DYNAMIC IMAGERY

Course Title: Dynamic Imagery
Course No: COMD 251-2
School: Design
Department: Communications Design
Classroom Location: 1222 State St, Rm 105
Office Hours: Email for a time
Days/Times: Tuesday/9:00 am – 4:00 pm
Instructor Name: Soojin Kim
Email: skim@mwpai.edu

COURSE DESCRIPTION

Bulletin Description

This course focuses on designing motion, animatics, and time-based experiences for Communication Design. This includes learning the fundamental skills of how to generate ideas in time, build a dramatic construction, and connect images in a narrative sequence. Though studio inquiry and problem-solving, students will learn the visual, conceptual, technical, and creative strategies required to produce animations, motion graphics, moving typography, promotions, and branding for the screen and for multimedia environments to effectively conduct storytelling. Students will be encouraged to develop their individual creative ability and support this with a high level of technical skill.

Detailed Description

This course provides an introduction to the use of dynamic images — specifically motion graphics, animation, visual narrative, dynamic typography, promotions and branding for the screen, all underpinned by the creative use of digital technology. Emphasis is placed on learning the history and theory of the subject alongside the application of visual research, conceptual thinking, storytelling and the analysis of project work within class sessions.

The course explores the use of visual storytelling in the form of imagery, sequence, motion and interactivity — all in the service of message, concept and narrative. The design of imagery for time-based content as well as storyboarding and motion and interactive design skills, in and outside of a studio setting, are developed, as is the ability to sequence and edit this content within a larger design that might include text, illustration, photography, video and other forms of imagery. These processes are explored and applied to the design projects such as broadcast clips, logo animations, credit titles and animated infographics. The application of motion design principles and patterns to craft dynamic user interfaces is also covered.

The class is delivered through a mixture of practice and theory-based learning; this will include lectures, seminars, workshops, individual tutorials, self-directed study and homework projects. In class sessions, students are introduced to the cultural and perceptual constructions of time. Learning to work with time

involves more than simply editing video and sound into linear sequences. It entails the consideration of time as a designed idea that can function as a tool. How does this tool, in turn, affect how objects function, how environments are perceived, or how experiences are shared? Students are therefore introduced to the theoretical and practical foundations of visual storytelling through imagery and time-based media, and explore how the designer can maximize a message's communicative value by catering to the cognitive and emotional needs of the audience. It addresses the need to respond to these audiences taking into account the context of a given design problem. In order to provide the most comprehensive survey of image mediums, an optimal structure for this class is shared participation by all sections in a curated lecture or film series.

Course Goals

• To develop an understanding of motion and animation-specific principles and the role of storytelling in visual communications.
• To understand the potential of integrating motion and interactivity with elements of narrative structure to develop responsive and kinetic visual communication solutions.
• To understand and articulate creative motion and digital media theory, concepts and methods.
• To describe and respond to the wide range of audiences and contexts that communication design must address.
• To acquire a knowledge of the physical, cognitive and social factors that shape design decisions.

Student Learning Objectives

Upon completion of this course, students will be able to
• Apply visual communication design principles across a wide range of media.
• Creatively and cohesively integrate text, image, video and sound using motion graphics techniques.
• Demonstrate an understanding of fundamental narrative forms and structures as they relate to time-based and
interactive media.
• Produce a design outcome, which responds to a brief involving visual constructs and narrative forms (including
aspects of visual and media semiotics, imaging, motion and interactive design).
• Apply creative conceptualizing, story boarding and designing with time-based media.
Tentative Course Calendar/ Schedule: All homework is due the following week unless instructed by the professor.
Schedules are tentative and are open to change, please attend class regularly & check email for updates. If you are
absent, homework is still due the week you return.

COURSE REQUIREMENTS

Reading & Materials

Materials necessary for this course include any media and supplies that you prefer to use for process work, projects, and presentations. Student will need to carry **a portable hard drive** and practice saving to multiple sources to prevent digital loss. The instructor will require some additional media, but students are welcome to supplement their supplies with those in the 1222 supply cabinet. Digital prints and mounting media will also be required.

Below are a selection of books that are all available in the PrattMWP Library. You will be responsible for reading any chapters or sections from these books given to you by your teacher as reading homework.

Animated Storytelling by Liz Blazer, Peachpit Press
Design for Motion: Fundamentals and Techniques of Motion Design by Austin Shaw, Focal Press,
The Fundamentals of Animation by Paul Wells and Samantha Moore, Fairchild Books, 2nd edition
Conversations by Nicholas Blechman & Christoph Niemann, Self-published artist's book

Assignments Descriptions

Each assignment involves in-process critiques and a final critique. Students will be graded on problem solving, content, craftsmanship, and execution. Students receive points for meeting in-progress and final assignment deadlines as well as participating in critiques.

ASSIGNMENT 1 Animated Event Poster   DUE: Week 4

Students will create a poster for a live event which communicates the tone, the intended audience, and the genre of the music (or alternative event). This assignment will focus on integrating eye-catching imagery with typography. Students will begin with a still poster and create some elements that moves in a GIF format.
Poster Examples: Drew Struzan James McMullen Brian Rae Zelda Devon Rolf Armstrong Saul Bass Roger Kastel Sam Webber
GIF Inspiration
Tara Dougans: https://inspirationhut.net/wp-content/uploads/2013/02/2.gif
Xaviera Lopez https://gifer.com/en/2a8E
New Yorker covers: https://giphy.com/newyorker

ASSIGNMENT 2 The Clock   DUE: Week 8

Students create a 30 second animation based around the concept of time. The imagery can range from 30 distinct images to a 30 second narrative animation, as long as there is a change each second (or beat) akin to a metronome. Students can create movement though changes in imagery, typography, color, photography, digital or physical collage/arrangements, and other found elements. All of the 30 second clips will be collected together and edited into one continuous film entitled, "The Clock."
c, 1973

http://www.dailymotion.com/video/x700s6
MET Exhibition "Taking Pictures: Camera Phone Conversations between Artists"
Conversations, by Nicholas Blechman & Christoph Niemann
https://www.nytimes.com/2017/07/06/arts/design/an-exhibition-worth-thousands-of-words.html
https://www.metmuseum.org/exhibitions/listings/2017/talking-pictures

ASSIGNMENT 3   Book Trailer   DUE: Week 12

Students will create a 15 second trailer for a well-known novel or short story.
This assignment will focus on timing, typography, audio, and sequencing.
Students should concentrate on engaging their audience, creating excitement for
the book, and displaying the theme & tone without giving away too much of the
plot.
Let's Explore Diabetes With Owls:
https://www.youtube.com/watch?v=uL6R6X1x6gE
In The Circus Of You: https://vimeo.com/113385505
www.artofthetitle.com/titles
http://www.b99.tv/video/now-hear/

ASSIGNMENT 4   3D Character & Stop-motion Animation   DUE : Week 15

Part One
Students will use a combination of mixed media, such as wire, cardboard, clay and
cloth to form a 3D character in an environment. The environment can be
three-dimensional like the character, could be composed of 2D elements, or
could combine the both. The character can be animal, human, or fantasy driven.
Part Two
Students will create a 6 second film depicting a the character interacting with
their environment. The movement can be something small. Lighting should be a
large consideration as well as playing with different compositions and angles.
Ray Harryhausen Henry Selick Rankin/Bass Stop-motion Shane Acker
Laika Studios Tim Burton Erin Osinkosky Julie Ramsen
Chris Sickles Red Nose Studios

Digital Documentation

Students are required to document assignments a week after each project's final
critique. Students will scan or export all assignments at the required resolution,
and save the file as a JPG, GIF or MP4. All files are to be turned in to the
instructor via Google Drive. Files should be submitted in the following name
format: (Smith_John_AssignmentName.jpg). John Smith will be replaced by your
name.
Organize digital portfolio; The drive should be in order for student/instructor
individual meetings. It's important that your files contain your name so
PrattMWP will know whom to credit when they are used in promotional
materials.
Example Student Work Google Drive Folder
ASSIGNMENTS EXERCISES
Smith_Jane_PosterStill.jpg Smith_Jane_Comic.jpg
Smith_Jane_PosterAnimate.gif
Smith_Jane_The Clock.mov
Smith_Jane_BookTrailer.mov

Smith_Jane_Character.jpg

Assessment and Grading

consistently turned in late will result in a reduced grade
- Demonstrates conceptual understanding
- Demonstrates technical skill
- Generosity to fellow students, for example by: participating in critiques
- Making good use of work time during class
- Keeping detailed, clear, and attentive notes
- Going beyond the required work; willingness to research a subject further
- Willingness to revise or redo an assignment when this is requested and/or required.
Grades
Excellent: A 4.0 A- 3.7
The student consistently demonstrates outstanding ability in comprehension and interpretation of the content of the course. S/he has met attendance standards, exhibits leadership qualities in class, inspires his/her peers through homework and projects, and contributes during critiques.
Above Average: B+ 3.3 B 3.0 B- 2.7
The student demonstrates a comprehensive knowledge of the content of the course. S/he has exhibits ample growth in skills, ambition, and leadership qualities.
Acceptable: C+ 2.3 C 2.0
The student shows satisfactory understanding of the content of the course. This student's talent, drive, and growth is average.
Below Average: C- 1.7 D+ 1.3 D 1.0
The student lacks satisfactory understanding in some important respects. S/he has exhibits less than average growth, attendance and out of class requirements.
Failure: F 0.0
The student fails to meet the minimum standard for the course. S/he does not meet lateness or absence requirements, has inadequate or incomplete homework, and has poor participation in class.
Incomplete:
Automatically expires after the following semester
Assignments not completed by due date are automatically downgraded. A grade of Incomplete (INC) will be considered only for medical reasons or other documented serious circumstances beyond your control. Lastminute printing problems or loss of files because you did not back them up are not legitimate reasons for an incomplete grade.
Points/ Distribution / Weight:
Note: Different projects have different objectives, this example is subject to change.
(40%) Communication, Objectively solving a problem
(30%) Quality of finish: Subject, Content, Form
(20%) Technique, Craftsmanship & Presentation
(10%) Improvement
Assignments Portfolio – 60 % Homework/ In-Class Work – 40 %

POLICIES ███████████████████████████████

All students must adhere to Institute-wide policies as listed in the bulletin under "Community Standards."

Absences

The continued registration of any student is contingent upon regular attendance, the quality of work, and proper conduct. Irregular attendance, neglected work, failure to comply with Institute rules and official notices, or conduct not consistent with general good order is regarded as sufficient reason for dismissal. The student is expected to attend all classes unless excused by the instructor. Any unexcused absences may affect the final grade. Three absences will result in a lower grade. Three tardies adds up to one absence. Being more than an hour late will constitute an absence.
Tuesday: 9:00 am – 4:00 pm Begins @9:00, Late @9:05am, Break @10:30, Out @2:30
Cell Phone Use / Music:
No headphones may be worn when the instructor is addressing the class. Students may listen to music on the classroom computer. Students cannot accept calls or text during class. The first two times the instructor will ask the student to stop, the third time, the student be given an absence. If you are expecting an urgent call, please discuss with your instructor before class. Urgent calls deal with personal medical health or the health of your immediate family. Planning a plane ticket with a parent does not constitute as an urgent call and can be completed outside of class.
Personal wireless devices must be inaudible (except for music) at all times and used only for class purposes. Students must adhere to all Institute-wide policies listed in the Pratt Bulletin and Student Handbook, including policies on academic integrity, plagiarism, computer and network use.

Academic Honesty

Matters of academic integrity, plagiarism or any appropriation of another's intellectual property will be handled with the utmost seriousness by the department. This includes any imagery, text or concept that is taken from the Internet and used without appropriate credit to its original author, whether in original or moderately altered form, whether in the presentation, sketch, research of final stage of the project. If in the instructor's opinion any student's work violates these policies, he or she will impose a grade of F for the final project and require its resubmission free of such violations with no resulting change in grade. In addition, such instances will be reported to the Registrar's office for inclusion in the student's non-permanent file.
Repeated or egregious violation of this policy may result in a grade of F for the course and referral of the case to the Academic Integrity Board, who may impose further sanctions, including possible suspension or dismissal from the Institute. (For a complete copy of the Academic Integrity Code, please consult the PrattMWP Student Handbook for details).

Requirements for Each Class

1. Weekly assignment completed to deadline date.
2. All previously completed work on the assignment as well as all related research materials.
3. Fulfillment of any other requirements issued by your instructor.

NOTE: Projects due before midterm will not be accepted after the 8th week of school for a passing grade.
Changes or updates to existing projects will be considered on a student to student basis.
Writing Lab:
Where PrattMWP Library
What A tutor is available to help students
When Monday & Wednesday, 4:30 PM – 6:00 PM

Disabilities

Anyone requiring special accommodations for disabilities must obtain clearance from the Student Life
Director at the beginning to the semester.
Student Life Director: Shannon Hitchcock 1(315)797-2183
smhitchcock@mwpai.edu
Heath & Wellness:
Part-time Nurse: Shae Kallasy 1(315)797-2230 nurse@mwpai.edu
Student Counselor: Amanda Cruikshank 1(315)797-2012
acruikshank@mwpai.edu
Finance & Registration:
Financial Aid: Brenda Taylor 1(315)797-2222 btaylor@mwpai.edu
Student Registrar: Angela Marken-Colon 1(315)797-2152 amcolon@mwpai.edu

SCHEDULE

Week 1
• Introduction & Short Interview
• **Assignment 1**: Animated Event Poster, DUE WEEK 4
• Studio: Choose or Invent an event(Outlining Content)
https://www.youtube.com/watch?v=mFSQHzuNBec
https://www.youtube.com/watch?v=dXINTf8kXCc&index=2&list=PL41EBCFA12365355C
https://www.youtube.com/watch?v=G8FLXXuMUzE
https://www.youtube.com/watch?v=JOq3Dx4UkhU
https://giphy.com/search/poster

Week 2
• Present Poster specification
• Lecture: Event Poster/ History of Motion
• Show professional shorts & student clock examples
• Studio: Three Thumbnail Design for Event Poster & Motion Plan
https://en.wikipedia.org/wiki/Rube_Goldberg_machine
Homework 1: 2D design and Motion Plan of Event Poster
https://ukiyo-e.org/
https://japaneseartshowcase.com/woodblock-prints-ukiyo-e/
https://mymodernmet.com/art-nouveau-posters/
https://www.internationalposter.com/a-brief-history-of-the-poster/

Week 3
• **Assignment 2**: The Clock, DUE WEEK 8
• Lecture: Rube Goldberg/Elements of Motion Graphics
• Crittle [little-critique] over Homework 1
• Studio: Work on the event poster &/or thumbnails for The Clock

Week 4
• Present full still Event Posters
• Lecture: Storyboarding/Breaking down Comics
• Studio: Finish penciling the comic (6 panels), make progress on The Clock
Homework 2: Storyboard or Motion Plan and collecting supporting materials for the Clock

Week 5
• Crittle [little-critique] over Homework 2
• Start class with showcase GIF portion of the event poster
• Studio: work on The Clock and ink or digitally render comic b&w

Week 6
• Check in on progress for A2, The Clock
• Collect & share comics, printed books to follow
• **Assignment 3**: Book Trailer, DUE WEEK 12
• Lecture: Animated Shorts
• Studio: Work on The Clock and Comic Book
Homework 3: Choose and research a book(DUE WEEK 8), Storyboard & 50% of The Clock

Week 7
• Crittle 70% of The Clock
• Studio: Work on the book trailer and The Clock in class

{SPRING BREAK!}

Week 8   Mid-term Review

• Begin class with final critique of The Clock

• Crittle the book trailer storyboards and show progress work

• Students meet with the instructor for individual critiques to discuss grades & progress

Week 9

• Begin class with a crittle over the book-trailer progress

• Studio :Work on the book-trailer

• Visiting Artist or Field Trip

Week 10

• Crittle Book-trailer 50%

• Studio :Work on the book-trailer

• **Assignment 4**: 3D Character & Stop Motion Film, DUE WEEK 15

Homework 4: 80% of imagery for the book trailer

Week 11

• Final critique over the book-trailer

• Demo: 3D Character, working with wire clay & plaster

• Lecture: Clay Stop Motion Animation

• Take work over to the museum for group Sophomore Show

Week 12

• Crittle over 3D Character

• Lecture: Making a short Stop-motion Film Story/Character/Scene

• Studio:Work on character & Narrative & Storyboard

Homework 5: Finish character 100% and Narrative Ideas

Week 13

• Crittle over character and Storyboard

• Work on stop-motion in class

Homework 5: 50% stop motion film

Week 14

• Crittle over 50% Animation

Homework 6: Finish stop-motion film, organize projects on Google Drive

Week 15   Finals Week

• Communications Design Survey

*This syllabus will be keep updated upon a learning performance.