



DIG-570: MOTION GRAPHICS (FORMERLY DIG-172)

Effective Term

Fall 2023

BOT Approval Date

04/14/2022

Discipline

DIG - Digital Media

Course Number

570

Course Title

Motion Graphics (formerly DIG-172)

Short Title

Motion Graphics

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

3.00

Total Units

3.00

Hours**Lecture Contact Hours**

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Catalog Description

This course is a comprehensive exploration of motion graphic design and animation and covers the techniques required to produce professional motion graphic content as career. Students create projects that span the three main style categories of the motion graphic industry, including design, video, and visual effects. Students will learn industry-relevant techniques and create animated logos, graphic packages, and motion tracked visual effects. (formerly DIG-172)

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

DIG-110 (with a grade of C or better).

Codes

TOP Code (CB 03)

0614.40* - *Animation

CIP Code

50.0102 - Digital Arts.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Learning Objectives

Learning Objectives

Learning Objective

1. Produce motion graphics that aid in the advertising and marketing of a company or product.
2. Enhance the communication of an audio file by animating text, titles and shapes.
3. Demonstrate an understanding of timing and various animation principles.
4. Develop an animated icon that communicates within preexisting design logic.

5. Composite and layer multiple assets to achieve realism in a visual effects workflow.
6. Analyze the work of a diverse cross-section of the motion graphic community including black and Latinx artists.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
Create composition across timelines.
Create graphic elements.
Create keyframes for transforming elements.
Create pre-production documents.
Generate new meaning using different media.
Adapt and apply a technical skill in a new and novel situation.
Transform creative ideas into tangible forms.

Program Learning Outcomes

Learning Outcome
Apply information and digital design concepts.
Communicate verbally and visually, demonstrating creativity and innovation.
Demonstrate professional level production skills effectively.
Interpret, evaluate, and apply digital media effectively.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Information and Technology Literacy: The student will access, interpret, evaluate, and apply relevant information sources and digital media effectively, and in an ethical and legal manner.

Content

Course Lecture Content

1. The Motion Graphic Industry
 - a. The Three Categories of Motion Graphics
 - i. Motion Graphics for Design
 - ii. Motion Graphics for Video
 - iii. Motion Graphics for Visual Effects
 - b. The Motion Graphic Community
 - i. Well-known Voices in the Motion Graphic Community
 1. Joey Korenman/School of Motion
 2. EJ Hassenfratz/School of Motion
 3. Markus Magnusson/Character Design
 4. Jake Bartlett
 - ii. The Need for Diversity in the Motion Graphics Community
 - iii. Artist Highlights from Diverse Communities
 1. Black/African American
 - a. Monique Wray
 - b. Sekani Solomon
 - c. Jade Purple-Brown
 - d. Andy Evans
 - e. Marco Cheatham

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2. Deaf
 - a. Laura Porat
 3. Latinx
 - a. David Ruiz
 - b. Pablo Ferro
 - c. The 'Unique Self' in Motion Graphic Animation
 - i. Imagination Brought to Life
 - ii. Style and Self-Discovery through Animation
 - iii. Using Motion Graphics as a Tool for Social Responsibility
 2. Basic Motion Graphic Concepts and Techniques
 - a. Keyframes and Keyframe Parameters
 - i. Position
 - ii. Scale
 - iii. Rotation
 - iv. Opacity
 - v. Alpha Channels and Color
 - vi. Anchor Points
 - vii. Composition and Precompositions
 1. Resolution
 2. Frame Rate
 - viii. File Types and Saving Projects
 - ix. Rendering and Exporting Content
 1. RAM Preview and Playback
 2. Cache and Purging
 3. GIFs and Video Codecs
 3. Intermediate Motion Graphic Concepts and Techniques
 - a. Keyframe Timing
 - i. Velocity and the Speed Graph
 - b. Layer Masking and Mask animation
 - c. Shape Layers and Shape Properties
 - d. Track Mattes and Alpha Mattes
 - e. Layer Parenting
 4. Motion Graphics for Design
 - a. Animation Principles
 - i. Overshoot
 - ii. Secondary Animation
 - b. Icon Animation and Design Logic
 - i. Interpreting Design Decisions
 - ii. Using Animation to Communicate Design
 - iii. Animating Flat Design Files
 - c. Text Parameters and Animation
 - i. Kinetic Typography
 - ii. Text Parameters
 - iii. Font Choice and Communication
 - d. Animating and Visualizing Numeric Data
 - i. Designing and Animating Graphs and Numbers
 5. Motion Graphics for Video
 - a. Working with Time-Based Media
 - b. Chroma Key
 - i. Green Screen and Screen Color
 - ii. Pulling a Good Key
 - iii. Garbage Mattes and Spill Suppression
 - c. Rotoscoping
 - i. History of Rotoscoping
 - ii. Using the Rotobrush Interface
 - iii. Refining and Edge Freezing
 - d. 3D Layers

- i. Motion Tracking
 - ii. Z-Space
 - iii. Null Objects
 - iv. Virtual Cameras
- 6. Motion Graphics for Visual Effects
 - a. Working with Realism in Animation
 - i. Perspective
 - b. The VFX Process
 - i. Asset Staging
 - ii. Compositing
 - iii. Integration
 - c. Color Correction for Visual Effects
 - i. Sharpening and Blurring
 - ii. Contrast
 - iii. Hue and Saturation

Methods of Instruction

Method

Activity

Integration

Instructor-led activities will provide practice in applying visual effects compositing techniques and motion graphic concepts in various scenarios.

DE Adaptations for MOI

Accessible Instructor-led pre-recorded tutorials within the Pages portion of the CMS will provide practice in applying visual effects compositing techniques and motion graphic concepts in various scenarios.

Method

Critique

Integration

Using the course CMS discussion forums and/or in-class, students will post/share motion graphic work that represents a culture other than their own and engage in formal critique to motivate collaboration and aid in understanding diverse perspectives through design and motion choices.

DE Adaptations for MOI

Using the course CMS discussion forums, students will post/share motion graphic work that represents a culture other than their own and engage in formal critique to motivate collaboration and aid in understanding diverse perspectives through their design and motion choices.

Method

Lecture

Integration

A presentation that highlights the ways motion graphics enhances the communication of an audio file by animating text, titles and shapes will be delivered in class.

DE Adaptations for MOI

An accessible pre-recorded video presentation within the Pages section of the CMS will highlight the ways motion graphics enhances the communication of an audio file by animating text, titles and shapes will be delivered in class.

Method

Observation and Demonstration

Integration

After observing the instructor complete an animation, students will then demonstrate their understanding of preexisting design logic through a short exercise that allows the students to choose and animate an icon that represents them. Submitted through the Assignments section of the CMS.

DE Adaptations for MOI

After observing the instructor complete an animation in an accessible pre-recorded video tutorial within the Pages portion of the CMS, students will then demonstrate their understanding of preexisting design logic through a short exercise that allows the students to choose and animate an icon that represents them. Accessed and submitted through the Assignments portion of the CMS.

Methods of Evaluation**Method**

Class Work

Integration

Guided in-class exercises will evaluate the student's ability to follow directions and solve a difficult industry-based problem relating to kinetic typography and audio. All feedback will be provided through the Feedback section of the Assignment Page in the CMS.

DE Adaptations for MOE

Accessible pre-recorded tutorials within the Pages portion of the CMS will provide the steps and directions needed to evaluate the student's ability to follow directions and solve a difficult industry-based problem relating to kinetic typography and audio. All feedback will be provided through the Feedback section of the Assignment Page in the CMS.

Method

Projects

Integration

Motion graphic projects submitted through the CMS will be evaluated for effective storytelling, personal/cultural connection, special effect application, target audience demographic, and intentional movement to demonstrate an understanding of timing and various animation principles. Feedback will be given asking students to consider additional technical/creative concepts, challenge/clarify creative bias, pose questions/critiques, and/or encourage students to think beyond base processes and incorporate passions, views, and concerns into the submitted work.

DE Adaptations for MOE

Motion graphic projects submitted through the Assignments section of the CMS will be evaluated for effective storytelling, personal/cultural connection, special effect application, target audience demographic, and intentional movement to demonstrate an understanding of timing and various animation principles. Feedback will be given asking students to consider additional technical/creative concepts, challenge/clarify creative bias, pose questions/critiques, and/or encourage students to think beyond base processes and incorporate passions, views, and concerns into the submitted work.

Method

Homework

Integration

Low-risk assessments will be delivered through the Assignment portion of the CMS as homework and evaluated based on the student's ability to retain/reuse knowledge of prior exercises in ways that are new and that solve new problems.

DE Adaptations for MOE

Low-risk assessments will be delivered through the Assignment portion of the CMS as homework and evaluated based on the student's retain/reuse knowledge of prior exercises in ways that are new and that solve new problems. All feedback will be delivered in the Feedback section of the Assignment page within the CMS.

Assignments

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Assignment 1: Solar System

For this in-class exercise, you will make a new After Effects project and composition and animate the entire solar system including the sun and the 9 planets. Please include the following planets (these will be colored circle shape layers) and their listed numbers of moons (not true-to-life numbers).

Sun
Mercury
Venus
Earth (1 moon)
Mars
Jupiter (3 moons)
Saturn (5 moons)
Neptune
Uranus
Pluto

1. Setup

Open After Effects and start a New Project
Create a new Composition (Composition -> New Composition) with the settings:
Composition Name: "Solar System"
Preset: HDTV 1080 29.97
Leave Width, Height, Pixel Aspect Ratio, and Frame Rate alone.
Resolution: Full (this is the playback resolution and can always be changed in the Composition Panel).
Start Timecode: all 0's
Duration: 1 minute and 00 seconds long (remember, it goes frames, seconds, minutes, hour from right to left).
Choose a Background Color (Black is ideal for this)
Hit OK.
All your Precomps will live in this "master" comp.

2. Make Your Planets & Moons

Make a new shape layer (Layer -> New Shape Layer)
Using the Shape Tool, draw a circle (hold shift to make it perfect).
Choose a fill and a stroke color to make it look like a planet (you can choose which planet you start with).
Make a new shape layer, and draw a moon layer. Name your layers.
Repeat this process for other moons if applicable.
Change the Anchor Points using the Pan Behind Tool (Y) to allow the moons to rotate around the planet properly.
Add rotation to your moon using Keyframes.
Pre-Compose the Moon(s) and the Planet by selecting them all, right clicking one, and choosing "Pre-Compose."
Name your Precomp after it's contents.
Repeat Steps 1-9 for each planet and its moon(s).

3. Put it All Together with the Sun

In your main Solar System comp, scale your newly made precomp down and position it in place.
Make a new Shape Layer and draw the Sun.

Adjust the Anchor Points for each of your Planet Precomps to be the center of your Sun layer.
Add rotation to your precomps using Keyframes to make the planets rotate around the Sun.
Scale everything down if necessary to fit it all within your Comp.

How assignment will be adapted in online format

This assignment's directions and submissions will be delivered/received through the Assignments section in the course CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

There are so many great mograph artists in this industry right now and it is worth while to watch their work. This can be a source of creative inspiration and aspiration, but it's also a chance for us to diversify our content consumption and engage with artists we may not normally even recognize.

Like all creative disciplines, however, the motion graphics community can be dominated by a select handful of 'recognizable' names or studios that appear to be 'the voice' for the community. These voices are generally not very diverse and while their work should absolutely be considered and their inputs heeded, they are by no means the only artists animating content in the mograph industry. Throughout the semester, I will aim to highlight some artists who I think are doing some amazing work.

Diversity should be celebrated. Seeing the different styles, art, and perspectives that are around helps you to become a more well-rounded artist and person. By opening up your following group, you'll open up your perspective.

For this assignment, please research one of the motion graphic artists below and then write a 1 page summary as to who this artist is, what their style is like (as it relates to the 3 categories covered in lecture) and finally, what this artist's work says about their cultural perspective.

Andy Evans
Marco Cheatham
Jade Purple-Brown
Laura Porat
David Ruiz

Please complete your summary in Microsoft Word or Google Docs and submit a PDF of your work here.

How assignment will be adapted in online format

As a writing assignment, this assignment will work well in an online environment where submissions will be via the CMS.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

This week's article comes from School of Motion and is titled, "Why You Should Use Motion Graphics in Your Marketing" by Holly Fong. Please read the article and be prepared to share at least two thoughts in our next class.

Things to consider:

Do you agree with Fong's take on motion graphics and marketing? Why or why not?

Do you have an examples of motion graphics in marketing that you felt was compelling?

Do you feel you have enough technical know-how to begin producing effective motion graphic content in this field? Why or why not?

How assignment will be adapted in online format

This assignment requires students to bring their thoughts to class. For an online class, this would be converted into a discussion board within the Discussion Board section of the CMS where students would post their thoughts and engage with their peers in graded responses.

Course Materials

Textbooks

Fridsma, Lisa and Brie Gyncild (2024). Adobe After Effects Classroom in a Book (2024 Release), ed.1. ISBN: 0138316481

Class Size Information

Class Size

35

Class Size Category

B - Facilitated learning 35

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

As a technical/skill-based course, students will be encouraged to consistently apply the technical knowledge in projects/animations that reflect/communicate their views, beliefs, and concerns about society, race, gender, and self. Using the 'Unique Self' covered in 1.c of the COR, students will explore their own unique perspective as an artist and one that promotes a responsible and diverse application of creative skills learned throughout the class.

In addition to creating this content, a variety of examples will be shown and reviewed throughout the class. As a statistically 'white' field of design, the opportunity to showcase examples of motion graphic work from various cultures and people around the world will help shine a light on the need for more inclusive voices in the motion graphic community (1.b.ii of the COR), particularly from black and Latinx communities. Following the artists listed in 1.b.iii of the COR as reference, students will find voices in the motion graphic community that not only align with their own style, culture, and convictions but beyond their personal perspectives as well. For example, students will be given an research paper assignment that has them review and analyze the work of a motion graphic artist from black, Latinx, or deaf communities. By looking beyond their own cultural perspective, students will have the opportunity to broaden their perspective as to the types of people who create motion graphic content.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

All course instruction, regardless of delivery type, will be made available as ADA compliant video-based content to allow students the opportunity to re-watch and re-learn various concepts until they are comfortable with the material. This provides equity to the learning experience, ensuring that students who need extra help/time with various concepts are no longer inadvertently punished when they struggle with remembering or applying what was covered during class time.

In addition, as a technical/skill-based course, assignments will require students to reflect/communicate their views, beliefs, and concerns about society, race, gender, and self in the motion graphic content that is created. Movement is communication and communication is an opportunity for expression of self. For example, as listed in the MOE and MOI sections, there will be forms of evaluation and instruction that encourage students to consider artists that have perspectives different from their own, and opportunities for students to engage in formal critiques where their peers' perspectives will be discussed and reviewed.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will primarily engage with one another through the content they create throughout the class as a means of solidifying content creation as an expression of self. Using the course CMS discussion forums and/or in-class, students will post/share their work as an extension of their creative visions and goals. Students will discuss their peers' work, processes, and results through the course CMS and/or in-class in critique format to motivate collaborative interactions that aid in understanding the artist/peer perspective through their produced work.

Explain how the course will incorporate instructor-to-student interaction.

Using the course CMS discussion forums and/or in-class, the instructor will participate in class discussions asking students to apply technical/creative concepts, challenge/clarify creative bias, pose questions/critiques, and/or encourage students to think beyond base processes and incorporate passions, views, and concerns into the work they produce.

Explain how the course will incorporate student-to-content interaction.

To learn motion graphic skills and concepts, technical requirements, and animation principles, students will reference accessible and ADA compliant materials such as recorded and written lecture materials, illustrative images, video or audio lectures, embedded or linked multimedia content (such as films, YouTube videos, podcasts, etc), and student created or curated content.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Motion graphics is remarkably preference-based, in that, the infinite realm of animation provides constant opportunities for students to make self-guided decisions and alterations in their designs to make content that represents their own animation styles. This unique aspect promotes flexible thinking, interpretation skills, deductive reasoning, and learning to navigate the broad process or creating content from scratch. Through discussions and assignments delivered through the course CMS, students are asked to retain/reuse knowledge of prior exercises in ways that are new and that solve new problems. Through the analysis of motion graphic work from around the world, students explore connections between motion graphic art and various social, racial, and/or economic contexts.

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