

Liese Zahabi

OFFICE: Kimball 320

STUDENT HOURS: M/W 2:00–3:00pm,

Tues 11:30–1:30pm, or by appointment

PHONE: 801.626.7919 E-MAIL: liesezahabi@weber.edu

COURSE MEETS: 11:00am–1:45pm on M/W, Kimball 220

CREDIT HOURS: 3; 6 contact hours per week in class
{ 2 hours lecture/discussion, 4 hours supervised studio,
recommended 6 hours work outside of class }

Course description

This course is an introduction to Motion Design (in relation to Graphic Design) and will cover the history and aesthetics of motion design, ways to think in time and space, techniques and methods for planning motion sequences, ways to think about and design with typography in motion, and the use of motion-specific industry-standard software and tools (Apple Motion, Adobe Flash, Adobe After Effects). This course aims to: provide historic and current perspectives regarding motion graphics and design; introduce students to categories, styles, terminology and vocabulary used in motion graphics and design; introduce students to basic techniques, methods and concepts used in motion design; work with typography and image in terms of motion; reinforce graphic design tenets and practices, and show how they extend to motion design. Prerequisites: ART 3430 (Typography and Publication Design), ART 3435 (Experimental Typography), and ART 3440 (Graphic Design) or consent of instructor.

Required texts

> Motion Graphic Design: Applied History and Aesthetics |
Jon Krasner
ISBN-10: 0240809890

Required materials and supplies

Notebook and/or Sketchbook
Pens and pencils
External drive or flash drive (at least 2–4 GB)
Money for printing as needed

Methods of assessment

Projects	50%
Assignments	40%
Critique participation	10%
Total:	100%

Course Aims

- Provide historic and current perspectives regarding motion graphics and design
- Introduce students to categories, styles, terminology and vocabulary used in motion graphics and design
- Introduce students to basic techniques, methods and concepts used in motion design
- Reinforce graphic design tenets and practices, and show how they extend to motion design

Learning Objectives

Upon completion of this course, students will demonstrate:

- Basic mastery of the software and tools covered
- Basic mastery of time and motion concepts covered
- Understanding of how motion design fits into the landscape of graphic design, animation and video work
- Professionalism in craftsmanship, quality of design and presentation
- An understanding of how different types of motion design can be used to inform and engage users

Course Pillars

The content for this course will center on these four pillars:

- 1) THEORY: history, humanities, work, ideas, criticism
- 2) PROCESS: tools, methods, techniques
- 3) CONTEXT: audience, empathy, culture, content
- 4) TASTE: survey landscape, style, details, trends, how to talk about work

What your grade means

Your grade is an evaluation of the work (visual or written) you have submitted. It is not a reflection of you personally. It is not necessarily a reflection of how hard you tried or how long you worked on the project. Your grade is an evaluation of your mastery of competencies required for this course.

A | 90–100

Achieves an extremely high level of competency; clearly superior work in concept, design, execution and presentation; work is complete and on time; participates regularly in class.

B | 80–89

Exceeds expectations; above average to well above average work; work is complete and on time; participates regularly in class.

C | 70–79

Meets expectations; average work; work is complete; participates some of the time in class.

D | 60–69

Does not show mastery of expectations outlined in class; shows an understanding of some skills and ideas, but below average work; work is incomplete and/or late; does not participate often in class.

F | 59 or less

Does not show adequate understanding or mastery of competencies; work is incomplete/missing; does not participate in class; exceeds allowable absences.



COURSE POLICIES

Attendance

- You should approach this class the way you would a job: only miss days when you have a serious personal emergency or are too ill to attend. If you are not present to participate in graded critiques and in-class assignments, then you will lose those points.
- Attendance is mandatory. Do not miss class on days projects are due because your project is unfinished. It's much better to turn in something (even if not complete) than to turn in nothing.
- You are allowed to miss up to 2 classes with no penalty. Each additional absence lowers the grade by 1/2 a letter. (For example, with 3 absences, a B becomes a B-; with 4 absences, a B becomes a C.)
- 6 unexcused absences = fail.
- Excused absences are for illness and emergencies, not for days off. If an illness or emergency requires more than 2 absences, official documentation will be required.
- Tardies = 1/3 absence (less than 30 minutes late to class, more than 30 minutes = 1 absence).
- During the first 10 minutes of class, the professor will take attendance. If you are late to class it is your responsibility to inform the professor that you are present.

Guidelines for success

- 1: Students are expected to devote 3+ hours of work outside of class per week to their course work. Great design work is highly detailed and time-consuming. Plan your time and prioritize accordingly!
- 2: Students are responsible for missed information on days of their absence or tardiness. Most information will be posted to the course website. Look there first before asking the professor questions!
- 3: Always talk to the professor if there are any issues with your projects. The professor will advise with feedback, explanations, suggestions, and encouragement. Don't be afraid to communicate issues to the professor! She is nice and helpful.
- 4: Show respect and be helpful to your fellow students. Have your work done and be present at the start of class. Help each other in the lab. Networking for your "job" starts now.
- 5: NO cellphones, texting, IMing, Facebook, or e-mail during class time. If you are waiting on an important call, turn your phone to vibrate mode, and take any calls outside the classroom.

Disability accommodation

PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such a request at the Center for Students with Disabilities before the beginning of the [semester] in which the accommodation is being requested. CSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

Late work

The design profession is fraught with hard and fast deadlines. You **MUST** be able to demonstrate the ability to produce quality work and turn it in according to the deadlines set for you. In this course I expect work to be turned in on time. If you do turn work in late, your grade will be penalized.

The first late assignment will be penalized 10 points. The second late assignment will be penalized 20 points. The third late assignment will be penalized 30 points. You may not submit more than 3 late assignments. All other work must be turned in on time or it will receive 0 points.

If you have an extreme personal emergency or an extended illness, you may be able to turn in an assignment late with no penalty, but only if you notify the professor **BEFORE** the assignment is due and the professor **AGREES** to the extension. In-class assignments and points earned for critique participation cannot be made up or turned in late.

When meeting any design deadline that involves technology you must allow time for difficulties with production and/or technology mishaps. It's **YOUR RESPONSIBILITY** to plan ahead and have a backup plan. Losing files/work because of software/hardware crashes, or failing to back-up your work are not acceptable excuses. Save often, and back-up regularly!

Re-Dos (resubmission of work)

Any assignment or project may be reworked (carefully using feedback from critiques) and resubmitted. All resubmissions will be graded using the appropriate rubric. The resubmission grade will then be **AVERAGED** with the original grade, and this **AVERAGED** grade will be applied to the student's gradebook.

Critique

Each student is expected to present work for each stage of development of course projects, verbally articulating her/his decisions and solutions. Each student is expected to discuss the work of others. It is your **HONOR** to give detailed, constructive feedback to your peers! This process is mutually beneficial to those giving and receiving feedback, and is an enormous part of the graphic design industry and culture.

You are expected to participate in critiques and will be graded on your participation. Your readiness for all critiques is required and progress on each project must be evident. Students who do not display/discuss work will be marked late. The professor will not review work privately that has not been included in the general class critiques.

Emergency closure

If for any reason the university is forced to close for an extended period of time, we will conduct our class via WSU Online.

Look for announcements through the class website and your Weber e-mail account.

COURSE POLICIES (CONTINUED)

Academic integrity

As specified in PPM 6-22 IV D cheating and plagiarism violate the Student Code.

Plagiarism is “the uncited use of any other person’s or group’s ideas or work” Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or in more serious cases, failure of the entire course.

The WSU Student Code includes a more extensive list of prohibited behaviors; you should familiarize yourself with all aspects of the code. Students who commit infractions of the WSU Student Code will be dealt with according to procedures outlined in the code.

Plagiarism in visual design

Appropriating, borrowing, stealing, heavily copying, or creating a work that closely resembles that of another is considered plagiarism in most design schools and communities.

This professor will not tolerate copied work.

There is a long history of designers finding inspiration from the work of their contemporaries, as well as design done in the past. However, if you decide to be inspired/influenced by the work of others, you must carefully alter every element of your design to clearly communicate your message/idea in an original way—and you must be able to clearly articulate where/how/when you found your inspiration and how you made the appropriate alterations.

Cases of visual plagiarism will be dealt with following the same procedure as other types of plagiarism (see above).

Professionalism

- You are expected to act with respect, professionalism and courteousness at all times. Disruptive or distracting behavior will not be tolerated.
- No radios, stereos or audible music should be played in the classroom (unless used by professor for an exercise). If you wish to listen to music while you do studio work, please use headphones (only YOU should be able to hear music through your headphones) and make sure that you take them off when the instructor is talking to the entire class or is making announcements.
- When sending an e-mail to the instructor or fellow classmate, please adhere to the following guidelines:
 - Always include a professional/respectful salutation (i.e., Dear Professor Zahabi)
 - Always include a professional/respectful sign-off (i.e., Thank you, Jane Doe; or Sincerely, Jane Doe)
 - Write in complete, grammatically correct sentences (no texting shortcuts or textspeak EXCEPT use of LOL, but only if appropriate) with correct spelling, capitalization and punctuation
 - The tone of your message should be professional
 - Re-read, proofread and edit your message before you send!

If you must miss class

If you must miss class (for any reason), please e-mail the professor as soon as possible. You do not need to give a reason or excuse.

If you are experiencing a serious personal emergency/situation or extended illness, you should inform the professor of your situation (you do not need to give extended details) and should present documentation so your absences can be excused, and your work can be submitted late. (Documentation includes a doctor’s note, a hospital bill, a program from a funeral, or any official court summons/notices).

Again, you should consider this class the way you would a job. Sometimes issues come up and you must miss meeting times or turn in work late. However, as an adult, you must accept responsibility for the consequences; and if this becomes a habit, you may eventually be fired/fail.

Core beliefs

Weber State University recognizes that there are times when course content may differ from a student’s core beliefs. Faculty, however, have a responsibility to teach content that is related to the discipline and that has a reasonable relationship to pedagogical goals. If you, as a student, believe that the content of the course conflicts with your ability to pursue a topic, you may request a resolution from the instructor. The instructor is not obliged to grant your request except in cases where a denial would be arbitrary and capricious. Your request must be made in writing and copies must be delivered to the instructor and the department chair. The request must clearly articulate how the assignment would place a burden on your beliefs. Please see WSU policy 6-22 for further clarification on this policy.

Stay Informed

The Telitha E. Lindquist College of Arts & Humanities (www.weber.edu/cah) wants to ensure you stay updated on all of the events, announcements and opportunities in our college. In addition, you will have the opportunity to win prizes on Facebook and Twitter that you will not want to miss. As such, we encourage students to follow our college on the various social media platforms listed below.



[Facebook.com/WSUartsandhumanities.com](https://www.facebook.com/WSUartsandhumanities.com)



[@WeberStateArts](https://twitter.com/WeberStateArts)



[Lindquist College of Arts and Humanities](https://www.youtube.com/LindquistCollegeofArtsandHumanities)

SCHEDULE

Project 1: GIFS as art and GIFS as ad

Project 2: Five experimental sequences

Project 3: An online product or issue promotion

Project 4: Type and Image and Space

Project 5: Final project, chosen by student

Week One

- Introduction to class
- Introduction to GIF making
- Project 1

Week Two

- Lecture on the History of Motion Design
- Examples reel
- Project 1

Week Three

- Introduction to software
- Lecture on Motion Graphics in Film and Television
- Project 2

Week Four

- Working with interactivity
- Project 2

Week Five

- Working with sound
- Lecture on Motion Graphics in Interactive Media
- Project 2

Week Six

- Stop motion methods and techniques
- Lecture on Motion Graphics in the Environment
- Project 3

Week Seven

- Lecture on Choreographing Movement
- Project 3

Week Eight

- Analysis and critique of examples
- Project 3

Week Nine

- Project 4

Week Ten

- Lecture on working with Images, Live Action and Typography
- Lecture on specifically working with Typography in Motion
- Project 4

Week Eleven

- Lecture on Animation Processes
- Project 4 and 5

Week Twelve

- Analysis and critique of examples
- Lecture on Interpolation
- Lecture on Network Branding
- Project 4 and 5

Week Thirteen

- Analysis and critique of examples
- Lecture on Compositing
- Project 5

Week Fourteen

- Analysis and critique of examples
- Project 5

Week Fifteen

- Project 5

FINAL

- Final critique of Project 5

