

Welcome to

Digital Interactive Techniques**

EMDI 203 - 1.5 credits

Spring 2010 - The University of the Arts

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You must use your UArts email address to contact the instructor. I will not respond to emails from a non-UArts address.

Office hours:

30 minutes before class, 15 minutes directly after class, or by appointment.

GD Office 215 717 6225

GD Web www.uarts.edu/gd

****This syllabus is subject to change.**

“All pictorial form begins with the point that sets itself in motion...The point moves...and the line comes into being—the first dimension. If the line shifts to form a plane, we obtain a two-dimensional element. In the movement from plane to spaces, the clash of planes gives rise to body (three-dimensional)...A summary of the kinetic energies which move the point into a line, the line into a plane, and the plane into a spatial dimension.”

Paul Klee

“As happens sometimes, a moment settled and hovered and remained for much more than a moment. And sound stopped and movement stopped for much, much more than a moment.”

John Steinbeck

“If a writer knows enough about what he is writing about, he may omit things that he knows. The dignity of movement of an iceberg is due to only one ninth of it being above water.”

Ernest Hemingway

“Don’t stare at a blank page for too long, be bold, and make the first incisive stroke. The rest will come naturally.”

James Kingman, Designer & Art Director

COURSE DESCRIPTION

Motion graphics can be found in a wide range of media: broadcast, web, animation, and film to name a few. This course will allow students to explore the elements of time and space to convey messages and meaning through type, image, and sound for the screen. Individual creativity, technical expertise, and efficient workflows will be stressed as well as the understanding and use of industry-standard software for creating motion graphics. Both collaborative and individual exercises and assignments will be given.

EMDI is a demanding course which will require a substantial commitment from the student. You will be expected to spend at least twice as much time working outside of class as we will spend in class. You may find more time is required as each program has its own unique learning curve. Students are expected to invest a high level of individual initiative, thinking and motivation to receive a well rounded introduction to the designer's software tools.

This semester EMDI 203 will provide an overview of the following key programs: Adobe After Effects and Adobe Flash. Actionscript will not be covered in this course.

PRE-REQUISITES

EMDI 202. Open to Graphic Design majors only.

COURSE GOALS

- › An introduction to designing for time and space
- › An Introduction to Adobe After Effects and Flash
- › Increased competency in the undertaking and completion of visual communication problem solving
- › Increased visual awareness and vocabulary through research, practice, and observation
- › The iterative design process
- › Increased competency in communicating ideas and meaning
- › Development of a fluid workflow between Adobe digital tools

COURSE COMPETENCIES

Upon successful completion of the course, students should:

- › have developed a sense of proficiency using After Effects and Flash and the distinction of which tool is most appropriate for creating specific visual solutions
- › have gained an understanding of the logic behind these programs
- › have gained an understanding of Industry standards and best practices for general workflow within each program
- › have advanced their skills and efficiency, developing a personal methodology

REQUIRED TEXTS

- › *The Visual Story* by Bruce Block, AND
- › Lynda.com subscription to the course video tutorial package, OR
- › *After Effects Apprentice, 2nd Edition* by Chris and Trish Meyer

REQUIRED MATERIALS

For this class, you will need the following items:

- › writing and drawing utensils (pencil, pen, etc.)
- › sketchpad
- › a 1/2" Three-Ring Binder with front and spine pockets for inserts
- › clear sheet protectors for the Binder (to hold printed materials)
- › 2-3 blank DVD-Rs (for submitting midterm and final assignments)
- › an external hard drive for backing up your work

Splitting the cost of resources sold in bulk (e.g. DVDs and sheet protectors) is encouraged and will reduce students' cost of materials.

RECOMMENDED RESOURCES

- › *Motion Design* by Matt Woolman
- › *Understanding Comics* by Scott McCloud
- › *Graphic Storytelling and Visual Narrative* by Wil Eisner
- › *Film Directing Shot by Shot* by Steven D. Katz (on reserve in the library)

GRADING

The final evaluation for this class will reflect, not only the student's ability to use After Effects and Flash, but also the student's participation in class discussions and critiques, as well as their individual craftsmanship and presentation skills. The grading system is as follows:

A - Exceptional. Student demonstrates an advanced understanding of concepts presented and is able to achieve individual, innovative and remarkable results above and beyond suggested parameters.

B - Above Average. Student exhibits a more than competent understanding of concepts presented and utilizes these concepts in an articulate and noteworthy manner

C - Average. Student demonstrates an understanding of the information studied and applies this information to assigned problems in a way which meets basic expectations without going beyond suggested parameters

D - Below Average. Student exhibits some evidence of concepts studied, but responses are below the level required for satisfactory performance.

F - Failure. Student demonstrates little or no understanding of the course material or has failed to apply the information presented to assigned problems. Incomplete projects also constitute the assignment of an "F"

ATTENDANCE

A substantial amount of information will be covered in each session. Accordingly, regular and punctual attendance is essential:

- › Attendance will be taken at the beginning of every class.
- › Be on-time. Tardiness will affect your grade.
- › One absence is allowed; each additional absence will reduce your grade by 1 grade level (e.g. from A to B).
- › If you miss class for any reason, you are still responsible for any missed work or assignments due on that day. (Important exception: absence from the midterm and/or final will adversely affect your grade.)
- › Contact the professor in advance if you will not be in class (in person or by email is preferred).

CLASS FORMAT

This course will primarily be taught through a series of in-class workshops, including concurrent and repetitive development with students on an individual and group basis as time permits.

GUIDELINES FOR SUCCESS

As detailed in the course description, this is an intensive course which will require a great deal of commitment from each student. To obtain the greatest possible benefit from the material taught in this course, a student must maintain consistent and punctual attendance. Attendance is absolutely essential to understanding the full scope of material covered through the course. It is expected that the material covered will come easy to some and difficult to others. Accordingly, each student must be honest with their own abilities and dedicate an appropriate amount of time to understanding the skills taught in class, their relation to the assignments, and value for future applications.

Some keys to remember:

- › Be ready to accept and give critique.
- › Nothing is beyond improvement.
- › Project credit will not be given for assets alone.
- › Project grades are based on effort and craft.
- › Asset management is critical; final DVDs must be able to recreate movies.
- › In all After Effects projects, carve out time for rendering.

TECHNOLOGY

Each student will have the sufficient tools required to complete this course through the university-provided laptop and software package.

Through discussions and demos, we will cover many important technical issues, but—as in the professional world—the burden of technology will always lie squarely on the designer's shoulders. Community tech sharing is highly advised as well. Among your listing of books in this syllabus, as well on the class wiki, I have listed several helpful resources to help you in getting up to speed with technology.

Laptop computers and other mobile devices are invaluable tools for artists, designers, and students when used responsibly. However, this technology can also be incredibly distracting, especially in the classroom. When in class, you may use your laptops and other devices for any activities pertaining to the course: taking notes, researching material relevant to our readings and discussions, doing EMDI homework, making class presentations, etc.

The following uses of computers during class are unacceptable and will result in a decrease in the participation portion of students' grades: checking email, instant messaging, texting, using social networking sites such as Facebook, Twitter, etc. Also, during class screenings, your laptops should not be used.

Students *must* use headphones or earbuds when working with audio. Be considerate of your peers in our open studio space!

Unless granted special permission by the instructor, **cell phones must be set to silent during class.** Failure to comply will result in dismissal from the class.

BACKUPS & VERSIONING

A lost file is *not* an acceptable excuse for missing an assignment.

Students are strongly advised to back-up their work in *at least* two places. We will discuss the proper use of storage media, including flash/thumb drives and external hard drives.

Save early, save often. Saving versions of a file as you progress through an assignment and make changes is highly encouraged. This provides an earlier file to fall back on in case something goes wrong with the current one.

FILE MANAGEMENT & PORTFOLIO

File management is a critical part of design as both a practice and a process. Smart designers develop conventions for naming and managing their files and sharing them with collaborators and clients. We will discuss the importance of and best practices for file management during the first class.

A handout will be given to students with specific instructions on naming and organizing files for the Final Portfolio. Failure to comply with specified file management conventions will result in a 10% reduction of the final grade.

ACADEMIC INTEGRITY

All work for this class must be your own and specific to this semester. Here's how the UArts Catalog defines Academic Integrity:

"Academic Integrity is a commitment to the core values of honesty, trust, fairness, respect and responsibility and their role in ensuring the health and vigor of the academic and creative community." (<http://catalog.uarts.edu/content.php?catoid=6&navoid=220#acadintegrity>)

"Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to the policies and procedures noted within [the UArts] catalog, including the Student Code of Conduct and the Student Judicial System."

Any work recycled from another, non-original source will be rejected with serious implications for the student. Plagiarism, knowingly representing the words or ideas of another as one's own work in any academic exercise, is absolutely unacceptable.

Any student who commits plagiarism must re-do the assignment for a grade no higher than a D. In fact, a D is the highest possible course grade for any student who commits plagiarism.

We will review Industry and University policy and practice regarding what constitutes original artwork; the action of appropriation and modification; usage rights and legal issues surrounding the practice of Graphic Design.

University policy on Academic Integrity may be found in the UArts catalog (<http://catalog.uarts.edu>). Further information regarding copyright, ownership and plagiarism can be found in the University Library and available online as A Guide to Research and Documentation (<http://uarts.edu/libraries>)

ACADEMIC ACCOMMODATIONS

(http://catalog.uarts.edu/content.php?catoid=5&navoid=119&bc=1#Disability_Services)

Students with special needs as addressed by the Americans with Disabilities Act who need assistance should contact Disability Services immediately.

Contact Neila Douglas, Director of Disability Services at ndouglas@uarts.edu for more information. Disability Services is located at Gershman YM/WHA, room 309C. The phone number there is 215.717.6616.

Any student eligible for and requesting academic accommodations such as:

- › tape recording class,
- › note-taking assistance,
- › time extensions for tests,
- › testing in a distraction-reduced setting, etc.,

should provide an Accommodation Form from Disability Services to the professor within the first two weeks of the semester.

CONTACTING ME

I will generally make myself available in the faculty office for at least one half hour before class starts and for 15 minutes after class. If you need to reach me outside class, require additional assistance, or would like to schedule an appointment, please do not hesitate to email me at: jpellicciaro@uarts.edu

WEEKLY CALENDAR**

After Effects: week 1-8

Flash: weeks 9-15

Crits: week 16

wk	date	due	concept	skill	reading
1	21.Jan		story, 5 choices		
2	28.Jan	as01-v1	storyboarding, contrast & affinity	file management! AE intro, timeline, tools	Block: pp 9-61
3	04.Feb	as01-v2	space, linear motifs	timeline, keyframes, easing, rendering	Block: pp 62-115
4	11.Feb	as02-a	line & shape, sound pt 1	vector shapes, compositing	Block: pp 119-166
5	18.Feb	as02-b	tone & color, sound pt 2	audio, camera	Block: pp 167-220
6	26.Feb	as02-fin	movement & rhythm	motion sketch, motion blur, puppet tools	Block: pp 222-252
7	04.Mar	as03-a	story & visual structure	special effects	Block: pp 253-270
-	11.Mar	—	no class—	Spring Break	—
8	18.Mar	as03-b	1 on 1s	—	Krug, ch 2: http://bit.ly/nbOGc
9	26.Mar	as03-fin	IxD basics: user goals and workflows	Flash intro: symbols, timeline	Daring Fireball: http://bit.ly/11G8kA
10	01.Apr	—	no class—	Junior Workshops	—
11	08.Apr	as04-a	wireframing, CRAP	prototyping interactions	10 tips: http://bit.ly/TBysA
12	15.Apr	as04-b	user feedback	gathering feedback	
13	22.Apr	as04-c	accessibility	“skinning”	
14	29.Apr	as04-fin	presentations!	refine your work!	—
15	06.May	final portfolio	—	—	—
16	13.May	show up.	—	final crits	—

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