

MULTIMEDIA 210 - Motion Graphics for Multimedia

INTRODUCTION

Welcome to Digital Editing! The main purpose of this course is to introduce you to the basic principles of motion graphics editing for multimedia production. At the same time, it will serve as a launching base to experimental animation and basics of video production. Visualization is one half of a successful project. Creativity is the other half. In trying to achieve the most out of your projects, you will come up, develop, mold, and reshape ideas that will transmit a concise message to your viewer. We must take into consideration all aspects of our motion graphics animations, from their psychological implications to its practicality and execution. The point of these considerations is to produce pieces that will contain the precise material that you, as a fine or production artist, want to convey to your viewers or clients. Much time will be devoted to learning software necessary for the production of motion graphics and video compositing; however, keep in mind that anyone can learn software programs, but not everyone can visualize. The latter takes a lot more training and a lot more exercise. It is the bridge between the production and the fine artist. Once you acquire this skill, you'll have opened the doors to two separate universes, and you'll hold the key.

LEARNING OUTCOMES FOR MULTIMEDIA

1. Examine and describe media art through interpretation of individual art works in a global context.
2. Analyze and articulate the visual and conceptual components of a digital art work
3. Comprehend and incorporate terminology appropriate to the disciplines of Art and Multimedia.
4. Apply principles of fine art, such as composition and color theory, to the process of creating Multimedia projects.
5. Integrate fine art techniques and computer applications in the creation of digital work.
6. Create work across a broad spectrum of digital media utilizing the appropriate tools, which are determined through problem solving
7. Synthesize knowledge and skills acquired in different classes in the creation of complex projects
8. Place one's digital projects within a contemporary context
9. Develop an individual style within the medium.

STUDENT LEARNING OUTCOMES (SLO)

Upon completion of the course, students will be able to:

1. Integrate digital motion graphic skills (digital animation, compositing, sound, creative digital skills, typography) into a final video production.
2. Formulate and convey a multimedia project plan by producing a project treatment and storyboards
3. Demonstrate knowledge of motion graphics fundamentals and intermediate techniques to produce vector and raster motion graphics presentations that reflect current industry trends.

COURSE CONTENT AND SCOPE - LAB

1. Compositing Software Basics
2. Fields of Motion Graphics
3. Deconstruction of Projects
4. Pre-compositing
5. Motion Graphics and Effects
6. Real World Considerations
7. Portfolio Reel

RECOMMENDED TEXTS

CMP Books ; Creating Motion Graphics with After Effects,

Creating Motion Graphics

for After Effects CS5

ISBN: 978-0-240-81415-5

Paperback: 768 pages, full color, with DVD

Published by Focal Press, 2010

Adobe Press;Adobe After Effects Studio Techniques, Mark Christiansen.

SUPPLIES

1. Access to a Digital Video Camcorder.
2. Access to a Digital Photo Camera.
3. Access to Digital Images (scanned or stock), and digital image manipulation experience
4. 2 Flash drives (at least 8 Gigs of space)

GRADING POLICY

You will earn points toward your final grade in the following ways: (1) Treatments for projects. Type written and precise.(2) Storyboards, clean and legible. (3) Project presentation. There will be 2 tests during the semester length, and they will be announced with due notice. There may be opportunities for extra credit from time to time, but it is not guaranteed. Do not throw away graded and returned work. The grading of your project will include aesthetic value, concept presentation and use of the tools for editing.

Attendance is Mandatory

Students must arrive at class on time. If students think that they maybe late or are going to miss class they should e-mail the instructor 24 hours prior to class. If you are more than 1 hour late for class it will be considered as an absent for that class. Tardiness will affect your grade. If a student misses more than three classes the instructor reserves the right to fail the student. If you are late for more than three classes the instructor will deduct 2 points from each class thereafter. Late assignments will drop a grade, however projects that are turned in on time can be reworked for a better grade, therefore it is always prudent to turn projects in on time.

"C" average passing grade	70 – 79%
"B" above average work	80 – 89%
"A" outstanding work only	90 – 110% (including extra credit)

If you wish to Challenge a grade e-mail the instructor as soon as possible with a detailed narrative explaining why you feel the grade is inappropriate. The instructor can then set up an appointment to review all the work completed during the course an compare the to the grades that were given.

Conduct

Students will be given a warning if they are displaying inappropriate behavior during the class. The second time the student will be asked to leave the class. Cell phones must be turned of during class. Listening to music is only allowed with headphones and strictly while working on projects not during lectures and demonstrations. No food or drink is allowed in the lab except water in a bottle with a cap. Students are expected to pay attention to the

instructor during lectures and demonstrations, no talking or catching up on sleep please. If you have questions raise your hand, do not simply interrupt the lecture.

Office hours: Tuesday, 4:30 p.m. to 5:30 p.m.; however, you can reach me via email, at iguana60@hotmail.com, any day of the week.

The instructor reserves the right to change this syllabus with two weeks advance notice.

SPECIAL ACCOMMODATIONS

If you require special accommodations for a disability, religious holiday, or any other reason please inform your instructor(s) within the first week of the course and we will accommodate you if at all possible. For accommodations due to disability, you must consult with the Disabled Students Programs and Services Office after which we will abide by their recommendations.

Admissions and Records: Students can register for classes, request transcripts, file petitions for graduation, and drop classes at this office. For more information call 818-833-3322 or visit: <http://www.lamission.edu/admissions/>

Assessment Center: Offers student assessments in English, English-as-a-Second-Language (ESL) and Mathematics. Please contact the Assessment Center at (818) 364-7613 for more information or visit <http://www.lamission.edu/assessment/>

Bookstore: For hours of operation, book availability, buybacks, and other information call 818-364-7767 or 7768 or visit <http://eagleslanding.lamission.edu/default.asp>

Counseling Department: For appointments and information call 818-364-7655 or visit <http://www.lamission.edu/counseling/>

Disabled Students Programs and Services (DSP&S): For appointments, eligibility and information call 818-364-7732 or visit <http://www.lamission.edu/dsps/>

Extended Opportunity Programs and Services (EOP&S): For appointments, eligibility and information call 818-364-7645 or visit <http://www.lamission.edu/eops/>

Financial Aid: For information and applications call 818-364-7648 or visit <http://www.lamission.edu/financialaid/>

Library: For information on hours, resources, workshops, and other services contact 818-364-7106 or visit <http://www.lamission.edu/library/>

STEM Office: For information on free tutoring, resources and academic counseling for STEM (Science, Technology, Engineering, and Technology) students visit: <http://www.lamission.edu/stem>

Tutoring Services in Learning Center: Laboratories for Learning, Writing, Math & Science. Walk-in and appointment services offered. Call 818-364-7754 or visit www.lamission.edu/learningcenter/

Three Attempt Limit

A new state policy in effect as of 2012 limits students to three attempts per course.

Receiving a grade or a "W" for a course counts as an attempt, regardless of when the course was taken.

Withdrawal by the deadline to avoid a "W" will not count as an attempt. For spring 2013 the deadline to avoid a "W" is Monday, February 18th.

TENTATIVE CLASS BREAKDOWN

This list may change as the semester moves along to accommodate progress on class topics

Week 1

1. Introduction
2. How After Effects Thinks
 1. Organization & Logic
 2. Material Treatment
3. Creating a project
 1. Steps
 2. Format

Week 2

1. Basic Interface
 1. Icons & Windows
 2. Modular Panels
 1. Project Window
 2. Composition Window
 3. Timeline
2. How to import source materials
 1. Material Types
 2. Project Management Tips
 3. Viewing Sources
3. Pre-editing sources and handling each source type

4. Creating a composition.
 1. Composition Basic Concepts
 2. Aspect Ratio
 3. Video Formats
 4. Good Planning Yields Good Results

Week 3

1. Setting up and managing compositions
 1. Bin Creation
 2. Shortcuts for Import and Substitution of Media
2. Basics of time, space, and transformations.
 1. What are Keyframes
 2. Using Math for Motion
 3. Using Dialog Boxes
3. Keyframing and animating properties over time

Week 4

1. Motion
 1. Paths
 2. Velocity
2. Previewing
3. Transformations in detail
 1. Scale
 2. Rotation
 3. Opacity
 4. Anchor
4. Motion assistants

1. Motion Sketch
2. Wiggler

Week 5

1. Project I Assigned (30 Sec. Media)
2. Layer essential
 1. switches
 2. snapshots
 3. shortcuts
3. Trimming layers and Sequence Layer keyframe assistant
4. Time manipulation
 1. stretch
 2. reverse
 3. frame blending

Week 6

1. Transfer Modes
 1. How Modes Operate
 2. Lighting Effect Modes
 3. Intensifying Modes
 4. Pshycedelic Modes
 5. Property Replacing Modes
2. Masking
 1. Creating
 2. Importing
3. Rotoscoping tips.
4. Track Mattes

1. By Alpha Mattes
2. By Luminance
5. Stencils, Silhouettes, Preserve Transparency, Alpha Add
6. Project I

Week 7

1. Creating a commercial (In-Class Assignment)
2. Nesting Comps
 1. Project Management
 2. Hierarchies
3. Precomposing
4. Collapse Transformations
5. Applying Effects
 1. Parameters
 2. Dialogue Boxes
6. Project I
7. Revised Treatment Project I

Week 8

1. Test 1

Week 9

1. Springbreak

Week 10

1. Project I Storyboard
2. Adjustment layers
 1. Streamlining work
 2. Creative Options

3. Solids
 1. How to Create
 2. How to Use
4. Compound effects
 1. Texturize
 2. Displacement Mapping
5. Standard Effects
 1. Tips and Tricks
6. Color Keying
7. Outputting & Rendering Projects

Week 11

1. Project I Critique
2. Project II Assigned
3. Project II Specs:
 1. 720 x 480
 2. 30 fps, non-drop
 3. 1:30 - 2:00 minutes
 4. .mov with H.264 compression
 5. Must include sound
 6. CD/DVD media delivery

Week 12

1. Introduction to 3D
 1. Camera Creation and Attributes
 2. Lights
 3. Thinking 3D
2. Type in motion
 1. Numbers
 2. Basic Type

3. Path Text
3. Communicating with Other Software
 1. Illustrator for Motion Graphics
 2. Photoshop for Motion Graphics

Week 13

1. Audio basics
 1. Sound Basics
 2. Spotting Hit Points
 3. Mixing
2. Time remapping
 1. Playback Speed Over Time
 2. Velocity Control
3. Project II Treatment

Week 14

1. Time manipulating
 1. Posterize
 2. Echo
 3. Time Displacement
2. Project III Assigned ???
3. Format Issues and Rendering

Week 15

1. Test 2
2. Project II Storyboard revised

Week 16

1. Project II

Week 17

1. Final

Lectures

Treatment example

Treatment example (HTML version).

Storyboard (letter size, 2 panel).

Pixel Aspect Ratio

1080i vs 1080p

3:2 PullDown

Interpolation

Comp Settings

Alpha Discussion

Precompositing

Interactions Between Layers

Render Settings

Output Settings

Introduction to Lighting

T2 Files

Videos

Track Matte

Time Remapping

Stagger Layers

Precomposing

Displacement Map

Fractal Fire

Particle World

Fractal Smoke Trails