



UPDATED SYLLABUS ON CLASS WEBSITE: <https://www.in-motion.online>

This syllabus is subject to change but aims to outline a general overview of the course.

Syllabus	GDES 491-905 <i>In Motion</i>: Word/Image, Sound/Object, Character/Narrative, Explanation/Interpretation VCUarts Spring 2024
Instructor Information	Avery Youngblood youngblooda@vcu.edu Office Hours: <i>by appointment</i>
Class Information	Monday, Wednesday 5:30–8:20pm EST
Class Links	REMOTE, Google Meet – https://meet.google.com/iob-gqnc-imm website – https://in-motion.online Discord – https://discord.gg/QD73x4XeK9 Are.na – https://www.are.na/share/bEtFSNt Google Drive – https://drive.google.com/drive/folders/1DyGGhIOsct6AOpVEf-RhcY_u7b0j59fJ?usp=sharing Syllabus ~ group agreement & sign-ups
Course Description	For VCU art students. <i>In Motion</i> is a studio-based course that explores how the conventions of print typography and the dynamics of word-image relationships change with the introduction of time, motion and sound. There will be a sequence of problems of increasing length and complexity, often with a personal choice of subject matter. Most weeks we will spend part of our class period looking at selected film and video examples and discussing how they work. Working in time-based media opens up new opportunities for expressiveness and clarity of communications. Projects will focus on the controlled interaction of words and images to express an idea or tell a story. The work in this course is an extension of graphic design and, as such, the communications objective will be more explicit than in work that might be thought of as “movies” or “art videos.” That being said, a key part of this course will be to experiment and explore the possibilities of motion design beyond its conventional use. While projects will center on linear narrative forms, the issues we will discuss will be anticipating the unique features of non-linear and interactive media: engagement, action and feedback, orientation and navigation, and the special character of non-linear narrative forms. The course will consist of five projects of increasing complexity and duration. They have been designed to expose you to specific qualities of time-based design and to build on one another. Each will be framed with certain constraints but frequently with a personal choice of content. The goal is to experience first hand the communications potential of relatively short-form, time-based design work, and to become familiar with choreographing images, text and sounds through selection, editing and juxtaposition. Introductory instruction will be supplied to familiarize you with the relevant motion software (After Effects and Premiere).
Class Structure	This is an intensive studio-based class, so evidence of learning is primarily in the design of motion pieces and their discussion. As well as developing the skill of making, it is important to develop a critical vocabulary to discuss the work one-on-one as well as in a group setting. You will be asked to explain

(constructively) what you understood from a work made by your classmates, and, for your own work, to be able to explain your intention, the formal choices you made to support that intention, and why you chose them.

For some classes you will also be asked to research motion examples (within certain criteria) that you select as exemplary and to explain how the way a piece was made supports its content.

We will alternate between working sessions with one-on-one discussions, and group discussions of finished work. Some projects may have assigned readings or viewings. In summary our class will consist of lectures, screenings, workshops, and group critiques, as well as one-on-one meetings with the instructor and group meetings among classmates to discuss works-in-progress.

Remote Teaching

This class will take place entirely online, with some flexibility on potentially meeting in person. Unless stated otherwise, we will regularly meet during the scheduled class times (Monday and Wednesday 4-6:50pm EST) using Google Meet: <https://meet.google.com/iob-gqnc-imn>

Group Agreement

As a class, we will create a group agreement that addresses respect and etiquette in the classroom. Students will be responsible for maintaining this standard throughout the semester. We are very lucky to have a representative group of students with different backgrounds and cultures. With this comes varying amounts of privilege and awareness, so it is important that we practice patience and empathy in the classroom. We must all continuously learn, be open to criticism, develop a consciousness about these discrepancies, and actively seek equity and allyship in the classroom and beyond.

View our [group agreement](#) ↘

Class Session

Each meeting will include one or more of the following:

1. projects
2. guest facilitation
3. reading discussions
4. presentation
5. critique
6. demos and workshops
7. in-class studio time

Projects

For this sixteen week course, there will be five primary projects with a final showreel compilation for your portfolio. The five primary projects will span 13 weeks, interspersed with workshops and guest discussions.

1. P1 → *Word~Image* → shifting meaning
2. P2 → *Sound~Object* → choreography
3. P3 → *Character~Narrative* → micro-biography
4. P4 → *Explanation* → who, what, when, where, why, how
5. P5 → *Interpretation* → abstract
6. Final → *Showreel compilation*

Guest Facilitation & Reading

Invited Guests include:

- [Herdimas Anggara](#) (VCU)
- [Jessica Flemming](#) (Pratt)

Critiques

Three different styles will be used in this class.

1. Group Critique: go around the (virtual) room one by one, with an explanation beforehand from you, the maker. The purpose of this is to practice talking about your own work in front of a group of people
2. Small Groups: discuss work in small groups of 3 to 4
3. One-on-one virtual crits with instructor

Demos & Workshops	While this is a studio elective, in-class time will not primarily focus on technical skills in motion design software. This class is not meant to be an instructional course in Adobe After Effects and Premiere Pro, but we will be learning how to use them through our experimentation and making. Students are not expected to have any previous motion design experience upon enrolling in this course. Demos or workshops will include: - After Effects - Premiere
Archive	At the end of the semester, I will download your showreels. All projects must be documented on Vimeo (or another hosting site), with descriptions and relevant metadata.
Assessment	The various endeavors of the course will demonstrate your abilities in the areas below. You'll be evaluated for demonstrated growth over the semester in your ability to: examine and describe own and others' creative work; experiment conceptually and formally in pursuit of design objectives; use familiar and new design tools, materials and methods dictated by individual projects; investigate and analyze existing and new interest areas for creative work. Grades will be assigned according to the rubric below and will factor into the course grade: - 5% - class attendance - 5% - active participation - 5% - final showreel compilation - 5% - project one (word/image) - 5% - poster workshop - 25% - project two (sound/object) - 25% - project three (character/narrative) - 25% - project four/five (explanation/interpretation)
Evaluation	Your work will be evaluated on the basis of: - Your finished motion pieces for the five projects - Your participation in class discussions and presentations - Your design process from an idea through refinement to a resolved project - Your ability to process and utilize critiques from faculty and classmates
Attendance	The standard VCU attendance policy states that student absences during the semester are not expected to exceed the number of times the class meets in one week, in this case absences should not exceed 2 per semester. This semester, because we are remote and online, we will be following a revised policy that addresses larger issues of expected engagement in the course, articulated below. Consistent engagement is a vital component of successful completion of the course objectives. The progression of this course requires all participants to be present and actively engaged in class, both during synchronous on-screen meetings, in-person, and with asynchronous activities. Consistency of engagement is vital for a successful completion of the course objectives. Each of us carries different circumstances and capacities; we are accountable for our own agency. This is always true, but especially crucial now. If at any point during the semester you are unable to be present, communicate this with me as soon as you can. While presence in class is important, my primary concerns with this class are your wellbeing and an emphasis on not applying unnecessary pressure in a difficult situation. Please remember to prioritize your mental and physical health over school. If you do not feel well, please stay at home

and take care of yourself. If you feel well enough, please join the Google Meet link, if only to listen in.

Academic Calendar Dates	Please note these important University-wide <u>academic calendar</u> dates: - classes start – Tuesday, January 16 - class add/drop & late registration – Tuesday, January 16 – Monday, January 22 - add/drop for all GDES 480 Multi Studio II courses – Wednesday, January 17 - midterm grades – Friday, March 22 - last day to withdraw – Friday, March 29 - deadline for pass/fail option – Friday, March 29 - Spring break, no classes held – Sunday, March 3 – Sunday, March 10 - last day of classes – Tuesday, April 30 - final examinations – Thursday, May 2 – Thursday, May 9 - final grades due – Tuesday, May 14
Tools & Software	In this class, we will be using the primary tools: - laptop or desktop computer - WiFi - <u>Adobe Creative Cloud Suite</u> – After Effects and Premiere Pro - <u>Vimeo</u> and <u>Google Drive</u> to host work and videos - <u>Are.na</u> for posting references, resources, and inspiration - <u>Google Forms</u> and <u>Google Sheets</u> for other means of communing - <u>Google Meet</u> for video calls - <u>Discord</u> for weekly correspondence, peer-teaching, documentation of progress - class site: <u>in-motion.online/vcu-spring24</u>
Disability Services	Student Accessibility and Educational Opportunity (SAEO) is the designated office on VCU's Monroe Park Campus that fosters an environment where all students have equal access to the University's programs, services, and activities. SAE0 champions holistic student development and success by creating a campus culture that strives to ensure equal access and inclusion. For more information, visit <u>Student Accessibility and Educational Opportunity</u> and/or apply for an <u>Accommodation Letter</u>
Academic Integrity	Don't plagiarize. Give credit. Remember: citations are a form of generosity. For more, visit <u>VCU's Academic Misconduct Policy</u>.
VCUarts Syllabus Statements	The University requires all students and faculty to be aware of policies outlining expectations, requirements and student services related to academic life. Please visit the following link and review these at the start of each semester: <u>go.vcu.edu/syllabus</u>
Credit~thanks	This syllabus and class's foundation has a number of sources to thank: <i>Chris Pullman</i> – whose class portals and syllabus have served as my introduction to motion design, I've modeled this class from his foundational course at Yale, <i>Motion Design</i>. <i>Mindy Seu</i> – whose website, syllabus and class structure have served as the organizational structure and language for this class and syllabus. <i>Herdimas Anggara</i> – whose input and guidance through the class preparation process has largely influenced this course's direction. And many other faculty and staff from VCU that helped me organize this class and provided a lot of detailed instruction and input. And, those who generously provided their VCU syllabus from the shared archive that helped me with this very phrasing, and other detailed language in the syllabus.

Land Acknowledgement Statement

It is important to recognize the written histories of this country, Richmond, and this institution is fractured. Virginia Commonwealth University sits on the traditional homeland of the original caretakers, the Powhatan people. With respect and gratitude, the School of the Arts honors the many Indigenous peoples who have, do, and will call this land their home. We acknowledge that we have benefitted from the repeated attacks on Native Americans that forced these peoples' land to be seized violently. This land seizure led to the era of economic development and rapid growth, making Richmond the city it is today. Let us also honor the enslaved people who built the wealth and foundation of this state and institution. We are obligated to our students and the Indigenous peoples now living in Richmond to do no further harm, amplify Indigenous and Black voices, and fight for justice. (sourced from <https://arts.vcu.edu/community/diversity-inclusion/committee/>)

We acknowledge that the land each of us live, learn and thrive are the traditional, ancestral and unceded homelands of Indigenous and tribal nations. Our home and institution is on the original homelands of the Monocan tribal nation(s). We acknowledge the genocide and systems of oppression that have dispossessed Indigenous people of their lands and we honor and respect the diverse and beautiful peoples still connected to this land. (sourced from <https://www.vcualumni.org/about/dei/>)

Even for our video calls, Zoom and Google Meet relies on servers at Equinix data centers in Amsterdam, Frankfurt, Hong Kong, Melbourne, New York, Tokyo, Toronto, Silicon Valley & Sydney, according to Rory Solomon, Assistant Professor at the New School. Let's discuss: Why do we recognize the land? "To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the indigenous people who have been living and working on the land from time immemorial. It is important to understand the long-standing history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is indigenous protocol." (sourced from www.lspiq.org/knowtheland) More information can be found here: native-land.ca

Land acknowledgement statements are meant to be crafted in conversation with representatives of the respective nations. Some organizations believe that this should be paired with fiscally contingent plans as the start of reparations. To my knowledge, it is not clear if VCU or VCUarts has reached out to members of the Powhatan and Monocan tribal nations. I still choose to add this land acknowledgement to our syllabus in order to begin this conversation with you, our students, as a small attempt towards this goal.

CLASS 1
REMOTE

- Fill out this brief survey, join this Discord group and Are.na channel
- Introductions: How does your practice incorporate motion?
- Group Agreement
- Review Syllabus
- Intro: Word/Image
- *~End early!~*

- Add 3-5 word/image motion examples to discuss – please add to [Discord #word-image channel](#), afterwards I will populate our [Are.na #word~image* channel](#)
- [Read: In Defense of the Poor Image: Hito Steyerl](#)
- (optional): [After Effects Tutorial](#)

- introduce and sign up for student group presentations (sp)
- P1 begins →
- watch *word/image* examples and references
- discuss student 3-5 *word/image* motion examples
- discuss reading: In Defense of the Poor Image: Hito Steyerl
- discuss remainder of syllabus schedule and projects for the rest of Spring semester
 - Intro: Sound, Narrative, Explanation, Interpretation, showreel

Overview:

- Introduction: exploring the differences between designing for print and designing with time, motion and sound.
- **Assign Project 1**: Word/image sequence; shifting meaning → The goal is to experience how words and images affect each other in the same time space; and to physically experience the idea of timing and its critical role in motion design.

- Recap and questions on last class
- Discussion of **reading**: In Defense of the Poor Image: Hito Steyerl
- **Presentation**: designing with time-based media – exploring the differences between designing for print and designing with time, motion and sound. (will add presentation to Google Drive instead)
- ~break~
- Introduction to **Project 1**: Word~Image sequence (P1)
- Watch and discuss Word~Image *current* student examples on Discord
- Watch and discuss Word~Image teacher references
- *Any questions about the assignment? ~break~*
- Introduce student group presentations
- Research→select→review 15~20sec text

For next class...

- Select text and images, upload to your Google Drive Word~Image folder
- Sign up for 2 group presentations for semester

CLASS 3
REMOTE

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- Recap and questions on last class
 - (continue) Review student group presentations
 - Discuss critique techniques: *watching, listening, responding* (handout)
 - (continue) Word~Image teacher references
 - (continue) Watch and discuss Word~Image previous student examples
 - ~break~ sign-up for one-on-one crits
 - Reviews (one-on-one, ~10min each)
 - ~break~ *everyone come back to class*
 - Review class next week, **P1 DUE next week → Wed, 01.31**

For next class...

- Upload P1 PDF images set A & set B in Google Drive Word~Image folder before class – *practice, practice, practice*
- Sign up for 2 group presentations for semester by next week

On Wednesday...

- **Presentation:** P1 in class
- **P2 begins →**
- **Project 1a begins →**
- **Demo:** Software Introduction, After Effects workshop, part 1

CLASS 4
REMOTE

P1 ends ○
P1a begins →
P2 begins →

Overview:

- Group presentation and discussion of Project 1.
- Assign Project 1a: Translating Project 1 (or its refinement) using AfterEffects and/or Premiere Pro for final showreel
- Demonstration: Dance and body language as the basis of animated motion
- Assign Project 2: Dance Practice; choreographing motion in response to sound → The goal is to recognize how sound can supply the structural and emotional clues to inform how objects move and behave in the same time space.
- Software introduction: AfterEffects workshop
- A software follow-up instruction will be scheduled before the next class.

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- Recap and questions on last class (check group presentations)
 - Presentation + Reviews:** P1 final presentations
 - ~break~ *download AfterEffects*
 - Introduction to Project 1a: converting P1 into video (P1a)
 - Introduction to Project 2: Sound~Object choreo (P2)
 - ~break~ *open AfterEffects*
 - Demo:** Software Introduction, After Effects workshop, part 1 (handouts)

For next class...

- Make sound selection, add to Google Drive folder

On Monday...

- Working session of Sound project
- **Demo:** Music/sound-based motion
- Software Q+A → prep for AE workshop part 2

CLASS 5
REMOTE

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- Recap and questions on last class
 - (continue) **Demo:** Software Introduction, After Effects workshop, part 1 (handouts)
 - ~break~ *download files*
 - Sound~Object previous student examples
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- **Demo:** Music/sound-based motion, After Effects workshop, part 2
 - Working session on Sound project

For next class...

- Discuss sound selection in your Google Drive folder
- Add to our Are.na channel and pick one to two motion design examples that you want to learn more about and inspire you → post your examples to the Discord #inspiration channel
- Come with software questions, post to our Discord #questions channel

On Wednesday...

- **Student Presentation**
- one-on-one crits with Sound + working session of Sound project
- **Demo:** Music/sound-based motion and/or Motion #inspiration
- Software Q+A

CLASS 6
REMOTE

Overview:

- Working session on Project 2: Sound with 1-on-1 meetings to look at work-to-date.
- Demonstration: music- or sound-based motion
- Student presentation
- Software Q+A

—Recap and questions on last class

—**Student Presentation**

—~break~ *open After Effects & Illustrator file*

—**Demo:** Music/sound-based motion + Software Q+A

—~break~ [sign-up for one-on-one crits](#)

—**Reviews** (one-on-one, ~5min each) + Working Session

—*Continued work on Sound~Object project*

—Review class next week, P2 Work Sessions + Demos all week

For next class...

- have **a minimum of 3~4 experiments each → 6~8 in total** for both sound snippets in your Google Drive folder before class
- come with software questions, post to our Discord #questions channel

On Monday...

- **Student Presentation**
- one-on-one crits with animation experiments + working session of Sound project during class
- software Q+A
- **Demo:** AE effects panel

CLASS 7
REMOTE

—Recap and questions on last class

—**Student Presentation**

—**Demo:** AE effects panel (file)

—~break~ [sign-up for one-on-one crits](#)

—**Reviews** (one-on-one, ~15min each) + Working Session

—*Continued work on Sound~Object project*

—Review class on Wednesday

For next class...

- refine / continued work on **3~4 experiments each → 6~8 in total** for both sound snippets in your Google Drive folder before class
- come with software questions, post to our Discord #questions channel

On Wednesday...

- **Reviews:** small groups + working session
 - software Q+A
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CLASS 8
REMOTE
P3 begins →

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- Choreographing Sound references
 - ~break~ sign-up for group crits
 - Reviews (small groups, ~30min each) + Working Session
 - Continued work on Sound~Object project
 - Introduction to Project 3: Character~Narrative micro-biography (P3)
 - Review class next week, P2 DUE next week → Mon, 02.19

For next class...

- upload Final P2 animations in your Google Drive folder before class – with correct file naming (refer to handout)
- start to get to know your subject, think about your interview

On Monday...

- Presentation: P2 in class
- P3 begins →
- watch *micro-biography* examples and references
- Demo: Motion #inspiration

CLASS 9
REMOTE
P2 ends ○

Overview:

- Group presentation and discussion of Project 2: Sound.
- Introduction: Project 3
- Software introduction: Premiere

— Housekeeping → group presentations folder, discord + office hours + questions, project 4, breaks + class time (*changes → 10min break, replace P4 with free week of alt. motion methods*)

—Presentation + Reviews: P2 final presentations

—~break~

—Introduction to Project 3 (cont.) → Storyboarding (handouts)

—Microbiography references

—Interview and get to know your partner

—~break~ *download and open PremierePro*

—Demo: Software Introduction, Premiere Pro workshop, part 1

For next class...

- interview and start to get to know your subject, think about concept and begin storyboarding

On Wednesday...

- watch text behavior references
- Demo: Motion #inspiration → type in motion

CLASS 10
REMOTE

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- Recap and questions on last class
 - Demo: Motion #inspiration → type in motion
 - Text behavior references – analog + digital
 - Review class next week
 - ~break~ sign-up for one-on-one crits *today and next week*
 - Reviews (one-on-one, ~10min each) + Working Session

For next class...

- sketch/describe **3 different visual storytelling** methods you would like to use in your micro-biography and have **at least one visual reference for each** example →
 - 1. analog, physical, hand-made (not involving digital software)
 - 2. digital, computer software generated
 - 3. free! whatever you want, could be a mix of digital + analog
 - choose one of those 3 methods and come with **first draft of storyboard** & be able to describe your approach
 - What is the “story”?
 - What are the traits you want to depict?
-

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- What will be your use of language?
 - Bring examples of the kind of imagery you plan to employ.

On Monday...

- continued working session on narrative project
- [one-on-one crits](#) and discussion of storyboard

CLASS 11
REMOTE

— [Reviews](#) (one-on-one, ~20min each)
If you need to meet in your groups to interview your partner further

For next class...

- continue to work on narrative project
- refine storyboard

On Monday...

- [Student Presentation](#)
- [Demo](#): rotoscoping in AE
- [Reviews](#): small groups + working session

CLASS 12
REMOTE

— Recap and questions on last class
— [Student Presentation](#)
— *~open After Effects & video file*
— [Demo](#): rotoscoping in AE
— *~break~* [sign-up for group crits](#) (*not with your partner*)
— [Reviews](#) (small groups, ~15min each) + Working Session
— *Continued work on Narrative project*
— Review class next week

For next class...

- come with your **full first draft** at the proper length, to review and discuss in small groups

CLASS 13
REMOTE

— Recap and questions on last class
— Working session on Explanation project
— Continued work on Explanation project
— Introduction to Explanation project (P4)
— Continued work on Explanation project

• Working session on Project 3: Narrative; small group meetings; a full draft of your bio due
• Student presentation
• Demonstration: past student work

CLASS 14
REMOTE
P4 begins →

— Recap and questions on Monday's class
— Continued work on Explanation project

• Assign Project 4: An explanation
The goal is to employ the unique qualities of time-based media (to compare, condense, depict change over time, show relationships, etc.) to explain a concept, phenomenon, process, or fact that you find particularly interesting, or want to know more about.
• Demonstration: Motion-based Explanations

CLASS 15
REMOTE
P3 ends ○

— Recap and questions on last class
— Group presentation and discussion of Narrative project
— Continued work on Explanation project
— Introduction to Interpretation project (P5)
— Continued work on Explanation project

	• Group presentation and discussion of Project 3: Narrative • Student presentation • Submit a short written proposal for the content and treatment of Project 5: Explanation • Demonstration: storyboarding
CLASS 16 REMOTE	— Recap and questions on Monday's class — Work session on P4/P5 • Midterm break for undergraduates <i>Midterm grades due</i>
CLASS 17 REMOTE	— Recap and questions on last class — Working session on Explanation project — Continued work on Explanation project — Introduction to Interpretation project (P5) — Continued work on Explanation project • Working session on Project 4: Explanation; small group meetings: story board and full narration • Student presentation • Presentation of personal and client work by Avery Youngblood
CLASS 18 REMOTE P5 begins →	— Recap and questions on Monday's class — Continued work on Explanation project — Introduction to Interpretation project (P5) — Continued work on Interpretation project • Working session on Project 4: Explanation; individual meetings; full first draft • Student presentation • Assign Problem 5: Interpretation: a visualization A selection of poems will be given as audio files for you to select from. The goal is to respond to the natural rhythms of speech and then find or make images that, through selection and editing, enrich the meaning and emotional tone of the language. This final three-week project should, through the design and editing choices you make, and your own personal interpretation of the poem you select, exhibit your understanding of the ideas and techniques that you have experienced through the semester.
CLASS 19 REMOTE	— Recap and questions on last class — Discussion of optional reading — Working session on Explanation project — Introduction to Interpretation project (P5) — Continued work on Explanation project • Student presentation • Demonstration: Premiere, Part 1
CLASS 20 REMOTE P4 ends ↻	— Recap and questions on Monday's class — Guest Lecture — Final presentation and discussion of Explanation project — Introduction to Final Showreel project — Continued work on Interpretation project Guest: Jessica Flemming? • Final presentation and discussion of 4: Explanation; (guest critic?)
CLASS 21 REMOTE	• Working session on Project 5: Interpretation; small group meetings; storyboard and treatment sample

	• Student presentation
CLASS 22 REMOTE	• Working session on Project 5: Interpretation; small group meetings: first full draft
CLASS 23 REMOTE	• Working session on Project 5: Interpretation; one-on-one crit
CLASS 24 REMOTE Showreel begins →	— Recap and questions on Monday's class — Working session on Interpretation project — Introduction to Final Showreel project (continued) — Demonstration: Premiere, Part 2 — Continued work on Interpretation project • Assign Final: Showreel • Showreel compilation examples • Demonstration: Premiere, Part 2
CLASS 25 REMOTE P5 ends ○	— Recap and questions on last class — Group presentation and discussion of Interpretation project — Working session on Showreel — Demonstration: Premiere, Part 2 (continued) — Continued work on Showreel • Group presentation and discussion of Project 5: Interpretation (Guest critic)
CLASS 26 REMOTE	• Working session on Showreel
CLASS 27 REMOTE	— Recap and questions on last class — Working session on Showreel — Final presentation preparation — Review of the course journey — Continued work on Showreel • Working session on Showreel
CLASS 28 REMOTE Showreel ends ○ P1a ends ○	— Recap and questions on Monday's class — Final presentation and discussion (Guest critic?) — Course reflection and feedback — Celebrate accomplishments — End of Course • Final Presentation (Guest critic?)

PROJECTS

P1: Word~Image

Goal:

The purpose of this project, like the course as a whole, is to explore how words and images affect each other. Their pairing inevitably affects their meaning; in this case their simultaneous pairing within the same time space. Another goal of the project is to physically experience the phenomenon of timing, (when something happens and for how long) and its importance to motion design.

Statement:

Select a text of 15-20 seconds in length.

Then collect two different sets of images that, when set against this text in two different versions, shift the feeling and meaning of the text as radically as possible.

Method:

Pick one screen dimension and shape to work within.

Begin and end on a black frame (this is important because it gives you a clear start and end point).

Cuts only.

Name your pieces "YourName_A, YourName_B" (this is so that your title does not give away the meaning of the piece).

Produce your work in InDesign; create a PDF with Acrobat Pro.

In class you will read/perform your text three times: first with no images; then with image set A; then with image set B.

You will change images by pressing the forward key as you speak.

The rhythm and intonation of your read should be constant; the images and their timing against the text are the variables.

Think about:

How malleable is your text?

How many images are needed to express it (minimum of 3)?

Is the absence of an image an image?

When should each image come on; go off?

How should the image be cropped, if at all?

What is the image's size and position within the screen shape? What meaning does its scale impart?

What is the visual/formal character of the image (color, resolution, etc); what meaning does this appearance convey? And how does it fit within the set of images you have selected?

Practice. Practice. Practice.

P2: Sound~Object

Goal:

The goal is to recognize how sound can supply the structural and emotional cues to inform how objects move and behave in the same time space.

Statement:

Select two short sound file snippets of music ~10sec and ~20sec.

Listen to them; then "dance" to them. How would you move your body to this music?

The objective is to learn to choreograph objects in response to a given sound structure; to produce shapes, movements and colors that respond to and enhance the rhythms, tonalities and dynamics of the music.

Your own personal kinetic and emotional memory of dancing (and other movements) should be your starting point in learning to make objects move and behave in response to a soundtrack.

Method:

Listen closely to the music: its beat, rhythms, layers, changes of speed, tonalities, feelings, etc. Then for each snippet of music, make as many short experiments as you can (a minimum of 3) that explore various visual and kinetic responses to this music.

Use only non-pictorial, simple abstract shapes, and colors; endow them with movement and behavior.

No pictures, no words.

Take an idea and make small variations; see/feel what changes; refine it. Then try another idea.
Learn as you go.

Variety is more important than perfection.
Throw out the real duds but keep all those that produce an interesting, dynamic relationship with the sound, keeping at least 3-4 per snippets.

Important: do not change the volume, length, speed etc of the pieces you select; First frame of sound is the first frame of the video; the last frame is the last frame. ***And just this once does not begin and end in black.***

P3: Character~Narrative

Goal:

Express someone's "**character**" through the *treatment* of your content in narrative form, tell a story. The project goal is to deploy a full range of variables (time, motion and sound) and media (video, images, sounds, text) to describe someone. How would you express his/her/their *character* through your *treatment* of the content and its *form*.

Statement:

This project will now afford a choice of subject and the deployment of a full range of variables (time, motion and sound) and media (video, images, sounds, text) but with a focus on the *treatment* of the material, that is, how the *character* of the subject can be conveyed by *the choices you make* (images, sound, writing) and *the way the piece is made*. It also adds the extra constraint of writing/designing a specific *duration*.

Method:

Select one of your classmates (someone you don't know too well) and design a micro-biography that uses exactly 1 second for every year of your subject's age.

- Learn about them.
- Select salient features of their biography that provide the viewer with a satisfying capsule history, a sense of who they are and how they "tick".
- Besides what you say, you must think about how you will express it; what facets of their persona can be delivered through your *treatment* and your *method of presentation*.

The facts of this profile may be true or fabricated, but it must be in *character*.

- How can your different choices contribute to the outcome you intend?
 - Imagery
 - Sound(s)
 - Writing and tone of voice
 - Pacing and editing
 - Attitude

****Include the persons' name somewhere****

P4: Explanation

Goal:

Employ the benefits of time, motion and sound to explain, clarify, reveal or interpret an idea. This project should be in service of that aspect of design that Richard Saul Wurman has called "the understanding business."

Statement:

Helping someone understand something is a central role of graphic design. This project could:

- **show how something works** (an inkjet printer, a bar-code reader, how a cow produces milk)
- **describe a process** (the binding of a book, photosynthesis)
- **trace an event over time** (the decline of fish stocks in the Atlantic, the changes in-and causes of-the wealth gap over the past 20 years)
- **clarify a complex issue** (the logic of the buy-local food movement, the benefits (?) of ethanol, how to make fresh water from sea water) or **principle** (the electoral college, deep time)
- **explain a procedure** (escaping from a sinking airplane, perfect-binding a book, assembling a back yard bar-b-que)
- **map a system** (the growth of wi-fi sites in New Haven, the network of influences in early Pop Art, the spread and extent of wildfires in California last year)

Remember that time-based media is particularly helpful in clarifying:

- change over time
- comparative change or comparative scale
- actions, paths, movements, behaviors
- step by step processes

Method:

Within the broad issue of **food**, select a topic that interests you; it could be one that you *already understand*, or one that you are curious to learn about, and research it carefully.

- Think about picking a topic that would benefit from a time-based explanation.
- Plan, write and design an explanation, taking advantage of time, motion and sound.
- Use a storyboard to help you think about it.

How will the power of images, language (heard and seen) and sound (narration, effects, music), work together in the same time space?

The goal is to make something clear, to help someone else understand it.

Length: **90-120 seconds plus or minus** (pick a topic that can be effectively explained given this length).

Begin and end in black.

Presentation: Prepare a presentation where you'll discuss your concept choice, the thought process behind your design and editing choices, and any other evaluation of your explanation video (challenges faced and how you addressed them, reflect on what you've learned, etc.)

P5: Interpretation

Goal:

In this final project, you will have the creative freedom to delve into the realm of abstract concepts and express them through the lens of motion design. The goal of this project is to challenge your skills and understanding of motion design by

interpreting intangible ideas, themes, or topics. These can range from pieces of art, poems, literary works, single words, philosophical concepts, emotions, everyday objects, or anything abstract that resonates with you.

Through your own personal interpretation of the broader abstract topic of **untranslatable language**, you select a topic, and design and editing choices you make, demonstrate your understanding of the principles and techniques of motion design that you have experienced throughout the semester.

Process:

1. **Concept Selection:** Choose an abstract concept, idea, or topic that you find intriguing and meaningful. It could be a word, a piece of art, a poem, a philosophical concept, or anything else that inspires you.
2. **Audio / Voiceover:** If your chosen concept does not involve language create a verbal description of your chosen concept, e.g. a literal description of a painting or work of art, a definition of a word or description of a philosophical concept or emotional state or physical object.
3. **Interpreting Rhythms and Emotions:** If your chosen concept involves language (e.g., a poem), you will explore the natural rhythms, inflections, and emotions within it. Understand the core message and emotions it conveys.
4. **Visual Storytelling:** Create a visual narrative that enriches the meaning and emotional tone of your chosen concept. Your goal is to make your audience feel and understand the abstract idea through motion and visuals.
5. **Design and Editing Choices:** Use the principles and techniques of motion design that you've learned throughout the semester to craft your interpretation. Experiment with timing, pacing, transitions, color, typography, and other design elements to enhance your message.
6. **Personal Expression:** Your interpretation is a reflection of your unique perspective. Use this project as an opportunity to express your personal understanding and connection to the chosen concept.
7. **Presentation:** Prepare a presentation where you'll discuss your concept choice, the thought process behind your design and editing choices, and the emotional impact you aim to create.

ALL VIDEOS MUST HAVE A VOICEOVER (challenge: don't use music!)

Method:

- Listen to your audio track / voiceover
- Use images and visible language, react to this audio description or reading, its rhythm, sound and meaning. (additional sound is also an option).
- Support, embellish or change the meaning or the feeling of your concept by your choices.
- What role will images play against the given audio recording?
- How will timing and transitions clarify your intent?
- What is the difference between illustrating and interpreting?
- Could *visual* language enhance the experience of the *audible* language?
- Include the name/author of the object, emotion, piece of art, poem, literary work, etc. somewhere in the video
- ****Begin and end in black.****

Showreel

Compilation of videos for a showreel.