tutorial: [https://www.youtube.com/watch?v=ipE3nCjI0IU&list=PLvxUurj\\_tBoyDSKp1xS2BI07vvhosMuRq&index=2](https://www.youtube.com/watch?v=ipE3nCjI0IU&list=PLvxUurj_tBoyDSKp1xS2BI07vvhosMuRq&index=2). But it will do the job and if you work around the limitations, you may be able to create a very interesting movie.

As you are practicing, start thinking of your final project. What story do you want to communicate? What type of message do you want to share? Is it about a brand, a product, service or just story telling? Or is the brand hidden telling the story? See *The Scarecrow* by Chipotle: <https://www.youtube.com/watch?v=IUtnas5ScSE>. It could also be about the story. If so, do write out your thoughts as to how the story needs to develop.

Once we have all discussed each other ideas (see calendar for deadlines), you will start brainstorming and sketching. Once we decided on a topic or story, you will create the story boards. It is very important that you have a good plan and know in advance which shots or scenes you will need. The in-between will be transitions. You will produce at least 4 story boards with six frames each. Template is on the next page. You can also consult Appendix 5 on page 22 for other resources. We will pick the best one and you will start making the magic happen. Look forward to see what you will do!

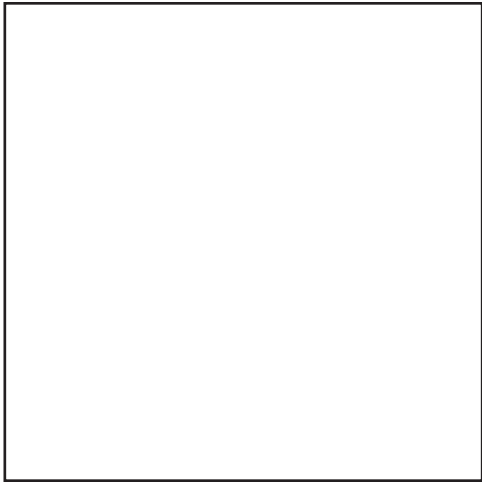
### FINAL FORM

Your final submission will be at least 30 seconds stop motion film saved in a DVD or CD or uploaded to Lore or Dropbox depending on which we decide in class. Refer to Appendix 2 on page 19 for information about labeling your files.

### OBJECTIVES

- To identify prominent designers in the field of motion graphics.
- To examine the process and work of other designers.
- To review and evaluate how other designers solve design problems in motion graphics
- To analyze and compare the work of successful designers.
- To design a presentation that clearly communicates their thoughts to the class to the class.
- To understand how a presentation is a piece of digital media and therefore, apply design principles of visual organization.

(1) Transition:



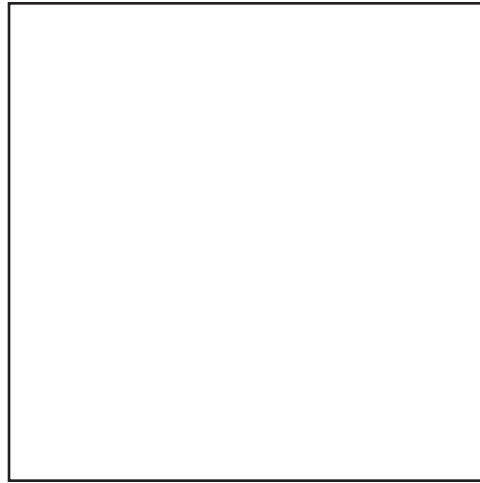
Scene Description:



Interaction:



(4) Transition:



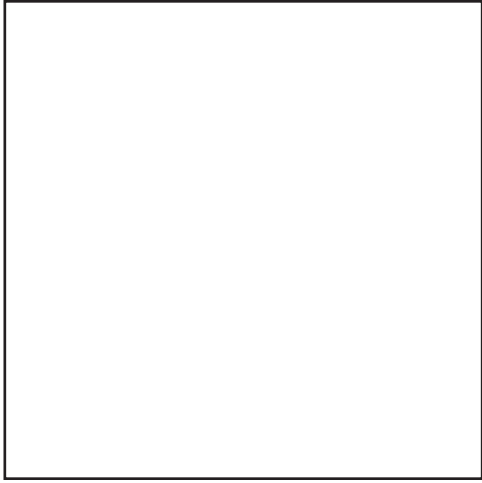
Scene Description:



Interaction:



(2) Transition:



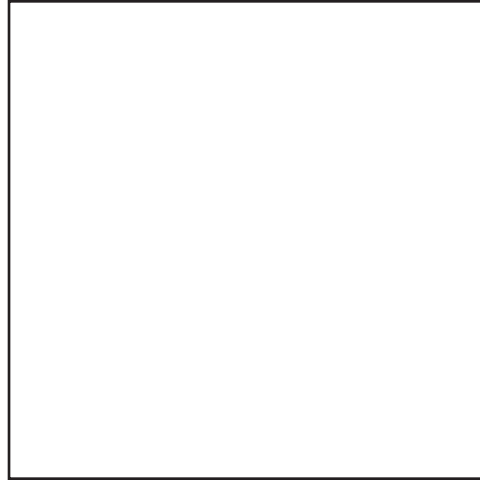
Scene Description:



Interaction:



(5) Transition:



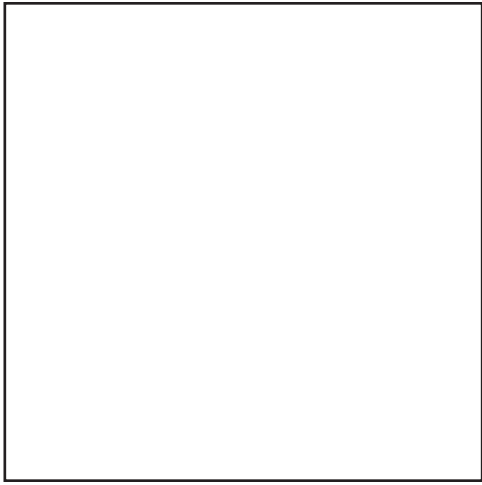
Scene Description:



Interaction:



(3) Transition:



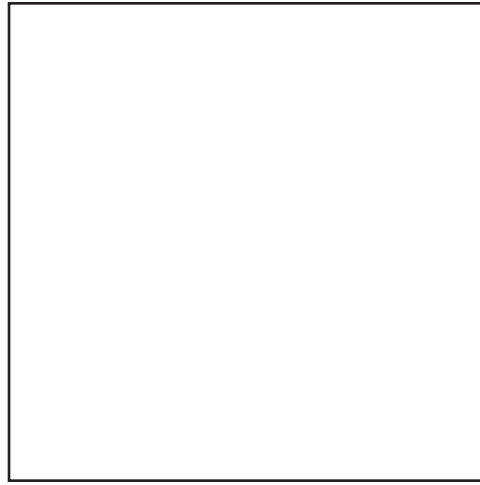
Scene Description:




Interaction:



(6) Transition:



Scene Description:



Interaction:



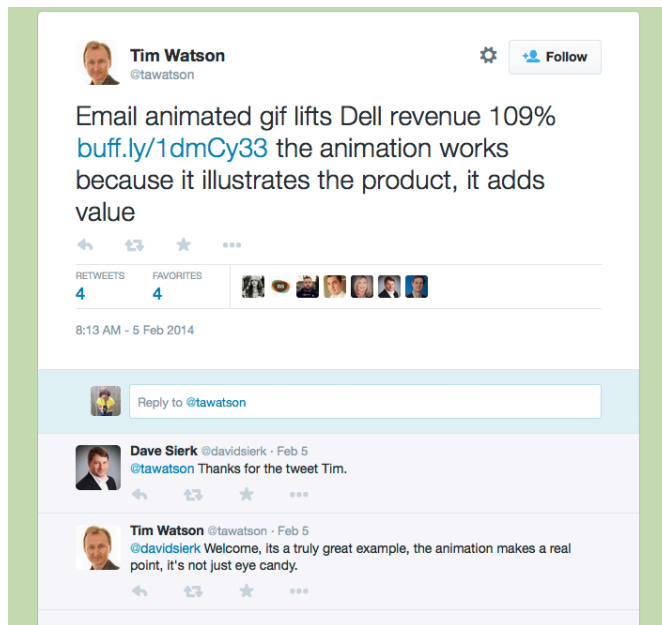
## PROJECT 4: GIFS

### RATIONALE

Let's start by defining what a GIF is. According to WIKIPEDIA, The Graphics Interchange Format (better known by its acronym GIF is a bitmap image format introduced by CompuServe in 1987. It's creator was Steve Wilhite. Since its creation, GIFS have become widely used on the World Wide Web due to its wide support and portability. The GIF improved on black and white image transfers and 256 colors, while still retaining a compressed format that slow modems could load easily.

To get an idea of the history of the GIF, let's watch the following video: <https://www.youtube.com/watch?v=yOMSN-7MRUCU&feature=youtu.be>.

The GIF has grown in popularity transitioning from what once was a noisy and visually annoying element to a very sophisticated medium of expression. There are now GIF artists, story tellers, and companies are commissioning GIFS to boost sales and improve on the user experience. For instance, in 2014, Dell reported an increase on revenue due to integrating the use of GIF animation in the product display. See tweet:



Today GIFS are used to illustrate how an app works, as a prototype for an interface, to explore complex relationships of form transformations in time, as graphic novels, and others. Because GIFs are small in memory and allow for great flexibility in terms of the amount of frames, they are a quick way and easy way to communicate ideas.

See:

A Gorgeous New Graphic Novel Made From GIFs

### PROCESS

As with our stop motion project, we will do several practice GIFs. We will learn to create GIFs in Photoshop, in HTML/CSS, and through apps. For your final, you can choose which method best suits your purpose.

After the practice runs for each method, you will select a story, brand, instructions, etc., to illustrate through the creation of a GIF. As with anything else in class, excellent design considerations are expected of your work. This means but it is not limited to, typographic choices if applicable, color choices, shapes, and quality in the animation. The medium serves the content. Consider what you would like to communicate and how best to communicate it.

Use the story board template provided to you or another one of your choosing. We will select the best idea to proceed with during class feedback/critique.

### OBJECTIVES

- To create an engaging & interactive GIF animation as a tool for visual communication
- To identify which methodology suits the purpose of the selected content to communicate
- To illustrate complex content applying motion to serve as a story line
- To demonstrate how to use tools such as an app interface and others as applicable

## RESOURCES

GIF search engine: <http://giphy.com/>

Stunning 3-D animated GIFs: <http://timewarp.hubpages.com/hub/3d-animated-gif>

The History of the GIF: <https://www.youtube.com/watch?v=y0MSN7MRUcU&feature=youtu.be>

The History of GIFs: <http://mashable.com/2012/10/19/animated-gif-history/>

## TUTORIALS

Using the Timeline in Photoshop: <http://www.thecurrentsea.com/skillshare/CS6TimelineWalkthrough/CS6TimelineWalkthrough.html>

Using Frames in Photoshop: <http://www.thecurrentsea.com/skillshare/CS6Frames/CS6Frames.html>

How to Make a GIF in Photoshop and print a Flipbook: <http://www.instructables.com/id/How-to-Make-an-Animated-Gif-In-Photoshop-and-print/>

How to Make a GIF in Five Easy Steps: <http://gizmodo.com/5941436/how-to-make-a-gif-in-five-easy-steps>

Create Animated GIFs Using Photoshop: <http://www.wikihow.com/Create-Animated-GIFs-Using-Photoshop>

How to Create An Animated GIF in Photoshop CS5: <http://www.briandalessandro.com/blog/create-an-animat-ed-gif-in-photoshop-cs5/>

How to Create Animated GIFs Right on Your iPhone: <http://www.imore.com/how-create-and-share-animated-gifs-right-your-iphone>

CSS Animation for Beginners: <http://robots.thoughtbot.com/css-animation-for-beginners>

## APPS

Free GIF Maker Apps for the iPhone and Android: <http://webtrends.about.com/od/prof4/tp/Free-Gif-Maker-Apps-Iphone-Android.htm>

AppCrawlr: Best GIF Maker Apps: [http://appcrawlr.com/ios-apps/best-apps-gif-maker?q=gif+maker&query=best-apps-gif-maker&deviceSeo=iphone%2Cipad&prefix=top-apps&action=seoProcess&controller=app&\\_rv=1](http://appcrawlr.com/ios-apps/best-apps-gif-maker?q=gif+maker&query=best-apps-gif-maker&deviceSeo=iphone%2Cipad&prefix=top-apps&action=seoProcess&controller=app&_rv=1)

Top Best GIF Maker Apps for iPhone and iPad: <http://www.howtoisolve.com/top-best-gif-maker-apps-for-iphone-ipad-ios-8/>

8 iPhone Apps: <http://www.iphoneness.com/iphone-apps/iphone-gif-maker-apps/>

## FINAL FORM

Your final submission will be at least 30 seconds gif animation saved in a DVD or CD or uploaded to Lore or Dropbox depending on which we decide in class. Refer to Appendix 2 on page 19 for information about labeling your files.

## PROJECT 5: ACTION WORDS THAT ACTUALLY MOVE (VERBAL/VISUAL EQUATIONS)

### RATIONALE:

Enabling words to mimic verbal meaning, visually and kinetically.

Words have meaning and each meaning evokes in our minds a mental image. In some cases that image also portrays an action. For example, if I say the word run, each of you will create a mental image of how you see the word in action. For some of you it will be a memory of someone or yourself running. For others it would be the image of an animal running, i.e. a horse, a dog, a cat, a jaguar, etc.. For some these images will be a fast run and others will imagine a slow motion run. Each of these mental images have a symbolism. In other words, you know why are you imagining the run in a particular manner. It communicates something to you.

We are tireless meaning maker and visual machines. Each word in our vocabulary encapsulates a visual and we use these visual meanings as a baseline in our communication with each other. But our world encompasses much more than words. Our world is an experience of immersion. We live, breathe, and act words. Our behavior, thoughts, actions, attitudes are explained in words either by ourselves or by someone else explaining our behavior to others.

The beauty of animation is that we can tell the story of our moving world in a moving form. Therefore, bridging the gap between the verbal and the visual, making it one, making verbal and visual equations to communicate our intention, idea, concept, and/or story.

In this project we will choose 3 words that convey an action to create 3 animated short videos.

Each video will use only typography to interpret the meaning of each word.

Each video will be between 20-30 seconds. This can be longer if you think the word needs more time to develop.

Each video will be created in After Effects. However, if you feel that creating a stop motion first will strengthen the concept and story telling, you are welcome to import it. You must however, finish the video in AE.

### PROCESS

*For those of you who took Intro to Graphic Design with me, you will remember the project Action Words. This is similar to that project except that now you will be animating the words' meaning.*

Each of you will receive three words at random. Once you know the words you are working with, you will proceed to define them.

Please do not rely on your universal understanding the word. Instead, assume you know nothing, find a dictionary and define it. Write it down. This helps your mind think through the words and it informs you of the possible approaches you can take.

Once you have written down the definitions and have properly documented them, proceed to get ideas for your story boards. For your visual inspiration, you are encouraged to watch dancers, dancers' videos on You Tube, or if you have a relationship with a dancer, ask them to perform the words for you. Dancers are the best non verbal communicators there are. Dancers have mastered for centuries the principles of animation with their bodies to connect with an audience and to communicate with them. Document any movie or performance you have watched for your binder as your visual inspiration as well as any other sources. Here are a couple of movies that have been really helpful to me to understand movement and how it can be translated to typography:

The Tango Lesson by Sally Porter, 1997

Tango by Carlos Saura, 1998

Bicentennial Man, 1999 (not a dance movie but the opening credits are one of the most thoughtful examples I have seen of kinetic typography)

Each line the body makes, is made with an intention to communicate something to the audience or the partner. But more than that, it is a shape being moved in space with energy and effort. Observing dancers can help you interpret the words. Or watch athletes: football players, skaters, martial art athletes, people doing yoga or Pilates, etc.. Observing actors intonate words can also help you interpret the words. It can give you clues as to the typographic choices, weight, sizes, placement on the stage, etc..

As usual, collect your inspiration images and start sketching your storyboards. We will discuss them in class and start composing.

Because at this time you are familiar with AE, you will create these short videos using the software. We will have time to work in class but it is critical you come prepared to show your progress so we can provide feedback.

Throughout the process ask yourself the following questions:

What kind of movement is appropriate for this word, concept, idea?

How do I tell a story or deliver a message in the appropriate sequences?

How can I use motion to evoke a particular emotion?

How do I use time to establish a brand personality?"

### RESOURCES

The Art of the Title

pleasenjoy.com: <http://pleasenjoy.com/projects/personal/word-as-image/>

Vimeo: search for kinetic typography channels

### FINAL FORM

Your final submission will be at least 20-30 seconds AE animation exported as Quicktime file saved in a DVD or CD or uploaded to Lore or Dropbox depending on which we decide in class. Refer to Appendix 2 on page 19 for information about labeling your files.

## PROJECT 6: KINETIC TYPE: LET'S ROCK THE WORD!

### RATIONALE

Kinetic typography, or text that moves or changes over time, is widely used today to help enhance qualities of text communication in time-based media such as television commercials, videos, movie credits, and more. With its dynamic and expressive properties, kinetic type helps words jump off the screen and creates an advanced level of audience interaction. In order to further understand how typographic variables are used to express the written form, your goal for this project is to create kinetic typography for an audio source of your choice.

### PROJECT GUIDELINES

Minimum 60 seconds, maximum 90.

Movie lines, song lyrics, or any audio available. These must be approved by your instructor.

No imagery of any kind. Typography only.

### FINAL FORM

After Effects file.

Exported as Quicktime file.

### RESOURCES

**Fight Club:** <http://youtu.be/fbMa4MGFC0g>

**Pulp Fiction:** <http://youtu.be/wF8f8w6HPoo>

**Oh! The Places You'll Go:** <http://vimeo.com/41573267>

**Oreos Commercial:** [http://www.youtube.com/watch?v=WimQ\\_15fakY](http://www.youtube.com/watch?v=WimQ_15fakY)

**Under the Sea:** [http://www.youtube.com/watch?v=F6XJSLhuQ\\_U](http://www.youtube.com/watch?v=F6XJSLhuQ_U)

**Dr. Strangelove:** [https://www.youtube.com/watch?v=ORSxBUGRX5A&index=117&list=FLm\\_xGPQjzArTciOldxf9\\_TQ](https://www.youtube.com/watch?v=ORSxBUGRX5A&index=117&list=FLm_xGPQjzArTciOldxf9_TQ)

**Catch Me If You Can:** <https://www.youtube.com/watch?v=c39o2ITS2h0>

**What a Wonderful World Minecraft Typography:** [https://www.youtube.com/watch?v=TmjnmD66bl&index=119&list=FLm\\_xGPQjzArTciOldxf9\\_TQ](https://www.youtube.com/watch?v=TmjnmD66bl&index=119&list=FLm_xGPQjzArTciOldxf9_TQ)

\*too much imagery for our purposes but a good video to watch.

**What Teachers Make by Taylor Mali (slam poetry):** [https://www.youtube.com/watch?v=RxsOVK4syxU&index=152&list=FLm\\_xGPQjzArTciOldxf9\\_TQ](https://www.youtube.com/watch?v=RxsOVK4syxU&index=152&list=FLm_xGPQjzArTciOldxf9_TQ)

### MOVIE SEQUENCES

**Gone in 60 Seconds:** <http://www.youtube.com/watch?v=gupqbEYrLOo>

**Alien:** <http://www.youtube.com/watch?v=LjLamj-b0I8>

**Oceans 11:** [http://www.youtube.com/watch?v=FySy\\_tzn0XM](http://www.youtube.com/watch?v=FySy_tzn0XM)

### OTHER RESOURCES

Skillshare Video: <http://www.skillshare.com/classes/design/The-Ultimate-Guide-to-Kinetic-Type-in-After-Effects/282677337/project-guide>

## APPENDIX 1: PROCESS BINDER

Visual artists, designers, film set designers, and even hair stylists keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance—the history of ownership of a valued object or work of art or literature—documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

Example of how to organize the contents for each project in the binder:

### Project Title and Name

### Project Description

### Research

**Topic/Subject/Content Research:** As if you were going to write a paper, what do you know and need to learn about the subject matter your project is about? If a logo for a company, what do you know about the company? Its audience, its philosophy, etc.?

### Visual Research: a minimum of 50 images

Ideas, how designers use type, how do they work with lots of text, how do they use color, if you are doing a logo abstraction of a tiger, this will include images of the tiger as well as examples of well designed logos, if trying a different technique, this will include examples of that technique used successfully, etc.

### Process

**Sketches:** minimum of 50 sketches unless otherwise stated in class. Your sketches should be small.

**Selection of the best sketches:** usually two or three depending on the project.

**Computer iterations:** once you take the sketches to the computer, all of those versions need to be documented.

### Final versions

### Final PDF

### Reflection

## APPENDIX 2: LABELING FILES

Unless otherwise stated, every digital submission should be labeled in the following manner:

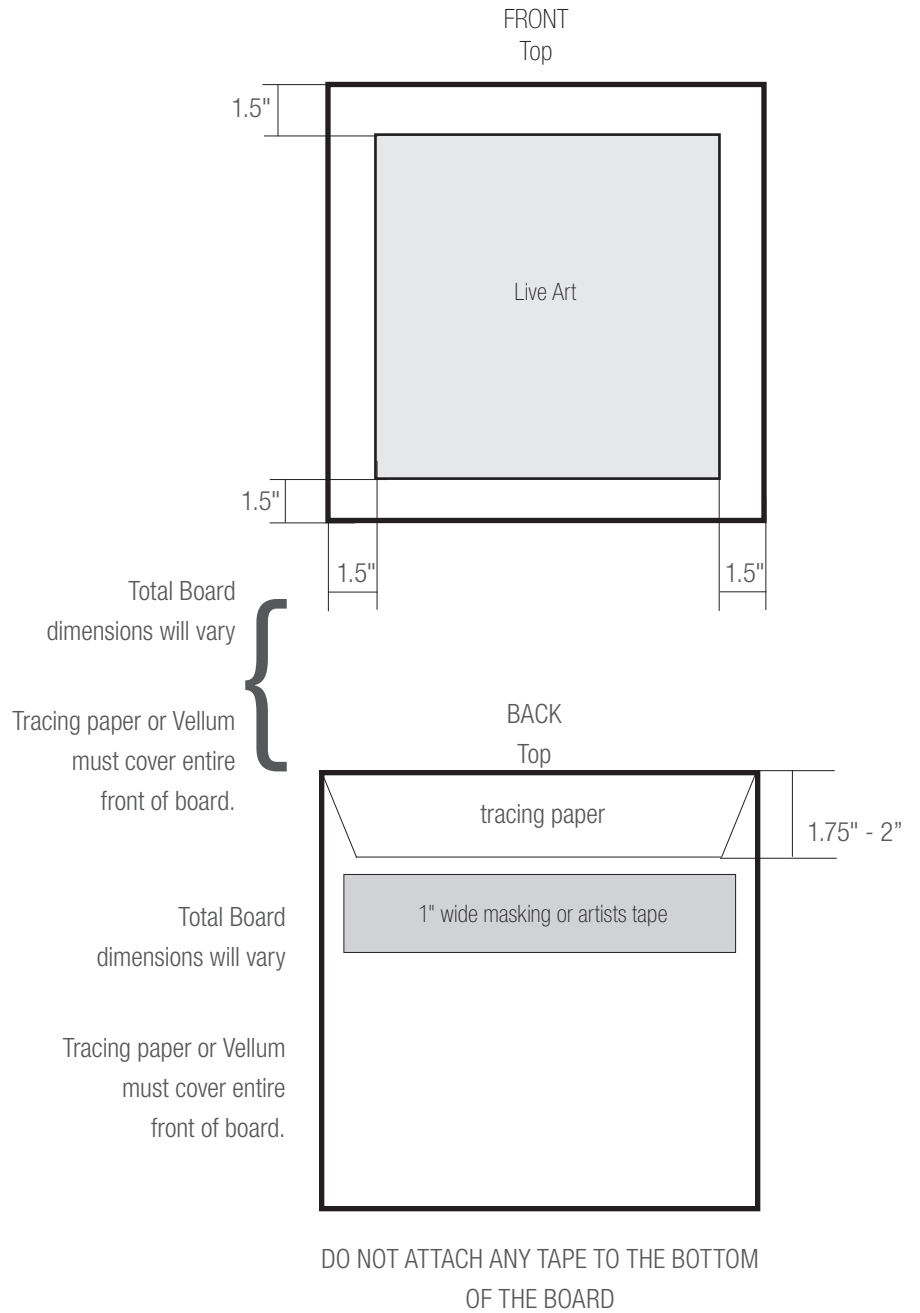
LASTNAME\_FIRST\_PROJECTNAME\_ARXXXX\_SPXX





### APPENDIX 3: PROJECT BOARDS

Unless otherwise stated, every project should be turned in the following manner:



## APPENDIX 4: ORAL PRESENTATIONS

Presentations have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of the final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and

the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have an introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited in MLA style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. Did I say visual? Show, show, show, show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
  - Use typefaces consistently: headers, subheaders, callouts, body copy, etc..
  - No typographic errors such as widows, hyphens, and orphans.
  - Use smart quotes, not inch marks.
  - Hang the punctuation.
  - Use punctuation consistently.
  - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
  - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs and type size should be a minimum 16 point size. Spread the information.

## APPENDIX 5: TUTORIALS & RESOURCES

### TUTORIALS

After Effects CC Essential Training with Ian Robinson

<http://www.lynda.com/After-Effects-tutorials/After-Effects-CC-Essential-Training/122431-2.html>

Easy Stop Motion Animation for Beginners

<http://tinkerlab.com/easy-stop-motion-animation-kids/>

Video Copilot

<http://www.videocopilot.net/>

Motion Graphics

<http://motiongraphics.nu/>

Creating an Animated Gif of Santa riding a bike

[http://veerle.duoh.com/design/article/creating\\_an\\_animated\\_gif\\_in\\_illustrator\\_photoshop](http://veerle.duoh.com/design/article/creating_an_animated_gif_in_illustrator_photoshop)

Adobe After Effects

<http://cgi.tutsplus.com/categories/adobe-after-effects/courses>

How to Create an Animated GIF in Photoshop CS5

<http://www.briandalessandro.com/blog/create-an-animated-gif-in-photoshop-cs5/>

Kinetic Typography: An Introductory Guide

<http://designshack.net/articles/typography/kinetic-typography-an-introductory-guide/>

The best post ever on After Effects:

Accessible After Effects

<http://robots.thoughtbot.com/accessible-after-effects>

### RESOURCES

Story Board Templates

<http://www.printablepaper.net/preview/storyboard-letter-4to3-3x2>

34 of the best motion graphic studios and their work

<http://www.designyourway.net/blog/inspiration/motion-graphics/34-of-the-best-motion-graphics-studios-and-their-work/>

Short of the Week

<http://www.shortoftheweek.com/category/style/stop-motion/>

50 Incredible Stop Motion Videos

<http://www.smashingmagazine.com/2008/12/31/50-incredible-stop-motion-videos/>

5 Brilliant Stop Motion Animated Films

<http://mentalfloss.com/article/58966/5-brilliant-stop-motion-animated-films-pes>

List of Stop Motion Artists

[http://en.wikipedia.org/wiki/List\\_of\\_stop\\_motion\\_artists](http://en.wikipedia.org/wiki/List_of_stop_motion_artists)