

**MOTION GRAPHICS:** Fall Semester 2005, University of Minnesota Duluth  
Class: T Th, 4-550p, VKH131

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*“ The creative process is not performed by the skilled hand alone, or by the intellect alone, but must be a unified process in which head, heart, and hand play a simultaneous role.” – Herbert Bayer, March 16, 1979*

**GOALS**

This is a SURVEY course introducing the BASIC principles and practices of motion graphics as used in the film and TV industry.

You will learn to originate your own moving imagery using digital video cameras. The importance of sound recording will also be introduced.

Also, you will be INTRODUCED to the onramp of a basic, motion graphics software application of APPLE computers – iMovie, iDVD and if desired, Final Cut Express. With this INTRODUCTORY software, you will learn the fundamentals of digital video imaging, sound recording and editing, as well as to utilize special effects and typography, which move in space and time, the BASIS for motion graphics.

The outcome of this class is to create an ‘industry standard’ portfolio for a student entry-level position in the motion graphics industry; required is a final packaging of your development process- to include a design brief, storyboards, digital printouts and a final motion graphics piece.

**PROJECTS: 60 points**

**Project 1:** Video Group Portrait; 20 points

**Project 2:** Film Or TV Opening; 40 points

**Ongoing: 40 points**

1. **The principles-** discussions and written reading responses (RR); 20 points
2. **The practice-** developing storyboards: thumbnails, roughs, comps, and finishes; 10 points
3. **The portfolio-** packaging and presentation; 10 points

**READINGS**

**Required** (on Reserve in UMD library for checkout and online):

1. Sight, Sound, Motion: Applied Media Aesthetics (SSM), by Herbert Zettl. Wadsworth Publishing Company. Chapters- Time, Sound, Motion, Editing
2. The Animation Book, Laybourne. Chapter- Skills, Storyboards/Animatics, Techniques
3. Becoming a graphic designer by Heller & Fernandes, Chapter- Motion
4. Final Cut Express- Easy Guide handbook

**Highly Recommended** (may be found at UMD Library, local Barnes & Noble, Amazon.com)

1. Kyle Cooper, by Andrea Codrington
2. Motion Graphics: Graphic Design for Broadcast and Film, by Steve Curran. Rockport Press

### 3. Film Directing: Shot by Shot, by Steven D. Katz

## **COURSE REQUIREMENTS**

### **Attendance**

1. All projects demand class participation and attendance. It is expected you will meet all classes and participate actively.
2. Two tardiness or leaving early twice (more than 10 minutes) will constitute an absence.
3. After 5 absences, your final grade will be lowered by one full letter grade. All absences must be documented by email, in written form
4. Meeting deadlines is critical in the graphic design world; therefore any assignments handed in one day late will be down graded ONE full letter grade (EXCEPT for extreme extenuating circumstances, where instructor is informed and student makes necessary provisions)
5. Makeup will be each individual student's own responsibility. Ask classmates for changes in assignments and be prepared for next class assignment on its due date. (If you still have questions, you may contact me via email or during my office hours)

**NOTE:** For every ONE credit you are expected to expend a MINIMUM of 2 hours per week outside of class working on assignments

### **UMD Standard Course Grading (Industry Standards)**

**A, A-** / 4.0-3.67= Represents achievement that is outstanding relative to the level necessary to meet course requirements. (*Promotion and a raise*)

**B+/B/B-** / 3.33/3.00/2.67= Represents achievement that is significantly above the level necessary to meet course requirements. (*Raise*)

**C+, C, C-** / 2.33/2.00/1.67= Represents achievement that meets the course requirements in every respect. (*Keep job*)

**D+, D, D-** / 1.33/1.00= Represents achievement that is worthy of credit although it fails to meet fully the course requirements. (*Given warning*)

**F/0.00**= Represents failure (signifies that either work was unsatisfactory or incomplete with no agreement between the instructor and student). (*Let go from job*)

**I**= Represents that work of the course has not been completed. (This is a temporary symbol assigned only in extraordinary circumstances and must be negotiated with instructor in advance)

**It is your responsibility to keep track of how you are doing (work, absences, etc.) to avoid any grading surprises at end of semester.**

**Group Grading On Final Project** Each work group will RANK each person, from 0 (lowest) to 4 (highest), based on the following perimeters:

Active participation in the project. Attendance of work group meetings. Openness to others input, ideas, feedback. Offer constructive criticism. Collaborate for overall good of work group. Overall contribution to project

### **Extra Credit (1 Point Each)**

1. Bring relevant, outside examples of class projects or assignments to share with colleagues
2. Write a one-page abstract of visiting graphic designers' presentations. The paper must contain descriptive and/or interpretive design language used in class. Must be 12 point, typewritten, double-spaced, grammatically correct and properly spelled.
3. Cooperates as a member of community of learners inside classes and outside assignments; regularly helps and assists colleagues

**FINAL** - printout versions of screen grabs featuring motion graphics, storyboards (thumbnails, roughs, comps, finishes) and design brief

FINAL project materials must be handed in on a DVD and printed materials must be package designed. All must be clearly demarcated and labeled with names, student numbers and appropriate credits as a 'leave-behind' copy for instructor.

### **Statement on participation by students with disabilities**

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students with disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities are encouraged to contact Disability Services & Resources to discuss their individual needs for accommodations.

### **MATERIALS** (subject to change)

1. Portfolio or manila envelope for submission of design work assignments (at least 12 x14")
  - A. Clearly labeled with your name, student number, class days, times and semester
2. Class sketchbook: Unlined, At least 9x12
3. Storage devices: Mini-DV tapes (2), DVD-R (2)\*, one external hard drive per group- (can check out one 200 GB drive via Karl Oman or provide your own)
  - A. \*NOTE: MINUS DVDs are for MAC format
4. Optional:
  - A. Digital video camera, with mini-dv capability and Mac OSX compatible
  - B. Tracing paper (9x12), Black markers (one fine and medium point) for storyboarding

### **READING RESPONSE FORM** (must be typewritten, 12 pt, printed out)

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Class & time: MW, TTh- 10a, 12n, 4p  
Chapter heading(s) name(s): \_\_\_\_\_ Page numbers: \_\_\_\_\_

1. New/interesting/useful concepts (describe at least 3):
  
2. Relevance's to current assignment (name at least 3):
  
3. Questions on reading (ask at least 3):

### **CALENDAR** (subject to change)

#### **WEEK 1- 5: PROJECT 1- GROUP PORTRAITS; 20 POINTS**

##### **Week 1**

- 9.6 Survey handout, introductions, syllabus go over
- 9.8 Introduce Project 1: Video Portraits; minimum 30 seconds each person

Show previous class portraits

Divide up into groups; Exchange contact info; Hand in-group lists

Studio: brainstorm on video portraits

## **Week 2**

9.13 Discussion and RR forms due: Becoming a graphic designer by Heller & Fernandes, Chapter on Motion, student portfolio

Demo: digital video cameras, audio recording and tripod

Studio- begin shooting video portraits

9.15 Field work: continue shooting group portraits

Read FCE: Old & New p 6-9, Setup and Capture p 25-42,

## **Week 3**

9.20 Crit: Video portrait shoots

Demo: Fire wire, use of camera as playback and backup

Studio: Feed in and begin editing video portraits

Read FCE: Sorting Through Your Footage p 43-54, The Cutting Room p 55-97

9.22 Studio: demo of Final cut express tutorial TBD; continue editing group portraits

Read FCE: Effects p 99-128; Working with Audio p 129-138

## **Week 4**

9.27 Studio: continue editing portraits; add text, audio, soundtrack, special effects

Read FCE, Output, p139-146

9.29 Crit- group portraits; bring in on digital format for playback and hand in

Read: The Animation Book, Kit Laybourne- The Basic Skills p 3- 17; Story boarding and Animatics p 100-113

Read: The Animation Book, Kit Laybourne- Pick ONE technique in The Animation Book, Kit Laybourne p 47- 233

## **WEEK 5-15: PROJECT 2- FILM OR TV OPENING; 40 POINTS**

### **Week 5**

10.4 Introduce Project 2: minimum 30 sec original motion graphic piece- film or TV opening

Show "Imaginary Forces" presentation by Karen Fong

Show past examples of Student Projects of Motion Graphics- sketches, storyboards and finishes

Studio: brainstorm on Project 2 in groups; begin thumbnails sketches

10.6 Discussion and RR forms due: SSM, Chap 12: Time

Studio: Project 2- Storyboard Thumbnail Sketches (3) by hand

### **Week 6**

10.11 Discussion and RR forms due: SSM, Chap 14: Motion

Crit: Project 2- Storyboard Thumbnail Sketches due (3) by hand

10.13 Studio: Project 2- Storyboard roughs (1) by any technique

### **Week 7**

10.18 Discussion and RR forms due: SSM, Chap 17: Sound

Crit: Project 2- Storyboard roughs due (1) by any technique

10.20 Studio: Project 2- Storyboard color comps (1) by any technique

**Week 8**

- 10.25 Discussion and RR forms due: SSM, Chap 15: Editing  
Crit: Project 2- Storyboard color comps (1) by any technique
- 10.27 Project 2- Storyboard color due (1) by any technique; hand in extra copy for grading  
Production planning session based on work groups and storyboard  
Assign tasks based on comfort or interest level- videography, sound, editing, special effects and text

**Week 9**

- 11.1 Field work: video shoot as work group based on storyboard
- 11.3 Field work: video shoot as work group based on storyboard

**Week 10**

- 11.8 Crit: video shoots  
Field work: re-shoot video
- 11.10 Field work: re-shoot video

**Week 11**

- 11.15 Crit: video re-shoots  
Studio: Rough edits of group videos
- 11.17 Crit: Rough edits of group videos  
Studio: Re-edits of group videos

**Week 12**

- 11.22 Crit: Re-edits of group videos  
Studio: add special effects and text in work group based on storyboard
- 11.24 THANKSGIVING BREAK- NO CLASS!

**Week 13**

- 11.29 Studio: add special effects and text in work group based on storyboard
- 12.1 Crit: special effects and text  
Studio: Re-do special effects and text

**Week 14**

- 12.6 Crit: Re-do special effects and text  
Studio: Re-do special effects and text
- 12.8 Studio: Re-do special effects and text, Prep packaging of final

**Week 15**

- 12.13 Crit: Prep packaging of final  
Studio: Re-do packaging of final
- 12.15 Studio: Re-do packaging of final

**Finals Week: 12.17- 22**

- 12.17, Sat, 2-355p: Final group packaged presentations and critiques; DVD and print out of portfolio hand in