# Add Course Request

## Submitted on: 2012-12-03 15:41:07

| | |
|---|---|
| 1. **COURSE SUBJECT** | DMD |
| 2. **COURSE NUMBER** (OR PROPOSED NUMBER) | 2200 |
| 3. **COURSE TITLE** | Motion Graphics 1 |
| 4. **INITIATING DEPARTMENT or UNIT** | Digital Media & Design |
| 5. **NAME OF SUBMITTER** | Eva Gorbants |
| 6. **PHONE of SUBMITTER** | Phone: +1 860 486 3016 |
| 7. **EMAIL of SUBMITTER** | Email: eva.gorbants@uconn.edu |
| 8. **CONTACT PERSON** | Tim Hunter |
| 9. **UNIT NUMBER of CONTACT PERSON** (U-BOX) | 1041 |
| 10. **PHONE of contact person** | Phone: 6-2281/6-6765 |
| 11. **EMAIL of of contact person** | Email: tim.hunter@uconn.edu |
| 12. Departmental Approval Date | 11/05/2012 |
| 13. School/College Approval Date | 12/03/2012 |
| 14. Names and Dates of additional Department and School/College approvals | |
| 15. Proposed Implementation Date | Term: Fall, Year: 2013 |
| 16.Offered before next printed catalog is distributed? | Yes |
| 17. **General Education Content Area** | |
| 18. **General Education Skill Code (W/Q).** Any non-W section? | None |
| 19. Terms Offered | Semester: Fall Spring    Year: Every_Year |
| 20. Sections | Sections Taught: 1-2 |
| 21. Student Number | Students/Sections: 16/section |
| 22. Clarification: | |
| 23. **Number of Credits** | 03 if VAR Min: Max: credits each term |
| 24. **INSTRUCTIONAL PATTERN** two 3 hour studio sessions each week | |
| 25. Will this course be taught in a language other than English? | No If yes, then name the language: |

| 26. Please list any prerequisites, recommended preparation or suggested preparation: Prerequisites: 1000 DIGITAL FOUNDATION 1030 ANIMATION LAB | |
|---|---|
| 27. Is Instructor, Dept. Head or Unit **Consent Required**? | No |
| 28. Permissions and Exclusions:<br><br>Students should take this course in the their third semester term | |

| 29. Is this course **repeatable for credit**? | No<br>If yes, total credits allowed:<br>Allow multiple enrollments in same term? |
|---|---|
| 30. **Grading Basis** | Graded |

| 31. If satisfactory/unsatisfactory grading is proposed, please provide **rationale**: |
|---|
| 32. Will the course or any sections of the course be taught as Honors?<br>AsHonors |
| 33. Additional Details:<br><br>Other (specify): offered at the Storrs Campus |
| 34. Special Attributes: |
| 35. **REGIONAL CAMPUS AVAILABILITY**:<br>The Storrs Campus currently has the digital media faculty and studio/lab facilities available to offer this course. Expansion to Stamford is possible. |
| 36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:<br><br>DMD 2200. MOTION GRAPHICS 1<br>Three credits. Two 3-hour studio sessions per week. Prerequisite: DMD1000 & DMD 1030.<br>An introduction to creating visual effects and animated graphics |
| 37. **RATIONALE** FOR ACTION REQUESTED<br><br>This course is designed to provide digital media students instruction and guidance in the technique and critical understanding of motion graphics, visual effects, animation and compositing. The technical instruction will be focused around the use of appropriate state of the art motion graphics programs in the creation of both animated, still and moving images. This course will be required for future "advanced" 2D related classes. Students can apply skills learned in this class in other areas including marketing, game art, design, and 3D animation.<br><br>This course is also central to the curriculum of the new department of digital media and design and essential to creating the major and minor in this field.<br><br>why the course is appropriate for the 1000 or 2000 level<br>This course is the introductory motion graphics track course. All fundamentals of motion graphics will be addressed, building on the principles introduced in 1000 level digital foundation courses.<br>justification for enrollment restrictions<br>The enrollment CAP of 16 is based on available studio/lab space. |

# DMD2200: MOTION GRAPHICS I

effect on other departments
The course is open to digital media majors and minors. Should space be available, non-digital media students will have the ability to enroll in the course with instructor consent.

effects on the regional campuses
Currently not offered at the regional campuses. Expansion to the Stamford Campus is planned for the near future.

**38. SYLLABUS:**

Online URL: ( [https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1354311213-Syllabus DMD 2200 Motion Graphics I.docx](https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1354311213-Syllabus DMD 2200 Motion Graphics I.docx) )

**39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question**

**40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question**

**41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.:** Specific Criteria

  a. **Arts and Humanities:**
  b. **Social Sciences:**
  c. **Science and Technology:**
     i. **Laboratory:**
  d. **Diversity and Multiculturalism:**
     43. **International:**
  e. **Q course:**
  f. **W course:**

**42. RESOURCES:**

Does the department/school/program currently have resources to offer the course as proposed YES
If NO, please explain why and what resources are required to offer the course.

**43. SUPPLEMENTARY INFORMATION**:

**ADMIN COMMENT**:

Senate approved new course 12/10/12

| | | | |
|---|---|---|---|
| Instructor: | Prof. Samantha Olschan | Term: | |
| Office: | DRMU 108 | Class Meeting Days: | - |
| Phone: | (860) 486-6636 | Class Meeting Hours: | - |
| E-Mail: | samantha.olschan@uconn.edu | Class Location: | - |
| | samantha.olschan@gmail.com | Lab Location: | - |
| Office Hours: | By Appointment (please email to schedule) | | |

I. **COURSE DESCRIPTION**

Students will create visual effects and animated graphics for television, film, web, and other types of multimedia productions using software including Adobe After Effects, Final Cut, Photoshop. The course will involve weekly technical exercise projects, practicing techniques covered in class, as well as a midterm and final project. A good portion of class time will be used for in-class work, during which time I am available to help you with technical or aesthetic questions and problems. The technical exercises & projects are to be rendered to Quicktime format.

In addition to projects, there will be screenings and discussions of contemporary and historical works, as time allows. I encourage the participation of everyone in discussions and critiques, not only for your class participation grade, but also because the differences of opinion will enrich the class as a whole.

II. **COURSE RATIONALE**

This course is designed to provide to digital filmmakers instruction and guidance in the technique and critical understanding of motion effects, animation, and compositing. The technical instruction will be focused around the use of Adobe After Effects CS in the handling of both animated still and motion imagery.

III. **COURSE OBJECTIVES & GOALS**

The goal of this course is to help students a) improve their sense of what constitutes motion graphic design and animation; b) becomes capable themselves of producing strong, effective motion graphics and animations.

-Develop and process graphics and audio to be integrated into an animation sequence through the use of professional level media development software.

-Develop video clips with special effects to be combined into animation-video sequences.

-Publish animation-video sequences to appropriate media for audience playback.

-Analyze project audience and purpose so project content can be developed to communicate the defined message or story.

-Analyze and critique professional and amateur animation-video sequences from various delivery formats in terms of design and content.

IV.    **POLICIES**

Participation is required. This course is experiential and participation is evaluated each day; there is no practical way to recapture material covered in class. Students are responsible for turning all assignments in on time and for getting missed course material from peers.

**If you are absent for a medical reason:** If you have a serious illness which will accrue absences, a Doctor's note is required. Then see me for handouts or pertinent material you may have missed.

A note on in class etiquette: **Please turn off all cellphones during class.** No texting or checking of personal email or social networks during class time.

V.     **GRADING**

Creativity is the key to doing well in this class and in getting the most out of it. The work involves great patience and perseverance at times. By being creative in what you do, by finding answers in yourself, you will continue to find the energy to persevere without trouble, and you will easily work your way towards a good grade.

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive a grade on each assignment and a progress report at midterm. This report will evaluate progress, note strengths and areas for improvement. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Students will be evaluated through exercises, class participation, research, presentations, and technical proficiency with various project and media applications. Aesthetic applications, and problem solving are also points of evaluation. Students will be evaluated on their creativity and diligence in applying the course tools to produce cogent and polished shorts. Our goals are to go beyond simply achieving technical proficiency, as we will also focus on learning principles in preparation for both artistic and commercial endeavors.

**Late Work Policy**:

Assignments turned in late will be assessed a penalty: a half-letter grade if it is one day late, or a full-letter grade for 2-7 days late and will not be accepted if overdue by more than seven days.

| Assessment | Percent of Final Grade |
|---|---|
| Participation | 20% |
| Technical Exercises | 25% |
| Midterm Project | 25% |
| Final Project | 30% |
| | 100% |

## VI.    TEXTS & MATERIALS
*Creating Motion Graphics with After Effects by Chris and Trish Meyers*
Please note: Readings, essays, films, and/or media clips may be periodically given throughout the course.

**VII.    ASSIGNMENTS**

*1. Technical Exercises*

Each week, students will be expected to demonstrate that they understand the techniques discussed the previous week's class. How you do this is up to you. You can design a very short and specific piece that focuses on demonstrating technique. Or, you can show a part of your final project in progress that incorporates the technique. All pieces should closely adhere to the principles of animation that we discuss in class, as well as display the assigned technique.  Please have your piece pre-rendered in Quicktime format. I want to make sure that you understand how to render a piece and to prepare it for easy display.

*2. Midterm Project*

The midterm project is the first self-initiated project developed and proposed by students in this course. A brief proposal/presentation will be presented and storyboards and sketches discuss with the instructor. It is not intended to be part or, or the precursor to the final project, but must illustrated the examples, exercises and concepts discussed in the course thus far.

*3. Final Project*

The final project for this class must demonstrate an understanding of the concepts discussed in the course. The guidelines are extremely flexible: you should show that you understand the techniques and software discussed, that you can incorporate principles of good filmmaking, and that you have the creativity and dedication to produce a sophisticated piece. You will have ample class time both to work on the project itself, as well as to use me and your fellow students as resources. You needn't produce a catalog of every single concept we discussed in class. I am most concerned that you produce a thought-provoking and personal piece, one that you can really be proud of as an artist. The final result should be a piece that you would be proud to show at a film festival!  We will view and critique the final projects during Final Exam Week.

**VIII.    SUPPLEMENTARY MATERIALS**

I strongly recommend that you purchase an external hard drive. Students are responsible for having their work available for viewing in class during weekly class critiques. You do not need to submit your work to me on any kind of disk or storage device as long as I can view it in class. Note: hardware problems are no excuse for late or missing work. The hard drives of the computers are notoriously unreliable, and constantly get erased! Make backup copies and save your work on media besides the schools hard drives! Files can become corrupted.

**IX.     SCHEDULE**

**Week 1**

Class Discussion: Introduction to the course  Intro to animation and moving picture art.  View examples to different styles and techniques of motion, and animation across media.  We'll start to explore and define- what is animation? Keyframes? In-betweens? — traditionally and in digital animation.

Demo: The timeline, key-frames, keyframes interpolation, and graph editor.

*Assignment 1: A single shape enters the screen and reveals an attribute.*

*Reading: 12 principles of animation*

**Week 2**

Critique:  first assignment.

Class Discussion: Motion styles as expressive tools & the 12 principles of animation with examples from motion graphics: Ease-in, ease-out, reaction, anticipation.

Demo: A deeper look at key-frames, as a concept and as a tool. How are they utilized for the basic concepts of motion to express stretch and squash, anticipation, weight, acceleration, and materials? [Motion — path and bezier curves. Masks, shape layers, alpha matte layers].

*Assignment 2: Bouncing ball revisited/ interaction between shapes — weight, density and personality.*

*Reading: Making motion matter (handout), 12 principles of animation in motion graphics, Keyframe interpolation in AE — in depth review.*

**Week 3**

Critique: bouncing ball/ interaction assignment

Class discussion: Principles of animation continued.  Motion paths, interaction between shapes, secondary motion, organic vs non-organic motion.

Demo: parenting, null objects and animation hierarchy, intro to layer composite and blending modes

*Assignment 3: Design and animate a loop— organic / mechanic.*

*Reading: Animating layers in AE  'The Grammar of cinema'*
*http://www.aber.ac.uk/media/Documents/short/gramtv.html (optional) Principles of traditional animation applied to 3D computer animation, by John Lasseter of Pixar*

**Week 4**

Critique: loop assignment.

Class discussion: Animating Text — Fonts, Typefaces, principles of good design, transitions. Color, Theme, layout design.

Demo AE: Creating text, animating text along path, text preset and effects.

*Assignment 4: create one to two short animations using text and image that illustrate the meaning of word.*

*Reading: image-"So you need a typeface"*

**Week 5**

Critique:  text animations

Class discussion: Storyboard — intro to basic storyboard concepts and conventions. Different techniques to produce storyboard .  Basic principles of composition, layout, perspective and staging.

Demo AE: Pre-compositions, master comps, using effects con't.

*Assignment 5: Progress with pre-production of mid term project*

*MIDTERM DUE week  8.*

**Week 6**

Class Discussion: Understanding still image breakdown for motion conversion

Demo: Moving posters, subtle animation, web banners, still image breakdown/extraction

*Assignment 6: create a short moving image (think web banner or graphic) based on a still image of your choice*

*MIDTERM DUE week  8.*

**Week 7**

Critique: Short moving image project

Class Discussion: Basic Cut Out Puppets- parenting, layering, masks, duplication- Animation across media.

Demo: Puppet prep, importing, parenting, anchor/rotation points, nesting compositions for ease

*Assignment 7: Using an illustration of graphic create a puppet with proper parental structure for animation.          MIDTERM DUE week  8.*

*Reading: "Building Hierarchies"& "Drawing Painting Puppetry" Meyers*

**Week 8**

*MIDTERM CRITIQUE*

Class discussion: Linear vs. generative — understanding the differences.

Demo: Intro to code generated animation in After-Effects, integration between the two.

*Assignment 8:*

*Reading: The Spatial Narrative: Animation and Art Installation, "Expressions" Meyers*

**Week 9**

Class discussion: Intro to cinematic lingo — shots, cuts, camera positions, camera moves, transitions. Pre-production processes: Concept design, style frames, layout design  Convey space and environment, depth of field, camera 'lenses', rack-focus, color-theme.

Demo: Intro to 3D layers, cameras, perspective

*Assignment: pre-production for final project synopsis and/or style frames. Reading: Virtual cinematography in After Effects*

**Week 10**

Class Discussion: timing, motion and emotion — how can timing express emotions and ideas.

Demo: timeline tricks, time-remapping, time warp. Frame-rate and timing in animation. Understanding work with video footage inside an animated project, ideas and methods for seamless composite of the two.

*Assignment 9: proposal/production for final project.*

*Reading: "Time and Tracking" Meyers*

**Week 11**

Class discussion: intro to compositing as an art and a technique. lights and shadows, intro to green screen, merging 2D graphics with 3D animation or video footage

Final project studio — review of students proposals and workshop project.

 *Assignment:* Final project

**Week 12**

Class discussion: Compositing and special effects in AE (weather, fire, abstract) intro to particles systems and trapcode plugins We'll discuss fantasy and realism, painted and photographic digital imagery, collage.

*Assignment:* Final project

**Week 13**

***Revisions, Presentation and Critique of Final Projects!***

**Week 14**

***Presentation and Critique of Final Projects!***

* Note: The Schedule is subject to revision