NMC 385 Syllabus, Spring 2017

Course Name: 2D Motion Design
Course Number: NMC 385
Credits: 4
Instructor name: Amanda Tasse
Instructor office: Snell 041
Office Hours: 2-3pm T/Th or by appointment
Instructor email: tassea@oregonstate.edu
Instructor website: www.amandatasse.com
Class Meetings: T/Th 4-5:50pm
Final Exam: Wed, June 14, 12-1:50pm

Course Catalog Description:
Theoretical and practical investigation of 2D animation related to contemporary visualization and digital storytelling practices. Principles of motion design, visual development, animation timing, narrative, motion infographics, kinetic typography and compositing.

Prerequisites:
ART 121 (grade of C-)
NMC 260 (grade of C-)

Course Expanded Description:
In depth theoretical and practical investigation of 2D animation as relates to educational, scientific, entertainment, and expressive communication projects. Concepts and techniques covered include history and contemporary practice and principles of motion design, visual development, ideation, animation timing, motion infographics, kinetic typography, compositing, character animation, documentary animation, title sequences, and 2.5D Animation. Students will explore the communicative and creative possibilities of the described technologies while considering their work within historical and contemporary contexts.

In contemporary media, animation is everywhere. Critical analysis and motion design skills have become crucial for media communicators. It is nearly impossible to find content without some element of animation. This new intermediate level class introduces fundamental motion design theory and visual storytelling principles through the lens of creative non-fiction content, while also introducing historical contexts for motion design. The course draws on a diverse array of traditional, experimental, and contemporary 2D animation methods to explore motion design across visual music, title sequences, documentary visualizations, and motion infographics.

Through combined lecture and studio format, animation, design, and storytelling will be presented across varied contexts, and then applied to a series of hands-on projects. The primary digital tool will be After Effects. Though prior After Effects experience is not required, students are expected to have intermediate level photoshop or illustrator skills, experience working with moving imagery (video, editing), or willingness to get up-to-speed via tutorials outside of class. As animation is a labor intensive process, students are expected to devote at least 8 hours outside of class time to their learning.

New Media Communications Program Learning Outcomes:

1) Appraise the relative merits of media technologies on multiple grounds, including:
   a) their potential for individual creative expression;
   b) their potential to connect individuals to one another;
   c) their potential for collective human creative expression;
   d) their potential to promote community;
   e) their efficiency in pursuit of grounds a)-d); and
   f) their potential as investments.

2) Choose media appropriate to a given task.
3) Evaluate and recommend public policy regarding media.
4) Manage change in the media environment.
5) Criticize media content using historic and emerging standards.
6) Communicate effectively in a variety of media, such as digital animation, website design, video production, and writing.

**Measurable Student Learning Outcomes:**
The learning outcomes of this course are described in four areas:

1. Content:
   a. Develop skills necessary to create conceptually interesting digital media communication arts projects.
2. Knowledge and Context:
   b. Learn motion design principles relevant to media communications
   c. Develop and practice conceptualization methods and skills
   d. Explore and research contemporary and historical models and methods in motion design
3. Cognitive Skills and Reflection:
   e. Identify and analyze visual communication and design strategies from examples, readings and your own work in discussion and writing.
   f. Articulate intention and intuition and take responsibility for creative choices.
4. Competence of Craft or Technique:
   g. Acquire intermediate to advanced technical digital communication arts skills
   h. Demonstrate ability to effectively apply motion design communication concepts and technical skills to the design of media communications projects

**Evaluation of Student Performance:**

- Creative Projects – 100 points (50%)
- Reading Assignments – 20 points (10%)
- Tutorial Notes – 10 points (5%)
- Sketchbook – 10 points (5%)
- Midterm Exam – 20 points (10%)
- Final Project – 40 points (20%)

**Total – 200 points (100%)**

**Grades are assigned using the following departmental standards:**

- **A** Extraordinary work. Extra effort. Work goes beyond the assignment, pursues concepts and techniques above and beyond what was discussed in class. Risk-taking is encouraged.
- **A-** Superior work. Extra effort. Student pursues ideas and suggestions presented in class and goes to extra effort to resolve required projects, whether analytical or creative.
- **B+** Required work. Required effort. Student demonstrates some ability to analyze and create using information presented in class.
- **B** Required work. Required effort. Student demonstrates some ability to analyze and create using information presented in class.
- **B-** Required work. Required effort. Student demonstrates some ability to analyze and create using information presented in class.
- **C+** Poor work. Less than required effort. Student simply repeats information given in class or produces projects mechanically.
- **C** Poor work. Less than required effort. Student simply repeats information given in class or produces projects mechanically.
- **C-** Poor work. Less than required effort. Student simply repeats information given in class or produces projects mechanically.
- **D+** Failure to complete the assignments.
Required Learning Resources:

Books and Media
- Motion Graphic Design – Applied History and Aesthetics (3rd edition), Jon Krasner, 2013 (Paperback or Kindle version)
- Design for Motion: Fundamentals and Techniques of Motion Design, Austin Shaw, 2016 (chapters uploaded to Canvas)
- Film/TV selections, available for rental, streaming, or digital download (Netflix, Amazon Prime, iTunes)
- Additional links to videos or texts will be on Canvas

Tools and Supplies
- External Hard-drive, 60+ gigs
- Smartphone or DSLR with video (available at OSU library)
- Sketchbook & Drawing Tools (don’t need to be high quality)
- Earbuds or headphones for working with audio files in the lab

Software
- After Effects, Premiere, Photoshop, Illustrator
- Presentation Software (Keynote, PowerPoint, In Design)
- Lynda.com Account (free for SAC students, non-SAC students may need to purchase a subscription)

Canvas: This course is supported on Canvas. All assignments and some lectures are posted to Canvas. If necessary, I will communicate to you via your Canvas email address outside of class hours. You are required to check this email account regularly for notices. You are also required to ask me in person or via email if you don’t understand an assignment, concept, or other expectation.

Course Policies and Procedures

Attendance is mandatory due to the nature of the content delivery. Meeting deadlines is crucial. Any absence or missed daily assignments will lower your final grade. Unexcused absences exceeding 3 will result in the final grade being lowered by 10%. Perfect attendance will help your grade. Habitual tardiness and leaving class early will be counted as class absences. Participation and meeting deadlines is critical. Under special circumstances (hospitalization, death in the family, etc.) an absence may be excused. Leave messages via email: tassea@oregonstate.edu.

Tardiness: Since the class generally begins with announcements, new information, and lecture, tardiness is inconvenient, annoying, and disruptive to the rest of the class.

Assignment Deadlines: Each assignment’s due date will be announced in class and on Canvas. It is the student’s responsibility to keep track of assignment deadlines, and to ask for clarification in advanced, if needed. Daily in class assignments cannot be made up at all.

Missing Projects: No student will pass this course unless all outside class assignments are completed.

Incomplete Grade: An "Incomplete" grade will be given only for a major reason that occurs at the end of the term and only if the bulk of the course work is complete. The student must make arrangements to complete the course work by a designated time.

Cancellation of Class: If weather conditions warrant the cancellation of class, the OSU home page will announce the closing. Also check OSU email.

Additional Class Policies: You must continually back up your work to at least two locations (your external hard-drive and another location such as Canvas, Google Drive, your personal computer). Save often! Losing work or coming to class unprepared with your files due to forgetting your hard-drive, Canvas
outages, personal computer crashes, or other preventable technical problems will not be acceptable excuses for being unprepared in class or turning work in late.

- **NO FOOD OR DRINK IN CLASS**
- **NO CELL PHONES IN CLASS**
- **NO SOCIAL MEDIA, SHOPPING, STREAMING, TEXTING, EMAILING IN CLASS**
- **NO WORKING ON MATERIAL FOR OTHER CLASSES IN CLASS**

**Participation:** Your participation grade consists of your attentive participation in class lectures and discussion. This includes active listening (being present - paying attention), note-taking, and sharing of your insights based on what you’ve learned from class, the readings, and your creative practice. Your participation will be downgraded for disruptive behaviors such as distracting yourself or others through texting, using social media, or doing other activities not related to class during class time. Excessive distraction, sleeping, leaving class early, or other disruptive behaviors will result in an absence for the day.

**OSU Policies:**

**Statement Regarding Students with Disabilities**
Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval, please contact DAS immediately at 541-737-4098 or at [http://ds.oregonstate.edu](http://ds.oregonstate.edu). DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

**Link to Statement of Expectations for Student Conduct**
[http://studentlife.oregonstate.edu/studentconduct/offenses-0](http://studentlife.oregonstate.edu/studentconduct/offenses-0)  
[http://studentlife.oregonstate.edu/studentconduct/](http://studentlife.oregonstate.edu/studentconduct/)

**Diversity Statement:** The School of Arts and Communication strives to create an affirming climate for all students including underrepresented and marginalized individuals and groups. Diversity encompasses differences in age, color, ethnicity, national origin, gender, physical or mental ability, religion, socioeconomic background, veteran status, sexual orientation, and marginalized groups. We believe diversity is the synergy, connection, acceptance, and mutual learning fostered by the interaction of different human characteristics.

**Religious Holiday Statement**
Oregon State University strives to respect all religious practices. If you have religious holidays that are in conflict with any of the requirements of this class, please see me immediately so that we can make alternative arrangements.

**Statement of Expectations for Student Conduct:** Please see the OSU Office of the Dean of Student Life, Student Conduct and Community Standard: [http://oregonstate.edu/studentconduct/](http://oregonstate.edu/studentconduct/) and  
[http://studentlife.oregonstate.edu/studentconduct/offenses-0](http://studentlife.oregonstate.edu/studentconduct/offenses-0)  
[http://oregonstate.edu/studentconduct/offenses-0](http://oregonstate.edu/studentconduct/offenses-0)

**Plagiarism and Cheating:** (See OSU Student Conduct Code above and in Canvas) Dishonesty, including but not limited to cheating, plagiarism, or knowingly supplying false information or deceiving the school and its officials is a violation of the student conduct policy. Any student who is found to have violated this policy is subject to disciplinary sanctions up to and including suspension or permanent dismissal. Please be aware that plagiarism is presenting another’s ideas as one’s own and includes paraphrasing as well as copying without quotation marks and proper citations.

**What is copyright?**  
Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the
authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way. See OSU Print and Mailing Services Copyright Myths: http://printmail.oregonstate.edu/node/123

Academic Dishonesty cases are handled initially by the academic units, following the process outlined in the University's Academic Dishonesty Report Form, and will also be referred to SCCS for action under these rules.

**Student Evaluation of Courses:** The online Student Evaluation of Teaching system opens to students the Monday of dead week and closes the Monday following the end of finals. Students will receive notification, instructions and the link through their ONID. They may also log into the system via Online Services. Course evaluation results are extremely important and used to help improve courses and the learning experience of future students. Responses are anonymous (unless a student chooses to “sign” their comments agreeing to relinquish anonymity) and unavailable to instructors until after grades have been posted. The results of scaled questions and signed comments go both to the instructor and their unit head/supervisor. Anonymous (unsigned) comments go to the instructor only.

**Course Content:**

The professor reserves the right to modify these dates, topics, and assignments based on the needs of the class. The most up-to-date version of the schedule and updated descriptions of assignments are on Canvas. If modifications on due dates or assignments are made, the professor will additionally notify the class via email and during class. Please double check Canvas and your email throughout the course!

Readings and Tutorials are listed by the date they are assigned, and are to be finished before the following class. Projects are listed by the date they are assigned, with their varying due dates listed. Late assignments will be downgraded by 10% for each day late. Final projects will not be accepted late.

**Week 1 Intro to Motion Design**

T 4/4  
Shaw, *Ch. 1: Design for Motion, Ch.2: Style Frames, Ch.12: Design Essentials* (Canvas)  
Blog Post - Introduce Yourself  
Project 1 - Emotional Objects  
Project 2 - Archive Animation with Text

Project 1: Bring music clip to class on Tues. (4/11)  
Project 2: Download a clip from archive.org to use for Project 2. Think about what text you want to add. Bring it to Tues. (4/11) class.

Th 4/6  
**MEET IN SNELL VIZ LAB**  
Krasner, Chapter 6: Motion Literacy  
Project 1: Bring music clip to class on Tues. (4/11)  
*After Effects CC 2017 Essential Training: The Basics* (all) – lynda.com  
Project 1 - Emotional Objects  
Project 2 - Archive Animation with Text

**Week 2 2D Animation Principles**

Tues. 4/11  
Project 1 - Emotional Objects  
*After Effects CC 2017 Essential Training: Editors and Post* (Ch. 1, 2)  
Project 2 - Archive Animation with Text

Th 4/13  
Shaw, *Ch. 3: Design Boards*  
Project 2 - Archive Animation with Text
### Week 3  Design Principles and Typography

**T 4/18**  
Krasner, *Ch. 7: Kinetic Images and Typography*  
Project 3: Kinetic Type  
Transcribe your audio clip, thumbnails, 5 style frames  
*After Effects CC 2017 Essential Training: Editors and Post* (Ch. 3)  
(Ch. 3)

**Th 4/20**  
Shaw, *Ch. 4: Presentations and Pitches*  
Project 3: Kinetic Type  
(Ch. 3)

### Week 4  Conceptualization

**T 4/25**  
Krasner, *Ch. 10: Conceptualization*  
Shaw, *Ch. 5: Developing Concepts*  
Project 4 - Motion Infographic  
Project 4 Ideation - Creative Brief  
(Ch. 3)

**Th 4/27**  
Shaw, *Ch. 21: Information-Graphic/Data Visualization Design Boards*  
*After Effects CC 2017 Essential Training: Motion Graphics* (Intro, Ch. 2, 3)  
Project 4 Draft  
(Ch. 3)

### Week 5  Composition

**T 5/2**  
Krasner, *Ch. 8: The Pictorial Composition*  
Shaw, *Ch. 9: Image Making*  
*After Effects CC 2017 Essential Training: Editors and Post* (Ch. 4, 5, 6, 7, Conclusion)  
Project 4 - Motion Infographic  
(Ch. 3)

**Th 5/4**  
Project 4 - Motion Infographic  
(Ch. 3)

### Week 6  Designing with Time

**Tu 5/9**  
Krasner, *Ch. 9: The Sequential Composition*  
Project 5 – Title Sequence  
Project 5 Ideation - Creative Brief  
(Ch. 3)

**Th 5/11**  
Krasner, *Ch. 11: Motion Graphics Sequencing*  
Project 5 Ideation - Storyboard Animatic  
(Ch. 3)

### Week 7  Compositing

**T 5/16**  
Krasner, *Ch. 12: Motion Graphics Compositing*  
*After Effects CC 2017 Essential Training: Motion Graphics* (Ch. 3, 4, 5)  
Project 5 – Title Sequence  
(Ch. 3)

**Th 5/18**  
Shaw, *Ch. 13: The Art of Compositing*  
Project 5 – Title Sequence  
(Ch. 3)

### Week 8  The 3rd Dimension

**T 5/23**  
Project 6 - Photo Animation  
Project 7 - Final Project  
Photo Animation Tutorial (TBD)  
Project 7 Ideation - Creative Brief  
(Ch. 3)

**Th 5/25**  
Project 6 - Photo Animation  
(Ch. 3)
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<td>Final Project Screenings and Critique</td>
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