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**ANI 260** MOTION GRAPHICS  
**SPRING 2015** SEC 501  
**DEPAUL UNIVERSITY** CDM BUILDING  
**243 S WABASH** ROOM 526

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PROFESSOR: Christopher Kalis  
EMAIL: ckalis@cdm.depaul.edu

OFFICE HOURS:  
Tuesday and Thursday 11:00am – 12:30pm  
CDM Building, room 478

TEXTBOOKS:

***Motion Graphic Design:  
Applied History and Aesthetics***  
by Jon Krasner. Focal Press, 2008.

and either:

***Cosmicomics*** by Italo Calvino. Harvest Books,  
1976. Available in libraries, used bookstores,  
Amazon, for around \$10 or even less.

or:

***If on a Winter's Night a Traveler*** by Italo  
Calvino. Harvest Books, 1982.

RECOMMENDED TEXTS:

***After Effects Apprentice*** by Trish and Chris  
Meyer. Focal Press, 2007.

***Creating Motion Graphics with After  
Effects: Essential and Advanced Techniques***  
by Trish and Chris Meyer. Focal Press, 2010.

***Motion Design: Moving Graphics for Tele-  
vision, Music Video, Cinema, and Digital  
Interfaces*** by Matt Woolman.  
RotoVision SA, 2004.

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# MOTION GRAPHICS

**TUESDAY AND THURSDAY** 1:30–3:00pm  
**COURSE INFORMATION** <https://d2l.depaul.edu>

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DESCRIPTION

This course will introduce students to effective communication using motion graphics, including its application in the areas of film titles, broadcast and commercial design, interactive media, and gaming. The combination of music, visuals and typography will be explored following the basic theories of kinetic composition and aesthetics. Students will study the history of the field, including the work of pioneers such as Norman McLaren, Saul Bass and Len Lye.

COURSE OBJECTIVES / LEARNING GOALS

Students should have a solid knowledge of the following subjects by the end of this course:

- *Graphic editing techniques*
- *Music and the moving image*
- *Creating meaning through moving text and abstracted moving graphics*

YOUR GRADE WILL DEPEND ON THE FOLLOWING CRITERIA:

- Inventiveness and originality – a heavy emphasis on experimentation
- Be interesting – your peers will judge the most interesting projects, make sure yours stand out
- Meeting Project Deadlines: It is important to have your work available for critique-work unavailable for critique will be lowered one full grade.
- Creativity and personal input into execution of project
- Coming prepared to class, including assigned reading and assignments
- Showing in-progress work, which can benefit from suggestions, rather than presenting entirely new work at critiques
- Effective visually aesthetic solutions to all problems assigned
- Technique
- Hard work and sweat
- Participation in critiques and discussions

SUPPLIES:

This class will involve a large amount of video editing and compositing. Never trust that your work is safe on a lab computer! You need to develop safe work habits, so losing work will not be accepted as an excuse in this class. Therefore, you are required to purchase:

- A 2 or 4 GB (or larger) flash drive
- A portable external hard drive

ATTENDANCE POLICY:

Student absences are not expected to exceed more than 10% (2 absences) of the number of the classes scheduled for the quarter. Each absence after the second will subtract 10% from your final grade.

Tardiness is defined as not in the classroom when attendance is called or departing before the class has been formally dismissed by the instructor.

Tardiness that exceeds thirty minutes will be counted as an absence. TWO late arrivals or early departures, or a combination of both, are counted as one absence. If you arrive late for class, it is your responsibility to make sure that you have been marked tardy rather than absent.

No incompletes will be given without documented proof of circumstances beyond your control.

### WHAT IS EXPECTED OF YOU

Be on time

Be prepared

Be awake

Behave

Be respectful and considerate:

- classroom etiquette—no eating, drinking, cooking, smoking, watching videos, listening to music (even with headphones), making martinis or playing video games in the classroom—this is not your home.
- behavior—other kinds of inappropriate behavior in class will be determined by the instructor; and, will result in a grade reduction, being told to leave the class, or removed by security—counting as an absence.

This is not an on-line course.

### LATE WORK POLICY:

Projects that are submitted before the due date and time are considered “on time.”

If a project is submitted after the due date and time, this is technically submitted late. There is a 10 % grade reduction for every day late, in addition to being graded on criteria. For same day, late assignments, 5% reduction. A student has 7 days after the given due date and time to turn in the project, otherwise it will be past due and zero points will be earned. Turning a project in late is better than not turning it in at all. Some points are better than none! All the points add up to determine what the student has earned for their final grade for the class.

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### COURSE WORK

This class is project-based and work-intensive. 90% of your grade will be based on projects.

All assignments and grades will be listed on our Course Online site:

**<https://d2l.depaul.edu>**

All projects will be submitted for in-progress critiques. You will submit these through Vimeo so you need to register for an account. Final versions of projects need to be turned in as QuickTime movie files to D2L and uploaded to Vimeo. The class Vimeo page can be found at: **<http://vimeo.com/groups/ani260spring2015>**

You can learn more about AfterEffects and other Adobe software at:

**<http://tv.adobe.com/product/after-effects/>**

**<http://helpx.adobe.com/after-effects/topics-cs6.html>**

### GRADING AND EVALUATION

93–100% A

90–92% A-

87–89% B+

83–86% B

80–82% B-

77–79% C+

73–76% C

70–72% C-

67–69% D+

60–66% D

59–0% F

Participation, Reaction Papers **10%**

Mini-projects **25%**

Projects **40%**

Final Project **25%**

Grades are like money in a bank account—you only have what you put in.

**A** is given for work of consistently exceptional quality and craft, along with the demonstrated quality and quantity of research and investigation which produced those solutions

**B** is given for work of overall good quality and craft, along with class participation and attendance demonstrative of a consistent understanding and application of the concepts being presented.

**C** is given for work of average quality and craft, and the minimum amount of research done to complete the projects and/or an inconsistent demonstration of your understanding of the concepts being presented and/or poor attendance/lateness.

**D** will be given for work that is of poor quality and craft and where the projects are incomplete or missing and/ or consistently poor attendance/lateness.

**F** stands for “fail”—it merely restates and confirms that a student “failed” to complete the assignment.

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## READING ASSIGNMENTS

(Due Tuesday of following week)

**Chapter 1:** A Brief History of Motion Graphics & **Chapter 2:** Motion Graphics in Film and Television

**Chapter 3:** Motion Graphics in Interactive Media & **Chapter 4:** Motion Graphics in the Environment

**Chapter 5:** Motion Literacy: Choreographing Movement

**Chapter 6:** Images, Live Action, and Type

**Chapter 7:** The Pictorial Composition & **Chapter 8:** The Sequential Composition

**Chapter 9:** Conceptualization & **Chapter 10:** Animation Processes

**Chapter 11:** Motion Graphics Compositing & **Chapter 12:** Motion Graphics Sequencing

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## TOPIC SCHEDULE

This schedule is subject to change throughout the semester.

### **Week 1 – March 31, April 2:**

Intro to Motion Graphics. McLaren, Lye, Bass, Ferro, Cooper, who are they? Exquisite Countdown (Mini-project 1)

### **Week 2 – April 7, 9:**

Self-Referential type (Mini-project 2)

### **Week 3 – April 14, 16:**

Animated Poster with Music (Project 1)

### **Week 4 – April 21, 23:**

Animated Poster with Music (Project 1) rough cut due.

### **Week 5 – April 28, 30:**

Animated Poster with Music (Project 1) due.

### **Week 6 – May 5, 7:**

Comedically Crafty (Project 2) rough cut due.

### **Week 7 – May 12, 14:**

Comedically Crafty (Project 2) due.

### **Week 8 – May 19, 21:**

Analysis paper on Calvino due.

### **Week 9 – May 26, 28:**

Calvino Title Sequence storyboards due.

### **Week 10 – June 2, 4:**

Calvino Title Sequence in progress due.

### **Thursday June 11th – 11:45am-2:00pm**

Final Critique: Calvino Title Sequence

**ATTENDANCE MANDATORY**

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#### SOFTWARE

Students may use the following resource to locate open labs with the Adobe Creative Suite software: <http://www.cdm.depaul.edu/cim/academics/Pages/CIMLabResources.aspx>  
Please note that you must use your DePaul student ID to access the classrooms.

In this course we will use **Adobe After Effects**. I will give brief demonstrations of the software. Hand outs will be posted on the website and D2L. If you need help there are tutorials available on DVD in the 9th floor DC Cage. You can also google search tutorials for specific issues that come up while using software. You can look for video tutorials on Youtube or Lynda.com

CDM tutors are also available in certain labs.

#### RESOURCES FOR STUDENTS WITH DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted either the PLuS Program (for ld, ad/hd) or The Office for Students with Disabilities (for all other disabilities) at:

student center, lpc, suite #370  
phone number: (773)325.1677  
fax: (773)325.3720  
tty: (773)325.7296

#### EMAIL

Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Students should be sure their email listed under "demographic information" at CampusConnect is correct.

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#### PHONES, LAPTOPS, HEADPHONES

Phones, laptops computer use, headphones, and other devices are not allowed in class unless otherwise stated. Please turn your phone off before class starts. Keep your phone in your bag, not in your pocket or on the desk. Phones are distracting to the individual in class, the professor, and to others sitting around the student.

Students will be instructed to turn their monitors off and turn their monitors around to face the instructor to communicate that they are not using the computer, and to decrease temptation for using the computer. If you need to make an important call, please leave the classroom. Any student using the above in class will be told to stop and subject to a 5% graded reduction for the quarter.

#### PROFESSIONALISM

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer.

If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues. Please do not speak to the person next to you during class. This is distracting to the professor as well as other people around you. Such behavior demonstrates a lack of respect for the instructor, the class, and fellow students. If a student has something to say (related to the subject at hand) they are encouraged to raise their hand and wait to be called on. Otherwise, please keep comments to yourself.

#### ABOUT YOUR PROFESSOR

Christopher Kalis received an MFA in Graphic Design from the University of Illinois at Chicago in 2008, and has two certificates from the Hochschule für Gestaltung and Kunst in Basel, Switzerland. He is a co-founder of Plural Design LLC, and has been an active musician since 2006, as co-founder of electronic music project, Chandeliers. Christopher works in identity, print, web, motion, film, interactive, sound, and installation design. His Master's thesis and personal work has to do with the synthesis of visual and aural forms, finding new alternatives to musical identities and experiences. Christopher is a member of the Chicago Design Archive, and his work has won awards from the Society of Typographic Arts, the American Graphic Design Awards 2008, and HOW Magazine. He has been teaching Graphic Design and Motion Graphics and has been an adjunct faculty member at UIC, Columbia College, Harrington College of Design, and the School of the Art Institute of Chicago since 2008. His work has been exhibited at Typeforce, Notre Dame, TypeCon and Public Works.

#### CHANGES TO SYLLABUS

With the exception of the departmental policies, this syllabus is subject to change in order to accommodate the activities and progress of the studio. In the event of a change, students will be notified in class or via email.

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## SCHOOL POLICIES

### ONLINE INSTRUCTOR EVALUATION

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over two weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online at <https://mycti.cti.depaul.edu/mycti>

### ACADEMIC INTEGRITY POLICY

This course will be subject to the academic integrity policy passed by faculty. More information can be found at <http://academicintegrity.depaul.edu/>

### PLAGIARISM

The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

### INCOMPLETE

An incomplete grade is given only for an exceptional reason such as a death in the family, a serious illness, etc. Any such reason must be documented. Any incomplete request must be made at least two weeks before the final, and approved by the Dean of the College of Computing and Digital Media. Any consequences resulting from a poor grade for the course will not be considered as valid reasons for such a request. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.